

The Lesser and Velvet Hammers

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The Lesser and Velvet Hammers are the first new PPW actions introduced since the publication of *Modern Photoshop Color Workflow* in spring 2013.

As the names suggest, they are relatives of the Bigger Hammer action that has always been found in the PPW panel, but they are usable in many more images. The two were released as standalone actions in early 2014. They make their PPW panel debut in version 4.

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The Bigger Hammer, now a decade old, was initially devised to deal with a limited, though important, image category: those that live and die by highlight detail. Figure 1 is an example. The waterfall dominates the scene. Unless a lot more detail gets engineered into it, the picture can be considered a failure.

In a much greater percentage of images more highlight detail is desirable, but not critical. For these, Photoshop's Shadows/Highlights command is satisfactory. For something like the waterfall, however, a more pow-

Figures 1 and 2. The original, and a default application of the Lesser Hammer action.



erful tool is needed, a Bigger Hammer, if you will.

As time went on, I began to use Bigger Hammer for many more images, particularly after PPW panel version 3 introduced several previewable options for its application.

Bigger Hammer is, however, a brash and exuberant treatment, almost an impressionistic one. It changes colors freely, and darkens and lightens objects in what can seem an unnatural way. It also is prone to haloming.

In something with absolutely critical highlight detail none of these attributes cause a problem, in fact they usually improve the image. When applied to more typical files, though, they can become noticeable and objectionable. Consequently, Bigger Hammer can only be swung at such files with a fairly low opacity. The

goal of Lesser Hammer was to remove these obstacles, enabling more frequent use. It was *not* to replace Bigger Hammer in cases like the waterfall, where highlight detail is absolutely essential. However, as we will see, using it in conjunction with Bigger Hammer in such cases may yield something really good.

So far, all was going according to plan. The Lesser Hammer was doing everything I had hoped for, and I was ready to call it a day. At that point, however, the devil, who seldom sleeps, decided that I needed a temptation.

As part of due diligence, I tried out the Lesser Hammer on various images where I had little hope that it would be helpful. Surprisingly, it did quite well with certain portraits. Unsurprisingly, it did poorly with others.

In view of the extreme importance of skintones to

Figures 3 and 4. Left, starting with the original, the default Bigger Hammer action is played. Right, to this same file, the Lesser Hammer is added, followed by a light application of Shadows/Highlights.



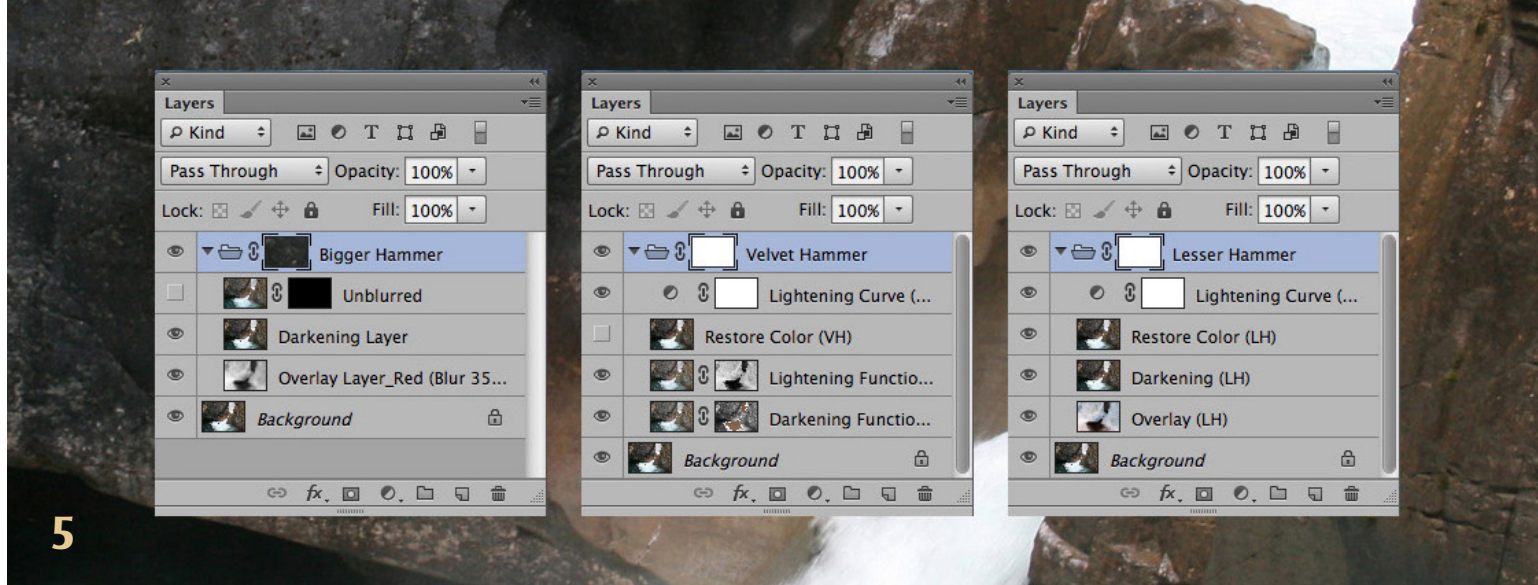


Figure 5. The layer structure of the Bigger Hammer action, left, the Lesser Hammer action, center, and the Velvet Hammer action, right.

many practitioners, including me, this didn't seem satisfactory. So, back to the drawing board for a version without these drawbacks. Extracting some of the action's fangs created a third hammer, and a ladder that can describe how we handle cases where we need more highlight and/or shadow detail. There's also a fourth al-

ternative, Photoshop's Shadows/Highlights command. The four can be considered in the following order. From top to bottom, the potential gain is the greatest, but so is the possibility of some kind of damage; these statements are true even if the actions are run at lower opacities.

Figures 6–11. This page, downsized versions of an image needing strong highlight detail. Top left, opened with Camera Raw defaults. Top right, the Lesser Hammer applied to Figure 6. Bottom left, the Bigger Hammer applied to Figure 6. Bottom right, a version produced in Camera Raw with settings of Highlights –100 and Shadows +50. Opposite page, at normal size, the top four versions are the same as on this page. Bottom left, a version produced only with the Shadows/Highlight command applied at strong settings to Figure 6. Bottom right, a new version produced by applying the Lesser Hammer to Figure 9, which intensifies highlights in Camera Raw.





- Bigger Hammer.
- Lesser Hammer.
- Velvet Hammer.
- Shadows/Highlights.

Before taking this list to heart, remember what's the easiest way of all to use any one of them offensively. That highlights and shadows contain recoverable detail isn't an excuse for recovering it. Before deciding to do so, ask yourself whether you really want it or whether it would only serve to distract attention from more significant things.

The Three Hammers Described

The three Hammers are alike in the following ways:

- The layer structure, seen in Figure 5, is similar.
- The three actions magnify detail in both highlights and shadows, and by default emphasize shadows less.
- The three intensify detail not just in relatively neutral areas but in colored ones as well.
- The Darkening layers are identical. They are copies of the pre-action file, set to Darker Color mode, 50% opacity. The user can adjust opacity to taste.
- Each works happily with the others, or the Shadows/Highlights command, or the shadow-highlight enhancement routines of raw modules.

The three actions are *unlike* in the following respects:

- The Lesser/Velvet Hammers are more complex and take longer to run.
- The Lesser Hammer produces better fine detail. It is less likely to produce large areas of strong lightening and darkening.
- Like several other steps in the PPW, but unlike Bigger Hammer, applying Lesser Hammer can make the image look worse—flatter and less colorful. As usual, this is to avoid pre-empting later beneficial steps. (Velvet Hammer rarely makes the picture look worse.)
- A curves layer is part of Lesser and Velvet Hammer because the two would otherwise make the picture seem slightly flatter and darker-looking. That's easily corrected down the line, but sometimes it's hard to see right away whether the action was helpful. The curve layer should answer that question. Personally, once I'm satisfied that the action worked, I throw that curve away on the theory that I can do a better job later. Meanwhile, the default opacity of the curve is 40%; it can be increased to add contrast, at the risk of blowing out highlights and/or plugging shadows.
- The Bigger Hammer intensifies color; the Lesser

Hammer, well, hammers it. The Restore Color layer, which is not found in Bigger Hammer, is a copy of the pre-action original, set to Color mode, 70% opacity. The lower the user sets this opacity, the more the color will be toned down. For consistency, there is a similar layer in Velvet Hammer, but turned off by default, as Velvet Hammer rarely does unpleasant things to color.

- The Bigger and Lesser Hammers make the reasonable assumption that highlights need more attention than shadows do. Each, therefore, has one layer that does the work and a second, a copy of the pre-action file, that cuts the lightening of the shadows in half, unless you decide to use a different opacity. Turning the overlay layer off is the same as cancelling the action. The Velvet Hammer works differently; it has one layer that lightens only and one that darkens, each adjustable separately.
- The Bigger Hammer has an Unblurred layer that is sometimes used to correct halving. The Lesser/Velvet Hammers are intentionally less prone to this problem, so no such layer is needed.
- The Lesser/Velvet Hammers cannot be run in 16-bit mode; the Bigger Hammer can. If you attempt to run a 16-bit file out of the Actions palette, there will be a nasty error message in the middle and although it can be ignored, the result will be second-rate. If you run out of the panel you will get a warning, asking whether you wish to convert to 8-bit or to remain in 16-bit with a Smart Object, which you can choose to leave open or closed. You can state a preference for any of these three options as your default, or elect to be warned every time.

Recommendations for Use

This documentation shows Lesser Hammer in action on seven different originals, of which three compare it to Velvet Hammer as well. The first two are classic highlight-critical cases of the kind the Bigger Hammer was designed for, and in fact Bigger Hammer outperforms Lesser Hammer in them. The other five involve colors, both bright and subtle, which is where Lesser Hammer shines. Here is a summary of my current recommendations.

- Lesser Hammer does a fine job when highlights are extremely important, but not quite as well as Bigger Hammer, for which reason it cannot be seen as a substitute.
- It or Velvet Hammer can sometimes, however, substitute for the false profile/multiplication method discussed in Chapter 13 of *Modern Photoshop Color*



Figures 12–15. The Lesser Hammer can extract great detail from strongly colored objects. It also reduces color gracefully to make way for subsequent maneuvers. Top left, the original. Top right, the default Lesser Hammer result. It adds detail and cuts back color somewhat, but still some of the reds are so brilliant that detail is being lost. Bottom left, the Color and Darkening layers are removed from the action, resulting in excellent detail, but tepid color. Bottom right, the MMM + CB action is played on the result to restore some of the original color.

Workflow. That is, any picture that divides into a clear light and dark areas becomes a candidate for a Hammer. This can mean a sun-and-shade situation, but that's by no means the limit.

- The Lesser Hammer adds detail to large, strongly colored objects. This includes pastel colors. It is therefore highly useful in images of flowers and the like. In principle Velvet Hammer isn't quite as good, but sometimes it avoids difficulties that Lesser Hammer marches right into. In flower images, I'd recommend trying both.

- The action also has utility in fleshtones when the individual is quite light-skinned, or when a lot of light is reflecting off the skin. Other good uses in fleshtone images have been found, but they require some additional steps. There's a discussion later when we show a series of three fleshtone images where Lesser Hammer faces off against Velvet Hammer.
- Since Lesser Hammer reduces overall color, and often creates the sensation of an overall flatter image, its use implies that you intend to use the Color Boost

action or something similar down the line, almost certainly using LAB. This distinguishes it from Bigger Hammer, which could function perfectly well in an all-RGB workflow. Velvet Hammer falls somewhere between the two.

- Recall that Lesser and Velvet Hammer each contain a “stupid” curves layer, one that expands tonal range without knowing anything about what’s in the image. It’s there because without it the image looks flat. It’s unlikely to do any harm, but the chances are that you can do at least somewhat better. So, once you’ve decided which Hammer you’re going to use, I’d recommend sacrificing current appearance by discarding that curves layer, intending to restore a full range later on.
- Using the Shadows/Highlights command after Lesser or Velvet Hammer can be quite effective, because it resets highlight and shadow points that the action may have rendered incorrect. Bigger Hammer action rarely does that, so one could run S/H before or after.

Let’s now see how these actions work in real life.

Figures 16–20. This page, downsized versions of an image showing too much of a break between light and dark zones. Top left, opened with Camera Raw defaults. Top right, Lesser Hammer applied to it. Bottom left, a version produced in Camera Raw with settings of Highlights –100 and Shadows +50. Bottom right, Bigger Hammer applied to the original. Opposite page, at normal size, the original repeated, top, and the Lesser Hammer version after it has been run through the MMM + CB action to set final highlight and shadow and to enhance color.



The Waterfall

Figure 1 is the original. Figures 2 and 3 compare default results from the Lesser (2) and Bigger (3) Hammers.

As noted earlier, we expect the Bigger Hammer to win, as this is the type of incredibly-important-highlights image in which it specializes. Lesser Hammer’s result, however, is not half bad. It has, for example, better fine detail in the water.

Bigger Hammer’s success is due to what can be described as creative reality distortion. It has introduced some new color in the center of the waterfall. The dark water at the top right is made even darker. On the two sides of the waterfall, where spray is seen against a dark background, that background is also artificially darkened, making the spray seem more pronounced.

The more conservative Lesser Hammer does none of these things, more’s the pity—at least in this image. Also, it doesn’t keep the lightest water as light as the Bigger Hammer does. You have to ask yourself, though, how well the Bigger Hammer’s little lies will play out in

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a more typical photo.

Although it seems like Lesser Hammer is not the right choice for this image, there's an exception. Suppose that even Figure 3, the Bigger Hammer version, isn't enough for us, and we want still more water detail.

Applying Bigger Hammer a second time to the same image is unlikely to work. These actions rely on trickery. We hope that their artifacts are too subtle for the viewer to perceive. Doubling up on the action emphasizes its eccentricities and makes the scam easier to detect.

The Bigger and Lesser Hammers, however, don't use the same bag of tricks. It is therefore possible to combine the two without the telltale signs of artificiality. Figure 4 does so. It's Bigger Hammer first, then Lesser Hammer, then Shadows/Highlights to reestablish the white point that Lesser Hammer lost.

Before moving on to objects that contain color, which are Lesser Hammer specialties, we'll continue with one more neutral example.

Rock and Reflection

The presence of a slight amount of original color in the waterfall proved an advantage to Bigger Hammer. The presence of a large amount would have been advantageous to the Lesser Hammer. Our next exercise features another highlight-critical object, some light rocks, just as large as the waterfall, but this time with practically no color at all.

A couple of other alternatives present themselves in such situations. The Shadows/Highlights command and the similar enhancers found in various raw modules don't exploit channel structure the way that the Hammer actions do, and are therefore less able to compete in colored objects. But in a perfectly neutral object like the rock formation we're about to look at, all channels are alike, taking away much of the actions' advantage.

We need to zoom in to look at what happens to highlight detail in these varied scenarios, but first let's downsize to get an overview. Figure 6 is a default open in Camera Raw, which is then used to produce two alternates, Figure 7 (Lesser Hammer) and Figure 8 (Bigger Hammer). Figure 9 is done in Camera Raw only, using default settings plus slider values of -100 Highlights and +50 Shadows (note: these sliders don't exist in pre-CS6 versions of Camera Raw).

The smaller size argues for the Bigger Hammer. As usual, it has thrown in some extra darkening of the background in order to contrast it with the light rock. And it has done the same kind of thing with the

reflection.

When we zero in on the rock detail of these same three in the correctly sized versions, it's hard to get excited about the differences. I still have a slight preference for Figure 8, the Bigger Hammer, because of its seemingly rounder, contrastier look. But all three do the job of bringing out the rock detail that's so lacking in Figure 6, the original.

Note that all three are maxed out—that is, they're as far as we can go with a single application of each technique. The Camera Raw version, Figure 9, seems weaker than the others, but that's because it just can't be pushed as hard, since -100 is the minimum setting permitted in the Highlights slider.

Speaking of how hard to push, Figure 10 is the worst of the four we've looked at. I produced it using the Shadows/Highlights command alone, applied at very high settings to the original.

Its deficiencies are not a big surprise. I developed Bigger Hammer because Shadows/Highlights isn't convincing at strong settings. I developed Lesser Hammer to avoid some of Bigger Hammer's potential drawbacks. From this, one might conclude that we should give Shadows/Highlights the decent burial it deserves.

Pragmatism dictates otherwise. Chapter 7 of *Modern Photoshop Color Workflow* advocates unrestricted use of S/H. The recommended dose is around a sixth of that shown in Figure 10. I hope you can see a qualitative difference between Figure 10 and Figures 7–9. But suppose that we take away five-sixths of the difference between each of them and Figure 10, the original. Do you really imagine you could see a difference between any of the four corrections? Applying Shadows/Highlights takes a fraction of a second; Lesser Hammer many times longer. Unless you're trying to make a serious change to the picture, what's the point?

What, though, if you are trying for the opposite effect: not just less highlight enhancement, but more than has been seen so far? In that case, you can go with the lesson of Figure 4 and combine two or more of these techniques. (It's bad policy to apply any one of them twice, for fear of accentuating artifacts.) To make Figure 11, then, I started with the Camera Raw-enhanced version, Figure 9, and applied Lesser Hammer.

If you're dead set and determined to have as much definition as possible in the rocks, Figure 11 fills the bill. If it's too much, there are many ways to cut back without going as far as the featureless Figure 6.



Figures 21–24. Top left, the original. Top right, the Lesser Hammer. Bottom left, Camera Raw. Bottom right: the Bigger Hammer.



The Flower and the Gamut

The presence of a slight amount of original color in the waterfall proved an advantage to Bigger Hammer. The presence of a large amount would have been advantageous to Lesser Hammer. Our next exercise features another highlight-critical object, just as large as the waterfall, but this time with an enormous color component.

The Shadows/Highlights command and the similar enhancers found in various raw modules don't exploit channel structure the way that Lesser Hammer does. They are therefore so useless against a challenge like the bright red flower of Figure 12 that I don't even bother to show them. I don't show Bigger Hammer as an option, either, because without a good knowledge of how to substitute overlay layers in the PPW options panel, it makes a mess of this image.

Historically, then, this type of original requires expert handling. The usual solution is channel blending to force detail into the red channel and the dark parts of the green. The H-K action in the PPW set can also do this; if this were a live job, I'd start with that and then move into Lesser Hammer. For present purposes, though, I'll show how to find the detail in this flower using only Lesser Hammer and a supplementary move to boost color.

Figure 13 is the Lesser Hammer default. It's a step in the right direction, because detail is starting to appear. Also, although it may not be noticeable, it's less colorful than the original. Remember, by its nature Lesser Hammer suppresses color. Its color layer restores 80% of the original's color by default. Here, however, we're so overwhelmed by redness that it's hard to see the difference.

In situations like this, the more brilliance gets forced into the flower, the less detail will be apparent. You may feel that Figure 13 is a reasonable compromise and leave it at that. For now, though, let's assume that we want even more definition in the petals.

One way to get that is to reduce the opacity of the Color layer, making the reds less brilliant. Not being shy, I reduced it to 0%, and I did the same with the Darkening layer, which was retaining some of the redness.

Figure 14, the result, is rich in detail. The redness is distinctly and unacceptably muted, but that's not a problem. If you're a PPW aficionado, the next step can be the MMM + CB action to restore color. That's how I produced Figure 15. If you think it's too much, you can always blend it with Figure 13.

Even if you don't use MMM + CB, the lack of color

in Figure 14 is not a problem. Just move it and Figure 13 into LAB (this won't work nearly as well if you do it in RGB), and layer them with Figure 13 on top set to Color mode. It won't have the interesting color variation of Figure 15, but it will have plenty of color and will be infinitely better than the red blob that is the original.

Six Colorful Pairs of Shoes

When a scene is divided into a light and a dark part, a camera sees more distinction between the two halves than a human would. The PPW panel already offered three potential solutions that try to compensate, two using false profiles and the third being the Bigger Hammer. The Lesser and Velvet Hammers are now the fourth and fifth, and testing so far suggests that one or the other is usually the method of choice.

The obvious example of the light-dark category is a photo taken in strong sun and shade. We'll get to one of those shortly, but will start with two that illustrate that the concept doesn't end there. Both are excellent originals that arrive in raw format. Looking at a false profile plus multiplication is beyond the scope of this documentation. Instead, we will compare the original to the three nominal best highlight-shadow enhancers: the Lesser and Bigger Hammers, and the -100 Highlights, +50 Shadows adjustment in Camera Raw.

The default open is Figure 16. The white leather contrasts sharply with the various darker colors, so the sun-and-shade analogy is valid. Figure 17 is the default Lesser Hammer applied to Figure 16, Figure 18 is the version corrected in Camera Raw only, and Figure 19 is the default Bigger Hammer.

This is one of the cases where Lesser Hammer may appear to make the original worse. The colors are subdued, and overall the impression is flat, because the action has darkened the highlight and lightened the shadow. You can't let that upset you, because the use of Lesser Hammer should never be the last step.

Even with this handicap, Figure 17 seems to me decidedly better than Figure 18, the Camera Raw entrant. The overall range isn't as good but every single area of importance, except the green shoe trees inside the brown shoes, has higher contrast. The Camera Raw method doesn't recognize any part of these shoes as a shadow, so the whole image gets darker. I see all the darker leather, particularly the teal-colored top of the boot in the back row, as being better detailed in Figure 17. All the laces are also better in Figure 17 than either competitor.

The Bigger Hammer version, Figure 19, has good and

bad points. The overall presentation of the front row is appealing. As against that, the white leather is not improved, and the boots in the back row are definitely worse, the orange leather being particularly bad. You may recall that a similar color appeared in the background hills of Figure 8, and the Bigger Hammer darkened it, too. But there it looked good, here it definitely seems artificial.

That defect isn't enough to disqualify the Bigger Hammer altogether. If Lesser Hammer did not exist, I would apply Bigger Hammer, but change the opacity of its Overlay layer to 25% or so. That wouldn't severely damage the orange leather, but it would make a slight improvement everywhere else.

This was a typical situation for me: I would want to apply Bigger Hammer but could only do so at a low opacity, because the it often does some very good things and occasionally some very bad ones. Hence, the more conservative Lesser Hammer, which is less likely to do either. I have no problem accepting Figure 17 as a starting point just as it is, without any reduction in opacity.

To prove the point, let's go to full size, comparing the original to Figure 20, which is the Lesser Hammer version

Figures 25–27. Lesser Hammer works well with faces that are in both sun and shade. Top, the original. Bottom left, Lesser Hammer defaults. Bottom right, the defaults of the Velvet Hammer action.



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with range and color adjusted by the MMM + CB action.

Still Life and Skintones

We now come down to the home stretch, showing three more images in which the Lesser Hammer darkens the quartertone to make the image attractively fuller. The still life of Figure 21 is an excellent original capture, but Figure 22, the default Lesser Hammer, makes it better in every way. This time, there is no issue of making the highlight too dark.

This time, it's the Camera Raw version, Figure 23, that's worse than the original. It has taken it into its head that the peppers are a full shadow and has lightened them precipitously, while not recognizing that the pine cones are light and in need of darkening.

The Bigger Hammer version, Figure 24, has its usual strong and weak points. I could see using it at a lower opacity—but my preference would be to continue the correction starting with Figure 22.

The ability to make natural-seeming moves that de-emphasize the differences between light and dark areas makes the Lesser Hammer an attractive tool for many fleshtone

Figures 28–30. Lesser Hammer can add shape to skin, particularly that of light-skinned Caucasians. Top, the original. Bottom left, Lesser Hammer defaults. Bottom right, the Velvet Hammer defaults.

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images, particularly with light-skinned Caucasians such as those found in our next two examples. The boy in Figure 25 is classic sun and shade. The Lesser Hammer default, Figure 26, improves everything. The face is better, and the darker grass works well to set it off. The foreground and background seats both are improved, as is the red shirt.

The more conventional portrait of the woman in Figure 27 shows how Lesser Hammer can add shape.

Sometimes Lesser Hammer hits harder than the skintone can tolerate. The problems can be addressed with masking and opacity reductions, but in view of the importance of portrait work to the professional, I decided there was a need for a softer action that would try to avoid the midtone crunch issue in Lesser Hammer.

For comparison, Velvet Hammer results are shown in Figures 27 and 30. And I've added a third fleshtone image for balance, a man with darker skin than either of the first two subjects. Figure 31 is the original, 32 the Lesser Hammer, and 33 the Velvet Hammer.

My votes? The initial shot of the boy doesn't qualify as a

Figures 31–33. Lesser Hammer adds so much detail to skin that it may be perceived as sharpening, and some may find it offensive. Top, the original. Bottom left, Lesser Hammer defaults. Bottom right, the defaults of the Velvet Hammer action, which has certain safeguards against this effect in skin.



portrait the way the other two do. I prefer its Velvet Hammer face, I suppose, but it doesn't make up for the improvements that Lesser Hammer has engineered into the grass and background seats.

The woman in Figure 28 has very light skin. To my mind Figure 29, the Lesser Hammer, goes slightly too far in adding shape. But if opacity were reduced I doubt I'd have a preference between it and the Velvet Hammer version.

The portrait of the man in Figure 31 shows why Velvet Hammer is a good idea. The face is strongly colored, so in Figure 32, Lesser Hammer adds a mountain of detail. If this were a flower and not a face that extra detail would be welcome. Here, I'm not so sure. Maybe your agenda calls for giving him a particularly rugged look but I think for most purposes the softer Velvet Hammer look of Figure 33 would be the winner.

Conclusions, Reminders, and Warnings

Notice that in Figure 28, contrast in the background trees has been reduced. This is what happens when Lesser Hammer encounters subtle colors in the midtone range. Here, that's great, as the greenery sets mood only and may detract from the face if too interesting. But in many other images such a loss of definition could be fatal. The presence of such near-neutral midrange object is a clue that Lesser Hammer may not be appropriate, and that you may wish to switch to Velvet Hammer even if the image doesn't contain fleshtones.

These things are hard to predict, though. The advantage of actions is that it takes little time to try one out and see if it's working. It is safer, however, to run trials out of the PPW panel than out of the Actions palette, for the following reasons.

- These two Hammer actions contain over fifty individual steps. If you don't like what they do, you

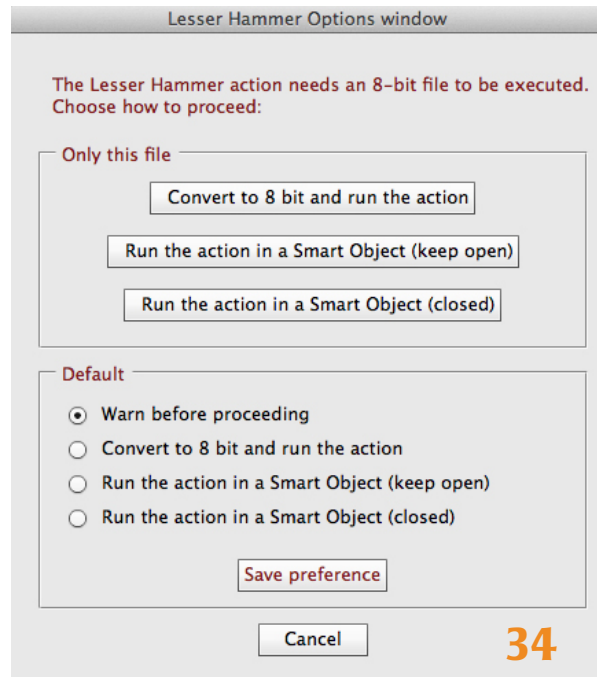


Figure 34. The Lesser and Velvet Hammers do not operate in 16-bit mode. If you attempt to run a 16-bit file through the PPW panel, this dialog summarizes your options.

can easily get back to where you started—but no further, at least not if you're operating out of the Actions palette. Fifty steps are more than enough to flush your image history, so you won't be able to go back to any state except the one at the moment before the trial action ran. The PPW panel, on the other hand, is scripted. Like all its other action/scripts, Lesser and Velvet Hammers appear as a single history state, meaning that Command-Z will cancel them and leave the image history intact.

- We have discussed five different methods of enhancing highlight/shadow detail, and multiplying through a false

profile adds a sixth. They are not mutually exclusive; in fact they can be combined more effectively than if any one were applied twice.

- The Lesser Hammer cuts back on color, the opposite of the behavior of the Bigger Hammer. It therefore needs some kind of later color boost, such as the MMM + CB action. The Velvet Hammer generally does not cut color.
- Both Lesser and Velvet Hammer may leave you without a satisfactory white point, requiring that it be restored later.
- If you wish to use the Shadows/Highlights command, it should be run after and not before playing Lesser or Velvet Hammer.
- Lesser Hammer is so powerful at bringing out detail that you may have to cut down on your usual sharpening routine later, to avoid an overly crunchy look such as, perhaps, Figure 32.
- Neither Lesser nor Velvet Hammer can run in 16-bit mode, 8-bit is required. The panel offers solutions. Figure 34 is the dialog that comes up if you attempt to play either action on a 16-bit file.

Hammer away in good health!