

# The iPad

## FOR PHOTOGRAPHERS

---

Master the Newest Tool in Your Camera Bag



JEFF CARLSON

# The iPad

## FOR PHOTOGRAPHERS

---

Master the Newest Tool in Your Camera Bag

JEFF CARLSON



PEACHPIT PRESS

**The iPad for Photographers:  
Master the Newest Tool in Your Camera Bag**

Jeff Carlson

**Peachpit Press**

1249 Eighth Street  
Berkeley, CA 94710  
510/524-2178  
510/524-2221 (fax)

Find us on the Web at: [www.peachpit.com](http://www.peachpit.com)  
To report errors, please send a note to [errata@peachpit.com](mailto:errata@peachpit.com)  
Peachpit Press is a division of Pearson Education.

Copyright © 2012 by Jeff Carlson

**Project Editor:** Susan Rimerman  
**Production Editor:** Tracey Croom  
**Copyeditor/Proofreader:** Scout Festa  
**Indexer:** Karin Arrigoni  
**Composition:** Jeff Carlson  
**Cover Design/Photo Collage:** Mimi Heft  
**Interior Design:** Mimi Heft

**Notice of Rights**

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For information on getting permission for reprints and excerpts, contact: [permissions@peachpit.com](mailto:permissions@peachpit.com).

**Notice of Liability**

The information in this book is distributed on an “As Is” basis, without warranty. While every precaution has been taken in the preparation of the book, neither the author nor Peachpit shall have any liability to any person or entity with respect to any loss or damage caused or alleged to be caused directly or indirectly by the instructions contained in this book or by the computer software and hardware products described in it.

**Trademarks**

iPad is a registered trademark of Apple Inc., registered in the U.S. and other countries. Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Peachpit was aware of a trademark claim, the designations appear as requested by the owner of the trademark. All other product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. No such use, or the use of any trade name, is intended to convey endorsement or other affiliation with this book.

ISBN 13: 978-0-321-82018-1

ISBN 10: 0-321-82018-5

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

*For Steve. Thank you.*

# Acknowledgments

It's fabulous to experience a whisper of an idea turn into a completed book, but without the encouragement and assistance of many people, that whisper could have easily dissipated into the ether. I owe a lot of gratitude, and no doubt coffees or martinis (or both) to the following good folks.

Susan Rimerman, Ted Waitt, Cliff Colby, Nancy Aldrich-Ruenzel, Nancy Davis, Scott Cowlin, Sara Jane Todd, and everyone else at Peachpit Press encouraged this project and made it happen.

Mimi Heft designed the book and provided first-class templates in which I could work. Unlike many authors, I write directly into the book's layout using Adobe InDesign, so working in a template that's properly styled and professionally designed is a privilege.

My editing and production team, led by Susan Rimerman, made all the practicalities happen: Scout Festa made me wish I could write as fast and as sharp as she's able to copyedit my text; Karin Arrigoni managed the crush at the end of the project to produce a top-rate index; and Tracey Croom put her production talents to good use shepherding the laid-out files and keeping my work on the up-and-up.

Chris Morse and Chris Horne gave me access to early prerelease versions of their app Photosmith 2 so I could include it in the book.

Glenn Fleishman helped maintain my link to the outside world as virtual officemate—and occasional in-person lunch or coffee companion—and patiently listened to my laments and successes.

Agen G. N. Schmitz also put up with my electronic chatter, but more importantly wrote Chapter 8.

Dana and David Bos granted permission for me to use photos I've shot of their daughter, Ainsley.

Peter Loh provided invaluable photo studio equipment.

Tor Bjorklund donated the wood used in many of the studio photos.

The owners and staffs of Aster Coffee House and Herkimer Coffee here in Seattle provided great places to work when I needed to get out of my office, and happily took my money when I needed more coffee. Which was often.

Kim Carlson built the App Reference appendix and served as a fantastic photographer's assistant and propmaster, but most importantly kept me sane and supported this project starting with my first inkling of an idea.

And Ellie Carlson continues to serve as a great model and a good sport when I turn the camera on her. She'll thank me when she's older. Right?

# Contents

Introduction . . . . .	xii
<b>CHAPTER 1 The iPad on Location</b>	<b>3</b>
Shoot Raw or JPEG (or Both)? . . . . .	4
Shoot JPEG . . . . .	5
Shoot Raw . . . . .	6
Shoot Raw+JPEG . . . . .	8
(Not) Shooting with the iPad 2's Cameras . . . . .	10
Review Photos in the Field . . . . .	12
Import Using the iPad Camera Connection Kit . . . . .	12
<i>Import from a memory card or camera.</i> . . . . .	13
What About CompactFlash (CF) Cards? . . . . .	16
<i>Import from an iPhone</i> . . . . .	16
The Secretly Versatile iPad Camera Connection Kit . . . . .	18
Import Wirelessly Using Eye-Fi Direct . . . . .	19
<i>Shoot and import using Eye-Fi Direct Mode</i> . . . . .	20
Import Wirelessly Using ShutterSnitch . . . . .	21
Back Up Your Photos . . . . .	22
Online Services . . . . .	22
<i>iCloud Photo Stream</i> . . . . .	24
<i>Dropbox and similar services.</i> . . . . .	26
Portable Storage . . . . .	28
<i>Seagate GoFlex Satellite and Photosmith</i> . . . . .	28
Use the iPad as a Fill Light . . . . .	29
<b>CHAPTER 2 The iPad in the Studio</b>	<b>33</b>
Control a Camera from the iPad . . . . .	34
DSLR Camera Remote HD . . . . .	34
<i>Connect the camera and iPad</i> . . . . .	34
<i>Compose and shoot.</i> . . . . .	36
<i>Use Live View.</i> . . . . .	38
<i>Use Burst Mode.</i> . . . . .	38

<i>Use Auto Bracketing</i> . . . . .	39
<i>Shoot at specified intervals</i> . . . . .	40
<i>Record video</i> . . . . .	41
Capture Pilot HD with Capture One . . . . .	41
Remote Shutter . . . . .	42
Mount the iPad . . . . .	43
Tether Tools Walle System . . . . .	43
The Stump . . . . .	44
Extend Your Computer Desktop with Air Display . . . . .	45
Make a Stop-Motion or Time-Lapse Video. . . . .	46
Create a Stop-Motion Video in iStopMotion. . . . .	46
Create a Time-Lapse Video in iStopMotion . . . . .	48

## CHAPTER 3 Rate and Tag Photos 51

Rate and Tag Using Photosmith . . . . .	52
Import Photos . . . . .	52
An Important Note About Photosmith 2 . . . . .	52
Rate Photos . . . . .	53
<i>Rate multiple photos simultaneously</i> . . . . .	55
Assign Keywords . . . . .	56
<i>Assign existing keywords</i> . . . . .	56
<i>Create new keywords</i> . . . . .	57
<i>Build keyword hierarchies</i> . . . . .	57
<i>Remove keywords</i> . . . . .	57
Edit Metadata . . . . .	58
Filter Photos. . . . .	59
<i>Filter by metadata</i> . . . . .	59
<i>Filter using Smart Groups</i> . . . . .	60
<i>Change the sort order and criteria</i> . . . . .	62
Working with Rejected Photos . . . . .	62
Group Photos into Collections . . . . .	63
Sync with Photoshop Lightroom . . . . .	64
<i>Photosmith publish service</i> . . . . .	64
<i>Photosmith Plug-in Extras</i> . . . . .	65

Export to Photosmith . . . . .	65
Sync to a Hard Disk . . . . .	66
Dropbox . . . . .	66
Seagate GoFlex Satellite . . . . .	67
Back Up to Seagate GoFlex Satellite . . . . .	68
Rate and Tag Using Pixelsync . . . . .	69
Import Photos . . . . .	69
Review and Rate Photos . . . . .	70
Assign ratings in the Light Table . . . . .	72
Declutter the Pixelsync Detail View . . . . .	72
Assign Keywords . . . . .	73
View and Edit Metadata . . . . .	74
Filter Photos . . . . .	75
Sync with Aperture or iPhoto . . . . .	76
Rate and Tag Using Editing Apps . . . . .	77
Rate Photos . . . . .	77
Add IPTC Information . . . . .	78
Create and use IPTC sets . . . . .	78
Export IPTC Information . . . . .	79
<b>CHAPTER 4 Edit Photos on the iPad</b>	<b>81</b>
Make Photo Adjustments . . . . .	82
Edit Photos in the Photos App . . . . .	83
Edit Photos in Snapseed . . . . .	84
Recompose . . . . .	85
Adjust Tone and Color . . . . .	86
Adjust Specific Areas . . . . .	87
Apply Creative Presets . . . . .	89
Edit Photos in Photogene . . . . .	90
Recompose . . . . .	90
Adjust Tone and Color . . . . .	91
Adjust brightness and contrast . . . . .	91
Adjust color cast . . . . .	94
Adjust white balance . . . . .	94

<i>Adjust saturation and vibrance</i> . . . . .	94
Apply Selective Edits . . . . .	95
Apply Creative Presets. . . . .	96
Edit Raw Files Directly. . . . .	97
Retouch Photos. . . . .	100
Photogene . . . . .	100
TouchRetouch HD . . . . .	101
<b>CHAPTER 5 Edit Video on the iPad</b>	<b>105</b>
Work with Projects in iMovie for iOS . . . . .	106
Choose a Theme . . . . .	107
Apply a Fade In or Fade Out to the Movie. . . . .	107
Open an Existing Project. . . . .	108
Add Video to a Project . . . . .	108
Capture Video Directly . . . . .	108
Import from an iPhone or iPod touch . . . . .	109
Add Clips from the Media Library . . . . .	109
Edit Video . . . . .	110
Play and Skim Video . . . . .	110
Edit Clips . . . . .	111
<i>Move a clip on the timeline</i> . . . . .	111
<i>Trim a clip</i> . . . . .	111
<i>Split a clip</i> . . . . .	112
<i>Delete a clip</i> . . . . .	112
<i>Use the Precision Editor</i> . . . . .	113
Edit Transitions. . . . .	114
Add a Title . . . . .	114
<i>Add a title to just a portion of a clip</i> . . . . .	115
Specify a Location . . . . .	116
Add and Edit Photos. . . . .	117
Edit the Ken Burns Effect. . . . .	118
<i>Disable the Ken Burns effect</i> . . . . .	119
Edit Audio . . . . .	120
Change a Clip's Volume Level . . . . .	120

Add Background Music . . . . .	121
Add automatic theme music . . . . .	121
Add a background music clip . . . . .	121
Add a Sound Effect . . . . .	123
Add a Voiceover. . . . .	124
Share Projects . . . . .	125
Share to the Camera Roll. . . . .	125
Send the Project to Another Device via iTunes. . . . .	126
Export a project to iTunes . . . . .	126
Import the project into iMovie on another iOS device. . .	127
<b>CHAPTER 6 Build an iPad Portfolio</b>	<b>129</b>
5 Steps to Create a Great Portfolio . . . . .	130
Prepare Images for the Portfolio . . . . .	132
Adobe Photoshop Lightroom . . . . .	133
Apple Aperture . . . . .	134
Adobe Photoshop . . . . .	135
Create an action . . . . .	135
Batch-process files . . . . .	136
Adobe Photoshop Elements . . . . .	137
Apple iPhoto . . . . .	138
Create Your Portfolio. . . . .	139
Using the Built-in Photos App . . . . .	139
Create and Populate Galleries. . . . .	140
Add Photos to a Gallery . . . . .	140
Load from iPad media . . . . .	141
Load from iTunes. . . . .	142
Load from Dropbox . . . . .	143
Edit a Gallery . . . . .	144
Reorder images. . . . .	144
Choose a gallery thumbnail. . . . .	145
Add a Logo Screen . . . . .	146
Present Your Portfolio . . . . .	147
Rate and Make Notes on Photos in Portfolio for iPad . .	147

Present on the iPad . . . . .	148
Present on an External Display . . . . .	148
<i>Wired</i> . . . . .	148
<i>Wireless</i> . . . . .	151
<b>CHAPTER 7 Share Photos</b>	<b>153</b>
Upload Images to Photo-Sharing Services . . . . .	154
Upload from Editing Apps . . . . .	154
<i>Upload from Snapseed</i> . . . . .	154
<i>Upload from Photogene</i> . . . . .	155
iCloud Photo Stream . . . . .	156
To Watermark or Not? . . . . .	157
Upload Photos Using Services' Apps . . . . .	158
<i>Flickr</i> . . . . .	158
<i>SmugShot</i> . . . . .	159
<i>PhotoStackr for 500px</i> . . . . .	159
<i>Photoshop Express</i> . . . . .	160
Email Photos . . . . .	161
Share a Single Photo . . . . .	161
Share Multiple Photos . . . . .	162
Share Photos Using Adobe Revel . . . . .	164
Import Photos to a Carousel . . . . .	164
Rate and Edit Photos . . . . .	165
Collaborate with Others . . . . .	166
Print Photos from the iPad . . . . .	167
Print from Nearly Any App . . . . .	167
Order Prints . . . . .	168
<b>CHAPTER 8 Helpful Apps for Photographers</b>	<b>171</b>
The iPad on Location . . . . .	172
VelaClock Sun/Moon . . . . .	172
PhotoCalc . . . . .	173
Intellicast HD and WeatherBug . . . . .	174
LightTrac . . . . .	175

Geotag Photos Pro . . . . .	176
Easy Release . . . . .	177
GoodReader for iPad . . . . .	178
<b>The iPad in the Studio . . . . .</b>	<b>179</b>
Strobox . . . . .	179
Timelapse Calculator . . . . .	180
HelloPhoto . . . . .	181
<b>Portable Inspiration . . . . .</b>	<b>182</b>
Visuals by Vincent Laforet . . . . .	182
The Guardian Eyewitness and The Big Picture . . . . .	183
500px . . . . .	184
<b>APPENDIX App Reference . . . . .</b>	<b>187</b>
Chapter 1: The iPad on Location . . . . .	188
Chapter 2: The iPad in the Studio . . . . .	189
Chapter 3: Rate and Tag Photos . . . . .	190
Chapter 4: Edit Photos on the iPad . . . . .	191
Chapter 5: Edit Video on the iPad . . . . .	192
Chapter 6: Build an iPad Portfolio . . . . .	192
Chapter 7: Share Photos . . . . .	192
Chapter 8: Helpful Apps for Photographers . . . . .	194
<b>INDEX . . . . .</b>	<b>199</b>

# Introduction

Photographers carry gear. It doesn't matter whether you're a pro with multiple camera bodies and lenses or a casual shooter with an ever-present point-and-shoot camera—there's always stuff to pack along. And if you're traveling or away from your office or studio, part of that gear typically includes a laptop for reviewing and backing up the photos you take. Too often I've heard friends who are about to go on vacation moan that they needed to bring a bulky computer just to handle their digital photos.

The iPad is changing all that.

Measuring less than half an inch thick and weighing about 1.3 pounds, the iPad is a fantastic device to take in the field. With the addition of the inexpensive iPad Camera Connection Kit, you can import photos directly from a camera or memory card and view them on the iPad's large color screen, revealing details that the relatively puny LCD on the back of your camera may obscure. More important, a rich array of photography apps and related products is adding to the list of things the iPad can do with those photos: rate and add keywords, perform color adjustments, retouch blemishes, and share the results online.

Oh, and don't forget all of the iPad's other capabilities: browsing the Web, accessing your email, reading ebooks, playing movies and music, and, as they say, so much more.

## Can You Really Leave the Laptop Behind?

Although the iPad can do a lot that you would have needed a laptop to do just two years ago, there are still some important limitations that you should keep in mind when you decide whether a laptop stays at home.

If you're generating a significant amount of image data—over 32 gigabytes (GB)—then storage becomes a problem. As this book goes to press, the current highest-capacity iPad holds 64 GB. You can free up some memory by removing apps, music, videos, and the like, but if you're filling multiple 16 GB or 32 GB cards with photos, the iPad won't work as a repository of your shots. (But I detail several workarounds in Chapter 1.)

One solution is to buy a lot of memory cards and use them as you would film canisters. The originals stay on the cards, while the keepers remain on the iPad; you delete the ones you don't want as you cull through them. Fortunately, memory cards are inexpensive now. *Unfortunately*, they're small and easy to lose. Make sure you know where they are, label them accurately, and keep them protected.

If you capture raw-formatted images, you won't benefit from the same level of editing that a dedicated application on a desktop computer can offer. With a few exceptions, all image editing occurs on JPEG versions of the raw files, and exports as JPEG files (see Chapter 4 for more details).

So, to answer my question, in many circumstances yes, you can leave the laptop behind. If you're going to trek across Africa for four weeks, that's likely not realistic, but for most day trips or short vacations, the iPad makes a great companion.

## Which iPad Should You Use?

If you don't already own an iPad, here are some guidelines for choosing one that will be a worthwhile addition to your camera bag.

For the reasons mentioned, I recommend getting the highest-capacity iPad that's available (and that you can afford). That gives you plenty of room to store photos and apps; some image editors make a copy of a photo to work with, so you could easily fill a couple of gigabytes just editing. Plus, it's an iPad, not just an extra hard disk, so you'll want to store music, movies, books, and all sorts of other media.

You also need to choose whether to buy a model that connects to the Internet via Wi-Fi only or that includes 3G cellular networking. For photographic uses, 3G isn't as important, because you're likely to burn up your data allotment quickly if you transfer images to sharing sites or to online backup sources like Dropbox. (And it's turning out that even when a cellular provider offers "unlimited" data plans, they're not really unlimited.) I personally find the 3G capability useful in general iPad use, but not necessarily for photo-related uses.

In terms of which iPad model to get if you don't own one yet, I'd argue for the latest model. As I write this, the successor to the iPad 2 is rumored to be just a few weeks away; it will most certainly offer better processing performance and hopefully more storage and internal memory, all good factors when working with photos. If you can buy an iPad 2 for a good price, it too is a great model for photographers (obviously, it's what I used in writing this book). The original iPad will also work, but as apps and the iOS advance, its processor—and especially its small amount of working memory—is going to start showing its age.

## Notes About this Book

As you read, you'll run into examples where I've adopted general terms or phrases to avoid getting distracted by details. For example, I frequently refer to the "computer" or the "desktop" as shorthand for any traditional computer that isn't the iPad. Although the iPad is most certainly a computer, I'm making the distinction between it and other computing devices, such as laptops, towers, all-in-one machines, and other hardware that runs Mac OS X or Windows. When those details are important to a task, I note specific applications or computers.

I also assume you're familiar with the way an iPad works—using gestures such as taps and swipes, syncing with a computer, connecting to the Internet, charging the battery, and otherwise taking care of your tablet. If you're brand new to the iPad, allow me a shameless plug as I encourage you to buy my *iPad Pocket Guide* (also from Peachpit Press).

Don't be surprised when you frequently run across the phrase, "As I write this." Both the iPad and software useful to photographers are advancing rapidly. A great example is the app Photosmith 2, which was in its pre-beta testing stage while I wrote Chapter 3. Products that enable you to copy photos from the iPad to an external USB hard disk were also just starting to hit the market. And, of course, the successor to the iPad 2 was also on the (rapidly approaching) horizon.

To stay abreast of the changing field, be sure to visit the companion site for this book, [www.ipadforphotographers.com](http://www.ipadforphotographers.com), where I'll post updates and information related to the newest tool in your camera bag.

*This page intentionally left blank*



## CHAPTER 4

# Edit Photos on the iPad

So far, I've focused mostly on moving photos around—importing them into the iPad, organizing them, and getting them onto your computer. And if the iPad were nothing more than a glorified picture frame, that would be fine. But, of course, it's a powerful image editor, too. A rich array of apps can manipulate pixels in all sorts of ways: apply premade filters to simulate other cameras or eras, correct color and tone, retouch to fix blemishes and other oddities, and much more. Image editing tools on the iPad are especially helpful when you want to share photos soon after importing them, before you're back at a desktop computer.

In this chapter, I focus on common photo adjustments using a handful of representative apps. In practice, I use Snapseed and Photogene interchangeably depending on how I want an image to appear, so I walk through making edits in those apps. If you already have a favorite alternative, you'll find similar controls for accomplishing the tasks I mention. I also include a few specialized apps, such as piRAWnha for editing raw files directly and TouchRetouch HD for removing blemishes or objects from a scene.

# Make Photo Adjustments

In an ideal world, every photo I capture would be perfect in-camera, but that's just not the case. (It's a worthy goal to strive for, however—the less work you have to do to an image later, the better.) Most pictures can benefit from a little tinkering in a few areas. Here are the typical areas I focus on when I want to edit an image. Some of these won't apply in all cases, or may not be needed at all, depending on the image.

- **Recompose.** I'm pulling a few concepts under this heading because they each change the boundary of a photo. Cropping is often done to exclude distracting elements at the edges of the frame or to "zoom in" on a subject, but it's also often used to move a subject away from the center of the image for better visual interest.
  - **Adjust tone.** Several tools affect a photo's tone: exposure, brightness, contrast, levels, curves, and more, depending on the software. Adjusting tone can usually restore detail to underexposed areas or add definition to a photo that's a bit washed out.
  - **Adjust color.** Color usually gets edited when adjusting tone, but color-specific adjustments exist that can help photos. Changing the white balance (color temperature) can remove color casts or bring warmth to cloudy scenes, while saturation controls boost or reduce overall color intensity. Some apps also offer a vibrance control, which affects saturation but preserves skin tones (no sense kicking up the saturation if the people in your photo end up looking like Oompa Loompas).
  - **Make specific fixes.** Some photos need isolated adjustments: fixing red-eye, spot-retouching, sharpening, and the like.
  - **Apply creative presets.** Most adjustment apps include preset filters that approximate the looks of other cameras, add borders or "grunge" effects, or evoke aged film stock.
- **NOTE** Keep in mind that when you edit a raw photo on the iPad, you're making adjustments to a JPEG preview (or, if you originally shot Raw+JPEG format, the higher-quality JPEG version of the photo). That means you won't get the full advantage of manipulating the raw file, which usually yields better recovery in underexposed or overexposed areas. The exception is if you use an app such as piRAWnha that edits the raw file directly (explained later in this chapter).

# Edit Photos in the Photos App

I highlight working in third-party apps because they offer more features, but as of iOS 5, Apple's built-in Photos app also includes a few basic editing tools. Tap a photo to view it full-screen, and then tap the Edit button to reveal the following controls:

- **Crop.** Tap the Crop button to enter the Crop and Straighten editor, and then do the following:
  1. Drag the corner handles or the edges of the overlay to redefine the visible area of the photo.
  2. Drag the middle of the photo to reposition the image within the crop area.
  3. If you want to crop the image to a specific aspect ratio, tap the Constrain button and choose an option in the popover that appears. Further adjustments to the overlay don't adhere to that constraint, though; you need to crop and then constrain again if you want to tweak the border.
  4. To straighten the image, press two fingers against the screen and rotate them left or right, like you're turning a radio dial. (You may need to zoom in first, to provide enough padding for the image to fully fill the crop area.) A faint yellow grid appears to help you align objects in the scene (4.1).



4.1 Grid lines help straighten the photo.

- **Rotate.** If a photo was imported sideways or upside down, tap the Rotate button to turn the entire image 90 degrees counterclockwise.
- **Enhance.** Tap the Enhance button to let the Photos app automatically apply tone and color correction.
- **Red-Eye.** If people or animals have an evil glare about them, tap the Red-Eye button and then tap the affected red eyes to correct them. It's helpful to first zoom in (pinch outward), but the app does a good job of identifying eyes even if you don't tap right in the middle.

When you're finished making edits, tap the Save button. Or, tap Cancel to discard the changes. Even after you've saved the picture, you can always resurrect the original version by tapping the Revert to Original button, followed by the Save button (the latter because you need to save the fact that you removed the edits).

## Edit Photos in Snapseed

You wouldn't think a recently developed photo editor would offer much to differentiate itself from others in this field, but Snapseed does it with an innovative interface that makes me often turn to it just because it's great to use. Conceived for touchscreen interaction, Snapseed doesn't try to be Photoshop in its approach to editing photos. Instead, it uses immediately familiar swiping gestures to choose which edits to apply and to control their intensities.

To get started in Snapseed, launch the app, tap the Open Image button, and choose the photo you want to edit from your Photo Library. Once the image is loaded, tap one of the app's correction modules (4.2).

4.2 Snapseed's modules lead to controls specific to their adjustments.



- ▶ **TIP** In any of the Snapseed modules, tap the Back button to return to the app's main screen without applying any adjustments. Or, while you're working, tap the Preview button to see how the edits will look once applied; in some tools, a Compare button appears instead, so you can toggle quickly back to the version that existed before your edits.

## Recompose

To change the visible area of the photo, tap the Crop module and then do the following:

1. Drag the corner handles or edges of the selection rectangle to define the image borders.
2. Tap the Ratio button to constrain alterations to a specific aspect ratio (4.3). Unlike the Photos app, the Ratio control locks the shape, enabling you to refine the borders at that aspect ratio.

To switch between landscape and portrait orientation for the selection area, tap the Rotate button.

3. Tap the Apply button to accept the cropped area and return to the app's main screen.



4.3 The crop area is constrained to the 16:9 ratio.

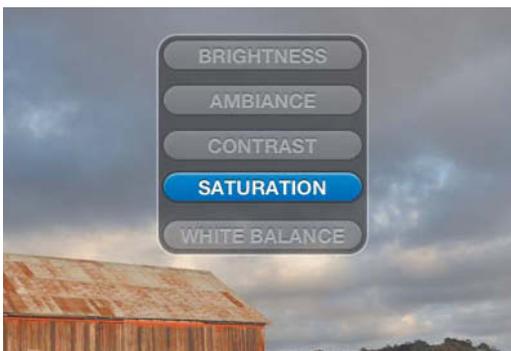
If you need to straighten or rotate the image, tap the Straighten & Rotate module and do this:

1. Tap the Rotate Left or Rotate Right button to turn the image in 90-degree increments.
2. Drag left or right on the image to adjust the rotation angle, up to 10 degrees in either direction. (Dragging up or down also works.) Positioning your finger farther away from the center of the image affords more granular adjustments.
3. Tap the Apply button.

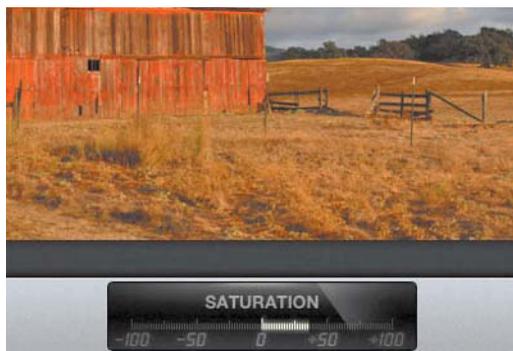
## Adjust Tone and Color

The Crop and Straighten & Rotate modules use controls similar to other apps for their edits, but most of the other tools work in a central “cross” configuration: Drag up and down to select the type of adjustment you want to make, and then drag left or right to increase or decrease the amount of the adjustment. For example:

1. Tap the Tune Image module.
2. Drag vertically to display the available adjustments and select one, such as Saturation (4.4).
3. Drag horizontally to increase or decrease the amount, indicated at the bottom of the screen (4.5).
4. Repeat steps 2 and 3 to choose other adjustments.
5. Tap Apply to save the edits.



4.4 Choose an adjustment type.



4.5 Drag left or right to specify the amount.



## Adjust Specific Areas

Most of Snapseed's tools apply edits to the entire image. When you need to punch up just one area, use the Selective Adjust module. Although it doesn't offer the ability to make precise selections, such as highlighting a certain object in an image, the tool lets you define a feathered, circular area to apply brightness, contrast, and saturation.

1. With an image loaded, tap the Selective Adjust module to open it.
2. Tap the Add button to create an edit point.
3. Tap a location on your image to specify the center of the adjustment.
4. Pinch inward or outward from the point to define the affected area, which shows up as a temporary red mask while you pinch.

5. Drag up or down to choose an adjustment, which is represented on the point by its first letter: B for brightness, C for contrast, and S for saturation.
  6. Drag left or right to set the intensity of the adjustment; in addition to the display at the bottom of the screen, the edit point also displays a green border to represent a positive value, or a red border for a negative value, according to the amount (4.6).
  7. Repeat as needed to get the look you want, then tap Apply.
- **TIP** To make sure you're getting an accurate view of the adjustments you make, turn up the iPad's Brightness setting. Go to the Settings app, tap Brightness & Wallpaper, and drag the Brightness slider all the way to the right. Or, access the control without taking a trip to the Settings app: Double-click the Home button, or swipe up the screen with three fingers, to reveal the list of recent apps. Flick left to right, which displays the Brightness slider as well as music playback controls and the Mute or Screen Lock button. Drag the slider to the right to increase brightness, and then press the Home button to hide the controls.

4.6 To highlight the barn in this photo, I've increased brightness and saturation around the edit point at left (with the blue line indicating the affected area). The edit point at right reduces brightness and increases contrast.





## Apply Creative Presets

Half of Snapseed's modules are dedicated to applying creative effects, which follow the same approach as the correction tools. Choose Black & White, Vintage Films, Drama, Grunge, Center Focus, or Tilt & Shift to take a photo in a new direction from the original (the image above was styled with the Drama 2 preset).

- ▶ **TIP** Most of the presets include a fixed number of styles, but they offer much more variation than you might expect. In Vintage Films, for instance, tap the Texture button and then tap the Properties button to randomly apply texture patterns. Or, in the Grunge module, just drag from left to right to view hundreds of variations in color.

# Edit Photos in Photogene

You may already be adept at pushing pixels in Photoshop or Photoshop Elements, in which case you'll find Mobile Pond's Photogene for iPad to be a familiar editing environment. It includes traditional tools such as levels and curves, lets you work with layers and masks, and boasts full-resolution image editing. (Some advanced features require a \$7.99 in-app Go-PRO purchase, which is worth it if you're serious about editing photos on the iPad. The regular version, at \$2.99, is still quite capable for most editing.)

To get started, browse your Photo Library and tap an image to open it in Photogene's editor. As you work, you can tap the Undo button to step back among your edits; or, at any point, tap the Original button to discard all changes.

## Recompose

To recompose a photo using the Crop tool, do the following:

1. Tap the Crop tool to reveal the selection area and a side pane where you can constrain the aspect ratio.
2. Drag the selection handles to define the visible area. You can reposition the selection over the image by dragging the area from the middle using one finger.
3. Tap the Crop button in the pane to apply the crop.
4. To dismiss the Crop interface, tap the Crop button in the toolbar.

For images that are a bit (or a lot) askew, follow these steps:

1. Tap the Rotate button in the toolbar.
2. In the Rotate panel that appears, drag the Angle slider to straighten the image (4.7). Photogene applies the change as soon as you let go of the slider.

You can also rotate the image by quarter turns or flip the image horizontally or vertically.

► **TIP** To reset any adjustment slider's value to its default, double-tap it.



4.7 Some photos require more straightening than others.

## Adjust Tone and Color

Photogene includes several tools for adjusting brightness, contrast, and color, each of which have their own strengths. The Brightness controls, for example, can brighten or darken an image or pull detail out of shadows and highlights. Or, you may prefer to adjust white and black levels using the histogram, or adjust curves to manipulate separate red, green, or blue channels.

- ▶ **TIP** While you're editing, tap and hold the A/B icon to the right of the side panel's title to view the uncorrected version of the image.

## Adjust brightness and contrast

I often shoot with exposure compensation set to  $-1$  (or maybe a third of a stop) because it results in slightly more saturated colors and, more importantly, reduces the chance that portions of my image will end up blown-out to all white. Camera sensors, especially when shooting in raw mode,

capture a lot of detail in shadows that might not immediately be apparent. Pixels that are blown out, however, rarely offer any usable image data.

The easiest method is to manipulate the sliders in the Brightness section of the Adjustments panel:

1. Tap the Adjustments button to reveal the panel.
  2. Drag the Exposure slider to increase or decrease the photo's overall brightness (4.8).
  3. Drag the Contrast slider to enhance the distinction between light and dark pixels.
  4. To illuminate pockets of darkness, drag the Lighten Shadows slider; this control also affects the full image, but not to the extreme that the Exposure slider does. Similarly, use the Darken Highlights slider to try to recover overly bright areas.
- **TIP** I almost always tap the Auto button to see what the software suggests for a fix. And just as often, I follow that by either tweaking the sliders or tapping Reset and starting over. But viewing the automatic settings helps me determine which areas of the image need work.

4.8 Adjusting exposure in Photogene's Brightness panel

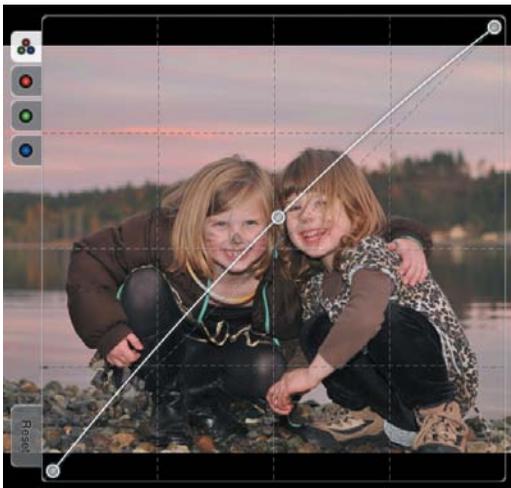


If you're more familiar with adjusting levels in desktop software, scroll down to the Histogram section, where you can drag the left vertical bar to set the clipping point of black pixels (making the image darker) or drag the right bar to specify highlight clipping (making the image brighter). The triangle in the middle darkens or brightens the image's midtones.

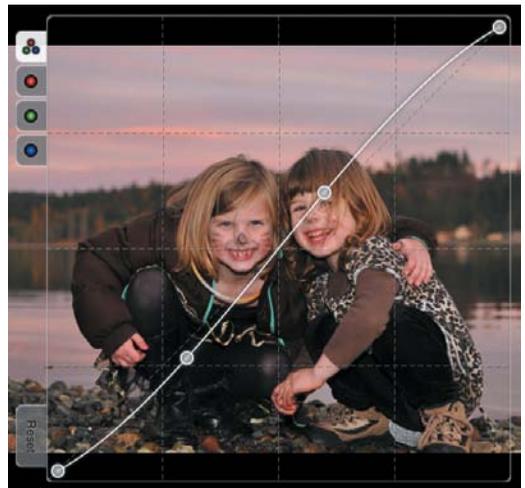
- ▶ **TIP** Tap once on the image to hide all of Photogene's panels and controls for an uncluttered view of the photo. Tap again to make the controls visible.

Some people prefer to adjust exposure using curves, a feature available in the pro version of Photogene.

1. In the Adjustments panel, tap the Show button in the Curves section. The interface appears over the top of the image (4.9).
2. To increase brightness, tap the control point in the middle of the grid and drag it up and to the left. Dragging it toward the lower-right area of the grid decreases the exposure.
3. Tap anywhere on the curve to add a new control point, which you can use to further adjust the tones. For example, adding another point toward the lower area of the curve lets me apply contrast (by compressing the dark values) while retaining the increase in exposure I applied in the previous step (4.10).
4. Tap the Hide button in the Adjustments panel when you're done.



4.9 The Curves interface



4.10 Adding a control point

## Adjust color cast

Does your photo look a little green? The adjustment tools can compensate for color shifts as well as exposure values:

- In the Adjustments panel, drag the RGB sliders to increase or decrease the red, green, or blue offsets.
  - If you've purchased the pro version of Photogene, bring up the Curves editor and then tap one of the colored tabs to the left to edit just those channels.
- **TIP** Tap and hold anywhere on the image to bring up a Copy Edits command, which notes the adjustments you've made. Then, in another image, tap and hold to view a bar of options, and choose Paste Edits to apply them to that image.

## Adjust white balance

If your camera misinterpreted the existing light as being too cool or warm, you can specify a new value for white balance (also called color temperature). Living in Seattle, I often do this to add warmth to photos taken under gray skies, but cameras can be thrown off by fluorescent or incandescent light bulbs as well.

1. Tap the Adjustments button, and scroll down to the Colors section of the Adjustments panel.
2. Drag the Color Temperature slider left (cooler) or right (warmer).

In Photogene's pro version, you can set the white balance by identifying an area that is white, black, or neutral:

1. Scroll down to the Colors section of the Adjustments panel and tap the eyedropper icon.
2. Tap and hold on your image to bring up a zoomed-in loupe, and then drag to locate a neutral color (4.11).
3. Lift your finger; Photogene picks a Color Temperature value based on your selection.

## Adjust saturation and vibrance

To boost or pull back the color in your image, drag the Saturation slider. However, to retain skin tone, the Vibrance slider might give better results.



4.11 Use the Color Temperature loupe in the pro version of PhotoGenie to set white balance.

## Apply Selective Edits

You won't always want to apply adjustments to the entire image. PhotoGenie's Retouches category of tools includes a healing brush but also masking overlays that let you paint areas to be adjusted. For example, use the Dodge tool to brighten an area, or enhance the depth of a photo by applying the Blur tool to its background. The pro version of the software lets you adjust exposure, saturation, contrast, color temperature, and RGB offset values in areas you paint.

1. Tap the Retouches button in the toolbar.
2. Tap one of the Masking Overlays tools.
3. Set the diameter of the brush by tapping the Brush button and specifying Radius and Feather amounts using the sliders provided. Tap the button again to dismiss the popover.

4. Begin painting the edit onto the photo by dragging (4.12). To erase an area you've painted, tap the Erase button; or, easier, tap once on the photo to switch between the Paint and Erase tools.

Normally, you see the effect that painting produces as you work. However, you can also tap the Contour button to view the edit area in translucent red.

5. Tap the Done button at the bottom of the panel when you're finished.

4.12 Apply edits to selective areas. In this case I've inverted the Grayscale tool so I can erase the balloon and reveal its color.



## Apply Creative Presets

Photogene offers dozens of presets: Tap the Presets button and choose among several categories (Colors, B&W, Vintage, Frames, and Fun). Then, tap a preset to apply it.

What's more interesting is the ability to save your own presets. For example, if you find yourself applying the same amount of vibrance and sharpening to your images, create a preset. After setting those options on a photo, tap the Presets button, tap My Presets, and then tap Save.



## Edit Raw Files Directly

For most of this book, I've referred to this section as an interesting asterisk. In general, the iPad ignores raw files: You can import them, but editing and sharing occurs on their JPEG previews or on the JPEGs that were recorded if you shot Raw+JPEG originals. iOS accepts raw files, but it doesn't support the myriad translators that are required to work with them directly. (I'm sure that's a deliberate design decision on Apple's part. Keeping up with camera manufacturers' proprietary raw formats happens slowly on the Mac because the decoders operate at the system level.)

However, working with raw files is really just a computational hurdle. If Apple won't provide the foundation for manipulating raw files, other developers are happy to step in. Two apps that do are piRAWnha and PhotoRaw.



These apps can act as preprocessors for a photo—similar to the way the Adobe Camera Raw plug-in works in Photoshop. If you're working with a dark image, for example, running it through piRAWnha first may tease out detail that another editor might overlook. Then, after exporting the file (as a JPEG), use Snapseed or Photogene to perform additional edits. Or, if your images need only minor tonal or color saturation adjustments, they may benefit just from a pass through a raw editor without any further processing.

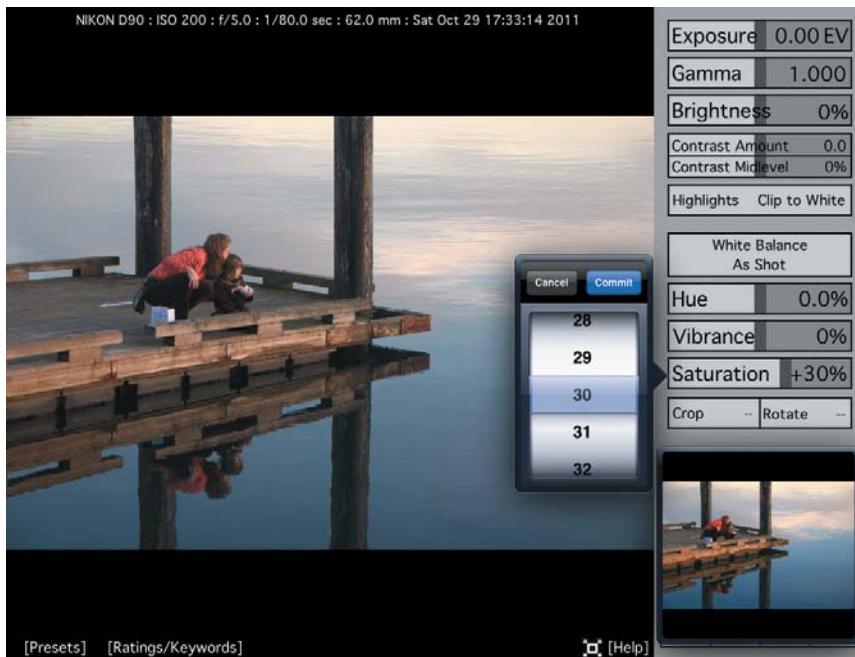
To be up front, editing raw files on the iPad isn't yet ideal. Expect editing to take a while, even just to make what would be a trivial adjustment on a computer—although the iPad's processor has lots of oomph, the amount of working memory (256 MB on the original iPad, 512 MB on the iPad 2) limits how much data can be processed at a time. I anticipate this capability will improve as software and hardware advances.

I prefer the interface of piRAWnha, so that's what I'll use as the example:

1. When you open the app, tap an album from your Photo Library.
  2. Tap the image you want to edit.
  3. Use the sliders at right for each control to edit the photo's attributes. As you drag, a preview appears at the lower-right corner (4.13).
- **TIP** Many sliders don't offer much horizontal space to make fine adjustments, but there is a way to choose specific increments: Tap and hold a control to display a popover.

Some adjustments are tailored to the raw format the software is editing. For example, tapping the White Balance button offers a Camera-Specific option that reveals the settings on my Nikon D90 (written as the specification dictates, such as "Incandescent" and "SodiumVaporFluorescent").

4. Once you've specified all of your adjustments, they aren't immediately applied. Instead, tap the Add to Queue button.
5. Tap the Load Photo button to work on another photo. Or, tap the Export Queue button to process the images waiting in the queue. When finished, the edited JPEG files appear in your Camera Roll.



4.13 piRAWnha's editing interface

# Retouch Photos

Photo retouching is an area where desktop titans like Photoshop still rule from on high, but some adjustments are possible on the iPad. Although you're not likely to touch a portfolio of fashion shots using the iPad alone, it's possible you'll want to fix minor blemishes in photos that you plan to share directly from the iPad.

## Photogene

Photogene's Heal tool fixes errors by cloning related areas of a photo. I recommend zooming the image to make it easier to control how the edits are applied.

1. Tap the Retouches button to view the Retouches panel.
2. Tap the Heal button.
3. Double-tap the area you'd like to fix (4.14). Photogene adds a pair of retouch circles: One covers the area you selected (and is marked with a gray X), and the other copies a nearby area.
4. Drag the blue anchor points to resize the retouch circle.
5. Drag the center of either retouch circle to reposition it (4.15).
6. Tap the Done button in the Retouches panel to finish.



4.14 Identify an area to fix (the scratch above her eye).



4.15 Clone pixels from a nearby area to retouch the spot.



## TouchRetouch HD

Photogene (and other approaches) samples nearby pixels to apply fixes. Another way to tackle the problem is to make software fill in pixels computationally based on the surrounding area. In Photoshop CS5 and later, Adobe calls this “content-aware” healing. In the app TouchRetouch HD, AdvaSoft uses this type of technology to achieve similar results. It can be especially useful when you need to remove unwanted people or objects from a scene.

In the app, open a photo you’d like to edit, and then do the following:

1. In the dialog that first appears, pick the resolution at which you’d like to work. Choosing a higher resolution takes longer to process, so if you don’t need the original’s full dimensions, select one of the smaller ones.

2. Double-tap the image to zoom to 100%, which makes it easier to define the area to be edited.
3. Mark an object to remove by selecting the Lasso tool and drawing around it or by selecting the Brush tool and painting over it (4.16). Use the Eraser tool to refine the edges. You don't need to be too specific about defining the area accurately.
4. When you've identified the area, tap the Go button. The object you selected disappears.
5. If the end result isn't quite to your liking, try painting over the area again. Or, use the Clone tool to pinpoint a similar source area and then paint over the area you're trying to fix.
6. Tap the Save button to save a copy of the photo to your Photo Library, to attach it to an outgoing email, or to share it via Facebook, Flickr, Picasa, or Twitter.

**4.16** As you paint an area to be fixed (in this case, a toy in the background), a preview window appears so you can see the area (which is often obscured by your finger).





*This page intentionally left blank*

# Index

## Numbers

500px app, 159, 184

500px site, 159, 184

## A

Adobe Nav app, 45

Adobe Photoshop. *See* Photoshop

Adobe Photoshop Elements. *See*  
Photoshop Elements

Adobe Photoshop Lightroom. *See*  
Photoshop Lightroom

Adobe Revel, 164–167

Air Display, 45

AirPlay, 151

AirPrint technology, 167

albums

adding photos to, 25

All Imported, 15, 60

creating, 25, 139

deleting photos in, 62

Facebook, 155

Flickr, 158

Last Imported, 15, 60

naming, 25

Photoshop Express, 160

Snapseed, 154–155

viewing photos in, 118

Aperture

exporting photos from, 134–135

importing photos with Pixelsync,  
69–70

keyword tags, 73

syncing with Pixelsync, 69, 76

App Store, 139

Apple Aperture. *See* Aperture

Apple FairPlay DRM scheme, 122

Apple iPhoto. *See* iPhoto

Apple TV, 151

apps, 171–184

500px, 159, 184

Adobe Nav, 45

Avid Studio, 106

Camera, 10

Capture Pilot HD, 41

Dropbox. *See* Dropbox

Easy Release, 177

Eye-Fi, 19

Geotag Photos Pro, 176

GoodReader for iPad, 178

Guardian Eyewitness, 183

HelloPhoto, 181

image pixel size and, 132

Intellicast HD, 174

ioShutter, 41

iStopMotion, 46–48

LightTrac, 175

Messages, 163

myZenfolio, 168

overview, 171

photo editing, 154–157

photo service, 158–160

PhotoCalc, 173

Photogene. *See* Photogene app

PhotoRaw, 97

Photos. *See* Photos app

Photoshop Express, 160

Photosmith. *See* Photosmith app

PhotoSync, 16–17

piRAWnha, 97, 98–99

Pixelsync. *See* Pixelsync app

PopBooth, 168

Portfolio for iPad. *See* Portfolio  
for iPad app

printing from, 167–168

ReelDirector, 106

remote photo, 34–42

Remote Shutter, 42

ShutterSnitch, 21

Sincerely Ink, 168

SmugShot, 159

Snapseed. *See* Snapseed app

SoftBox Pro, 31

Strobox, 179

for studio use, 33–48

VelaClock Sun/Moon, 172

Timelapse Calculator, 180

TouchRetouch HD, 101–102

Visuals by Vincent Laforet, 182

Walgreens, 168

WeatherBug, 174

- aspect ratio, 90
- audio
  - background music, 121–122
  - in movies, 120–124
  - recording in iMovie, 123
  - sound effects, 123
  - voiceovers, 124
- audio clips
  - adjusting volume, 120
  - background music, 121–122
  - sound effects, 123
- audio tracks, 121, 124
- Auto Bracketing, 39
- auto-focus features, 38
- Auto-Lock setting, iPad, 20
- Avatron Air Display, 45
- Avid Studio app, 106

## B

- background music, 121–122
- backups, 22–27
  - to Dropbox, 22, 24–25, 66–67
  - to GoFlex Satellite, 28–29, 67–68
  - to hard disks, 22, 28–29
  - iCloud Photo Stream, 22, 24–25
  - importance of, 22, 24
  - on memory cards, 22, 23
  - online services for, 22–27
  - overview, 22
  - with Photosmith, 28–29
  - portable storage for, 28–29
  - wireless connections and, 22–23
- batch-processing images, 136–137
- black levels, 91
- bracketing, 39
- brightness, 31, 88, 91–93
- Brightness setting, iPad, 88
- Burst Mode, 38

## C

- Camera app, 10
- Camera Connection Kit
  - connecting microphone/headset, 18, 124
  - importing photos with, 12–18
  - importing video with, 108–109

- Camera Roll
  - moving clips to, 108–109
  - Photo Stream uploads, 24, 156
  - sharing iMovie projects to, 125
- camera sensors, 91–92
- cameras
  - controlling from iPad/iPhone, 34–42
  - importing photos from, 13–16
  - iPad 2 cameras, 10, 108–109
  - iPad Camera Connection Kit, 12–18
  - tethered, 34, 43–44
- Capture One software, 41
- Capture Pilot HD app, 41
- capturing video, 108–109
- carousel, photo, 164–167
- cases, 43–44
- CF (CompactFlash) card readers, 16
- Clip Settings window, 114–116, 120
- clips. *See* audio clips; video clips
- CloudFTP, 28
- CNN iReport, 125
- collections, 63, 65
- color
  - adjusting, 82, 91–95
  - in portfolios, 132, 133
  - saturation, 88, 94–95
  - vibrance, 82, 94–95
- color cast, 94
- color management, 132, 167
- color temperature, 82, 94, 95
- CompactFlash (CF) card readers, 16
- component cables, 148
- compression, 6, 26, 155
- contrast, 88, 91–93
- cropping photos, 82, 83, 85, 90, 132

## D

- digital cameras. *See* cameras
- disks. *See* hard disks
- displays. *See* monitors
- DRM scheme, 122
- Dropbox
  - adding photos
    - to gallery, 140–141, 143
  - backing up to, 22, 24–25, 66–67
  - considerations, 27
  - copying photos to, 26–27, 66–67

- photo quality, 26
- “printing” to, 168
- sharing photos via, 140–141, 143
- uploading photos from, 154
- uploading photos to, 26–27, 66–67
- dropbox.com, 141
- droplets, 137
- DSLR Camera Remote HD, 34–41
- DSLR Camera Remote Server, 34, 35

## E

- Easy Release app, 177
- editing
  - images. *See* image editing
  - video. *See* video editing
- emailing photos, 161–163, 165
- exporting items
  - iMovie projects to iTunes, 126
  - IPTC data, 79
- exporting photos
  - from Aperture, 134–135
  - from iPhoto, 138–139
  - from Lightroom, 65, 133–134
  - from Photoshop, 135–137
  - from Photoshop Elements, 137–138
- exposure, 92, 93
- Eye-Fi app, 19
- Eye-Fi cards, 19–21, 53

## F

- Facebook
  - photo albums, 155
  - sharing movies via, 125
  - uploading images to, 154–157, 165
- FairPlay DRM scheme, 122
- fill light, iPad as, 29–31
- filtering photos
  - by metadata, 59
  - in Photosmith, 59–62
  - in Pixelsync, 76
  - with Smart Groups, 60–61
- FingerPrint utility, 168
- Flickr, 158, 165
- Flickr Studio, 159
- focus priority, 38

## G

- galleries
  - adding photos to, 140–143
  - creating, 140
  - editing, 144–145
  - populating, 140
  - presenting, 147–151
  - thumbnails, 145, 149
- Geotag Photos Pro app, 176
- GoFlex Satellite, 28–29, 67–68
- GoodReader for iPad app, 178
- grouping photos
  - into collections, 63, 65
  - Smart Groups feature, 60–61
- Guardian Eyewitness app, 183

## H

- hard disks
  - considerations, 22, 28
  - Seagate GoFlex Satellite, 28–29, 67–68
  - syncing to, 66–68
- HDMI cables, 148
- headsets, 18, 124
- healing tools, 95, 100, 101
- HelloPhoto app, 181
- highlights, 92
- histogram, 91, 93

## I

- iCloud Photo Stream, 22, 24–25, 156
- image editing, 81–103
  - brightness, 31, 88, 91–93
  - color. *See* color
  - contrast, 88, 91–93
  - cropping photos, 82, 83, 85, 90, 132
  - enhancing photos, 84
  - healing tools, 95, 100, 101
  - overview, 81, 82
  - with Photogene, 90–96
  - with Photos app, 83–84
  - presets, 82, 89, 96–97
  - raw files, 6, 8, 82, 97–99
  - red-eye correction, 84

- image editing (*continued*)
  - retouching photos, 82, 100–102
  - rotating photos, 84, 85, 86, 90
  - selective edits, 95
  - with Snapseed, 84–89
  - straightening photos, 83, 86, 90, 91
  - tone, 82, 91–95
  - with TouchRetouch HD, 101–102
- images. *See* photos
- iMessage instant messaging, 163
- iMovie for iOS, 105–127.
  - See also* video
  - audio features. *See* audio considerations, 105
  - editing process. *See* video editing
  - getting video into, 108–109
  - interface, 106
  - Media Library, 106, 109
  - playhead, 106, 110
  - playing video, 110
  - Project Settings window, 106
  - skimming video, 110
  - timeline, 106, 108–113, 124
  - Viewer, 106, 110
- iMovie projects. *See also* movies; video clips
  - adding background music, 121–122
  - adding clips from
    - Media Library, 109
  - adding photos to, 117–119
  - adding titles, 114–115
  - adding video to, 108–109
  - adding voiceovers, 124
  - applying fade in/out, 107
  - audio in. *See* audio; audio clips
  - capturing video directly, 108–109
  - choosing themes for, 107
  - creating, 106–107
  - described, 106
  - duplicating, 127
  - editing. *See* video editing
  - exporting to iTunes, 126
  - importing into iOS devices, 127
  - importing video from iPhone/iPod touch, 109
  - Ken Burns effect, 118–119
  - location data, 116–117
  - naming, 107
  - opening existing, 108
  - playing, 110
  - resolution, 125
  - reversing actions, 117
  - sending to devices
    - via iTunes, 126–127
  - sharing options, 125–127
  - skimming, 110
  - theme music, 121
  - transitions, 112, 113, 114
  - using Precision Editor, 113
  - working with
    - timeline, 106, 108–113, 124
- importing items
  - iMovie projects to iOS devices, 127
  - video from iPhone/iPod touch, 109
- importing photos
  - from camera, 13–16
  - with Eye-Fi Direct, 19–21
  - with iPad Camera
    - Connection Kit, 12–18
  - from iPhone, 16–17
  - from memory card, 13–16
  - with Photosmith, 52–53
  - with Pixelsync, 69–70
  - with ShutterSnitch, 21
  - wirelessly, 19–21
- Intellicast HD app, 174
- intervalometer, 40, 46
- iOS devices. *See also specific devices*
  - importing iMovie projects into, 127
  - importing video from, 109
  - Photo Stream, 22, 24–25, 156
  - as remote camera, 46
  - screenshots captured, 24
  - sharing iMovie
    - projects with, 126–127
- ioShutter app, 41
- iPad. *See also* iOS devices
  - 3G vs. Wi-Fi, xiii
  - Auto-Lock setting, 20
  - Brightness setting, 88
  - capabilities of, xii
  - cases/stands, 43–45
  - considerations, xii–xiv, 3
  - controlling camera from, 34–42
  - as external monitor, 45
  - on location, 3, 172–178

- memory, xii, 22, 132, 147
- models, xiii–xiv
- mounting, 43–45
- printing photos from, 167–169
- resolution, 132
- using as fill light, 29–31
- using in studio, 33–48
- iPad 2
  - camera quality, 10, 108–109
  - considerations, xiv
  - location data, 116–117, 176
  - video quality, 108–109
- iPad adapters, 148–150
- iPad Camera Connection Kit
  - connecting microphone/  
headset, 18, 124
  - importing photos with, 12–18
  - importing video with, 108–109
- iPad Media button, 141
- iPad Pocket Guide*, xiv
- iPad portfolio. *See* portfolios
- ipadforphotographers.com, 28
- ipadportfolioapp.com, 139
- iPhone. *See also* iOS devices
  - controlling cameras from, 34–42
  - importing iMovie projects into, 127
  - importing photos from, 16–17
  - importing video from, 109
  - location data, 116–117, 176
- iPhone 4S, 16
- iPhoto
  - exporting images from, 138–139
  - importing photos
    - with Pixelsync, 69–70
  - keyword tags, 73
  - syncing with Pixelsync, 69, 76
- iPod touch. *See also* iOS devices
  - importing iMovie projects into, 127
  - importing video from, 109
  - location data, 116–117, 176
- IPTC fields, 58, 79
- IPTC information, 78–79
- IPTC sets, 78–79
- ISO setting, 21
- iStopMotion app, 46–48
- iTunes
  - accessing music library, 121, 122
  - file sharing, 142, 143

- importing iMovie projects into
  - iOS devices, 127
- loading images into gallery, 142, 143
- sharing iMovie projects via, 126–127

## J

- JPEG compression, 6
- JPEG files, 4, 97
- JPEG format
  - capturing photos in, 5–6
  - considerations, 4, 6, 82
  - pros/cons, 6
  - vs. raw format, 4–11
- JPEG previews, 6, 8, 82, 97

## K

- Ken Burns effect, 118–119
- keyboards, 18
- keyword hierarchies, 57
- keywords
  - assigning with
    - Photosmith, 56–58, 65
  - assigning with Pixelsync, 73
  - considerations, 51, 52, 56

## L

- light, fill, 29–31
- Lightroom. *See* Photoshop Lightroom
- LightTrac app, 175
- Live View, 38
- location data, 116–117, 176
- logo screen/page, 146, 150

## M

- Media Library
  - adding clips from, 109
  - sound effects in, 123
  - viewing photos in, 118
- memory, iPad, xii, 22, 132, 147
- memory card adapter, 12–13
- memory card readers, 16
- memory cards
  - for backups, 22, 23
  - considerations, xiii, 13–16

- memory cards (*continued*)
  - deleting images from, 15
  - Eye-Fi Direct, 19–21, 53
  - importing photos from, 13–16
  - SD cards, 12–16
  - wireless, 19–21
- Messages app, 163
- metadata
  - IPTC information, 58, 78–79
  - in Photosmith, 58, 59, 67
  - in Pixelsync, 74
- microphones, 18, 124
- MMS (Multimedia Messaging Service), 163
- monitors
  - iPad as external monitor, 45
  - presenting portfolios on, 148–151
- movies. *See also iMovie entries; video*
  - adding photos to, 117–119
  - audio in. *See* audio; audio clips
  - background music in, 121–122
  - choosing themes for, 107
  - editing. *See* video editing
  - fading in/out, 107
  - Ken Burns effect, 118–119
  - playing, 110
  - sharing options, 125–127
  - skimming, 110
  - theme music, 121
  - titles, 114–115
  - transitions, 112, 113, 114
  - voiceovers, 124
- Mpix.com, 168
- Multimedia Messaging Service (MMS), 163
- music, background, 121–122
- myZenfolio app, 168

## N

- notes, photos, 147

## O

- ordering prints, 168–169

## P

- photo editing apps, 154–157
- Photo Library
  - Photogene and, 90
  - Photosmith and, 52–53, 69
  - Pixelsync and, 69
  - Snapseed and, 84
  - viewing with Photos app, 161
- photo service apps, 158–160
- photo-sharing services, 154–160
- Photo Stream, 22, 24–25, 156
- PhotoCalc app, 173
- Photogene app, 155–156
  - applying selective edits, 95–96
  - brightness adjustment, 91–93
  - color adjustment, 91–95
  - contrast adjustment, 91–93
  - image editing in, 90–96
  - presets, 96–97
  - rating photos, 77
  - retouching photos, 100–101
  - tone adjustment, 91–95
- PhotoRaw app, 97
- photos
  - adding to movies, 117–119
  - in albums. *See* albums
  - backing up. *See* backups
  - batch-processing, 136–137
  - carousel, 164–167
  - collections, 63, 65
  - copying to Dropbox, 26–27, 66–67
  - copying to GoFlex
    - Satellite, 28–29, 67–68
  - cropping, 82, 83, 85, 90, 132
  - deleting from Photo Stream, 22, 24
  - dimensions, 132
  - editing. *See* image editing
  - emailing, 161–163, 165
  - enhancing, 84
  - exporting. *See* exporting photos
  - filtering. *See* filtering photos
  - galleries. *See* galleries
  - grouping. *See* grouping photos
  - iCloud Photo Stream, 22, 24–25, 156
  - importing. *See* importing photos
  - metadata, 58

- notes, 147
- ordering prints, 168–169
- preparing for portfolio, 132–139
- printing from iPad, 167–169
- rating. *See* rating photos
- raw format. *See* raw images
- recomposing, 82, 85–86, 90
- rejected, 62
- reviewing, 12–21
- rotating, 84, 85, 86, 90
- sharing. *See* sharing photos
- sharpening, 132, 134
- slideshows, 130, 139, 148
- sort order, 62
- straightening, 83, 86, 90, 91
- watermarks, 157
- zooming in on, 82
- Photos app
  - considerations, 139
  - image editing in, 83–84
  - sharing photos, 161–163
- Photoshop
  - Adobe Nav app, 45
  - batch-processing images, 136–137
  - creating actions, 135–136
  - exporting/processing images, 135–137
- Photoshop Elements, 137–138, 160
- Photoshop Express app, 160
- Photoshop Lightroom
  - considerations, 164
  - exporting photos from, 65, 133–134
  - exporting to Photosmith, 65
  - publishing service, 64
  - syncing to hard disk, 66–68
  - syncing with Photosmith, 64–65
- Photoshop.com, 69, 160
- Photosmith app
  - assigning keywords, 56–58, 65
  - deleting photos, 62
  - exporting photos to, 53, 65
  - filtering photos, 59–62
  - importing photos, 52–53
  - photo backups with, 28–29
  - photo collections, 63, 65
  - Plug-in Extras, 65
  - rating photos, 53–55
  - rejected photos, 62
  - scanning library, 52, 53
  - Smart Groups feature, 60–61
  - sorting photos, 62
  - syncing to hard disk, 66–68
  - syncing with Lightroom, 64–65
  - version 2.0, 52
  - working with metadata, 58, 59, 67
- Photosmith plug-in, 64
- Photosmith publish service, 64
- photosmithapp.com, 64
- PhotoStackr for 500px, 159
- PhotoSync app, 16–17
- piRAWnha app, 97, 98–99
- pixels, blown, 92
- Pixelsync app
  - assigning keywords, 73
  - importing photos, 69–70
  - rating photos, 70–72
  - syncing with Aperture, 69, 76
  - syncing with iPhoto, 69, 76
  - working with metadata, 74
- Pixelsync Helper utility, 69, 76
- pixelsyncapp.com, 69
- playhead, 106, 110
- playing video, 110
- podcasting, 18
- PopBooth app, 168
- portable storage. *See* hard disks
- Portfolio for iPad app. *See also* portfolios
  - creating portfolio, 139–146
  - logo screen/page, 146, 150
  - photo notes, 147
  - presenting portfolio, 147–151
  - rating photos, 147
- portfolios, 129–151. *See also* slideshows
  - advantages of, 129
  - color issues, 132, 133
  - considerations, 129, 139
  - creating, 139–146
  - galleries. *See* galleries
  - logo screen/page, 146, 150
  - multiple, 131
  - online, 131
  - preparing images for, 132–139

- portfolios (*continued*)
  - presenting, 147–151
  - tips for, 130–131
  - updating, 131
  - wired connections, 148–150
  - wireless connections, 151
- Precision Editor, 113
- printing photos, 167–169
- printing utilities, 167–168
- Printopia utility, 167–168
- prints, ordering, 168–169
- projectors
  - wired connections to, 148–150
  - wireless connections to, 151
- projects, iMovie. *See* iMovie projects

## R

- rating photos
  - in Adobe Revel, 165
  - considerations, 51, 52
  - in Photogene, 77
  - in Photosmith, 53–55
  - in Pixelsync, 70–72
  - in Portfolio for iPad, 147
- raw format
  - capturing photos in, 6–8
  - considerations, xiii, 4, 6, 8
  - pros/cons, 8
  - vs. JPEG format, 4–11
- raw images
  - described, 4
  - editing, 6, 8, 82, 97–99
  - ShutterSnitch app, 21
- Raw+JPEG format
  - capturing photos in, 8–11
  - considerations, 4
  - pros/cons, 10
- recomposing photos, 82, 85–86, 90
- recording video, 41
- red-eye correction, 84
- ReelDirector app, 106
- remote photo apps, 34–42
- Remote Shutter app, 42
- resolution, 125, 132
- retouching photos, 82, 100–102
- Revel, 164–167
- rotating photos, 84, 85, 86, 90

## S

- saturation, 88, 94–95, 132
- SD card adapter, 12–13
- SD cards, 12–16
- Seagate GoFlex Satellite, 28–29, 67–68
- shadows, 92
- sharing items
  - iMovie projects, 125–127
  - video to Camera Roll, 108–109, 125
- sharing photos, 153–169. *See also*
  - uploading photos
  - emailing photos, 161–163, 165
  - photo sharing services, 154–160
  - via Dropbox, 140–141, 143
  - via iTunes, 142, 143
- sharpening images, 132, 134
- ShutterSnitch app, 21
- Sincerely Ink app, 168
- slideshows, 130, 139, 148.
  - See also* portfolios
- Smart Groups feature, 60–61
- SmugMug site, 159
- SmugShot app, 159
- Snapseed app
  - image editing in, 84–89
  - uploading photos from, 154–155
- SoftBox Pro app, 31
- sorting photos, 62
- sound. *See* audio
- sound effects, 123
- splitting clips, 112
- stands, 43–45
- stop-motion video, 46–47
- straightening photos, 83, 86, 90, 91
- Strobox app, 179
- studio
  - apps for, 179–181
  - using iPad in, 33–48
- The Stump, 44–45
- stumpstore.com, 44
- SugarSync, 26
- Sun/Moon app, 172
- synchronization
  - to hard disk, 66–68
  - Photosmith with Lightroom, 64–65
  - Pixelsync with Aperture, 69, 76
  - Pixelsync with iPhoto, 69, 76

## T

- Tether Tools, 43–44
- tethered cameras, 34, 43–44
- theme music, 121
- themes, movies, 107
- thumbnails, 145, 149
- Timelapse Calculator app, 180
- time-lapse video, 46, 48
- timeline, iMovie, 106, 108–113, 124
- tone, adjusting, 82, 91–95
- TouchRetouch HD, 101–102
- transitions, video, 112, 113, 114
- trimming clips, 111
- Tumblr, 165
- TVs
  - wired connections to, 148–150
  - wireless connections to, 151
- Twitter, 154–157, 165

## U

- uploading photos. *See also* sharing photos
  - to, from editing apps, 154–157
  - Flickr, 158
  - iCloud Photo Stream, 22, 24–25, 156
  - to photo sharing services, 154–157
  - from Photogene, 155–156
  - PhotoStackr for 500px, 159
  - SmugMug app, 159
  - from Snapseed, 154–155
  - via photo service apps, 158–160
- USB adapter, 12–13, 18
- USB connections, 65
- USB hard disks, 28
- USB headsets, 18, 124
- USB keyboards, 18
- USB microphones, 18, 124

## V

- VelaClock Sun/Moon app, 172
- VGA cables, 148
- vibrance, 82, 94–95
- vibrance control, 82

- video, 105–127. *See also* iMovie
  - entries*; movies
    - adding clips from Media Library, 109
    - adding to iMovie projects, 108–109
    - audio in. *See* audio; audio clips
    - capturing directly, 108–109
    - editing. *See* video editing
    - importing from iPhone/iPod touch, 109
    - importing into iOS devices, 127
    - playing, 110
    - quality of, 108–109
    - recording, 41
    - resolution, 125
    - sharing options, 125–127
    - skimming, 110
    - stop-motion, 46–47
    - time-lapse, 46, 48
  - video clips. *See also* movies; video
    - adding titles to, 114–115
    - deleting, 112
    - editing, 111–113
    - Ken Burns effect, 118–119
    - from Media Library, 109
    - moving on timeline, 111
    - splitting, 112
    - transitions between, 112, 113, 114
    - trimming, 111
  - video editing, 110–117
    - in Adobe Revel, 165
    - considerations, 105, 106
    - deleting clips, 112
    - editing audio clips, 120–124
    - editing video clips, 111–113
    - moving clips, 111
    - with Precision Editor, 113
    - specifying location, 116–117
    - splitting clips, 112
    - transitions, 112, 113, 114
    - trimming clips, 111
  - video editors, 106
  - Video Mode, 41
  - Viewer, 106, 110
  - Vimeo, 125
  - Visuals by Vincent Laforet app, 182
  - voiceovers, 124
  - volume, audio clips, 120

## W

Walgreens app, 168

Wallee Connect system, 43–44

watermarks, 157

WeatherBug app, 174

### Web sites

Adobe Nav, 45

companion to book, xiv, 28, 52

dropbox.com, 141

ipadforphotographers.com, xiv, 28

ipadportfolioapp.com, 139

Mpix.com, 168

ononesoftware.com, 34

Photoshop.com, 160, 164

photosmithapp.com, 64

pixelsyncapp.com, 69

stumpstore.com, 44

tethertools.com, 43

Zenfolio.com, 168

white balance, 82, 94

white levels, 91

Wi-Fi networks, 151

Wi-Fi printers, 167

wired connections, 148–150

wireless connections, 151

wireless keyboards, 18

wireless memory cards, 19–21

wireless networks, 19, 22–23

wireless printers, 167–168

## Y

YouTube, 125

## Z

Zenfolio.com, 168