'This dictionary of Photoshop terms wrangles complex concepts and offers intuitive solutions making it an invaluable title for digital imagers!'
Bryan O'Neil Hughes, Photoshop Product Manager, Adobe Systems Inc.

Adobe® Photoshop® CS3 A–Z

Tools and features illustrated ready reference

Philip Andrews

Focal Press

Adobe Photoshop CS3 A–Z

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Author's dedication

Always for Kassy-Lee and my great kids Adrian and Ellena.

Cheers to Peter Bargh for all his hard work making this title the success it already is and my thanks to him for allowing me to carry on the tradition he started.

Thanks also to the staff at Focal Press including Marie Hooper, Emma Baxter, Margaret Denley, Georgia Kennedy and Stephanie Barrett.

My appreciation goes to Bryan O'Neil Hughes at Adobe for his support, technical advice and kind Foreword. And thanks once more to Adobe for bringing image enhancement and editing to us all through their innovative and industry-leading products, and the other hardware and software manufacturers whose help is an essential part of writing any book of this nature. In particular I wish to thank technical and marketing staff at Adobe, Microsoft, Canon, Nikon, and Epson. Also to Manfred 'Grids Rule!' Huber for his design guidance.

And finally my thanks to all the readers who continue to inspire and encourage me with their generous praise and great images. Keep emailing me to let me know how your imaging is going.

Adobe PhotoshopC S3 A–Z

Tools and features illustrated ready reference

Philip Andrews

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Foreword

Adobe has been through some incredible changes since Photoshop CS2 was released. The acquisition of Macromedia enabled us to build an incredibly strong portfolio of world-class products; and it also enabled us to share software in the form of public betas. First in Photoshop Lightroom, and then later in Photoshop CS3, we were able to speed forthcoming technology to you, our eager users during several months of free, pre-release trial downloads. At the formal launch of the 3rd Creative Suite, we premiered another new member of the Photoshop family in our release of Photoshop CS3 Extended.

It goes without saying that thorough, accurate, well-written text is essential not just to learning this software, but also to keeping abridged of the many changes. Being a passionate Photoshop user since version 3.0, and a former tester of the application, I tend to approach tech editing such texts with a very detailed eye. As of the book you're holding, I have now had the pleasure of working with Philip Andrews on several different projects. Philip's work here is true to the diligence and consistency that I've come to expect from his writing. Beyond just delivering accurate information, Philip makes certain that it is always up to date and very enjoyable to read. Philip's descriptions and tutorials make my job as a tech editor very easy, and they deliver to you an easy, approachable style rarely found in software instruction.

My respect and trust for Philip's work were never more obvious to me than the last time I saw him at Photo Plus East in New York. There I was, on the busy tradeshow floor, inundated with a litany of very technical questions, and I looked up to see Philip, patiently waiting for me to find a pause. Realizing that I wasn't likely to be free anytime soon, I invited Philip to step into the pod and help demo some of his techniques to the eager folks around us. Watching and listening to Philip was like reading his books, I was quickly put at ease by his confident and easy going style.

I know that you'll find this book an extremely valuable reference as you wade through the many new features in Photoshop CS3. I hope and trust that you'll enjoy your time and learning with it as much as I have.

Have fun,

Bryan O'Neil Hughes

Photoshop Product Manager

Adobe Systems Inc.

Introduction

Now in its tenth release Photoshop is undoubtedly the King of photo-editing software and, considering the host of new and revamped features included in the CS3 version of the program, its position at the top of the heap is assured.

The software is so popular with photographers, designers and illustrators that it is truly hard to recall a time when we didn't have Photoshop at the centre of our creative endeavors. With the massive upsurge of digital camera owners there is now a host of new photographers who are just discovering the pure editing and enhancement power afforded by the program.

Given the success of previous editions it would have been easy for Adobe to sit back and bask in the reflected glory of the program's popularity but instead Adobe has been hard at work improving what was already a great product. The CS3 version, just like the releases before it, is a state-of-the-art image-editing program full of the features and functions that digital photographers and desktop image makers desire the most.

In fact, the program has become so comprehensive that producing an illustrated A–Z book like this one is not just a nicety, but has become a necessity. The software covers so many areas that Photoshop users needed a quick ready-reference guide to all the major tools and features. Peter Bargh, in the first few editions of this text, provided just such a comprehensive guide to the program and here I add to his excellent work. As was Peter's approach, I haven't stopped at simply describing the tool or feature; I accompany the text with illustrations of the software in action together with before and after pictures of the applied changes.

All entries include shortcut keys, menu locations and are cross-referenced to other Photoshop features that relate. Many features also include step-by-step guides to their usage and extended visual examples of the effects of using different settings on your pictures.

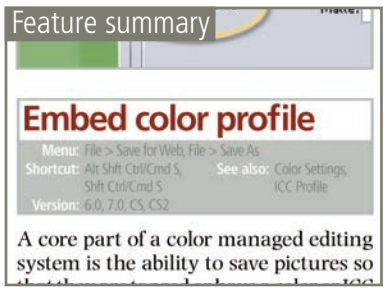
Keep this ready reference handy for all those occasions when you ask yourself 'What does that do?'

But most of all keep enjoying your digital image making!

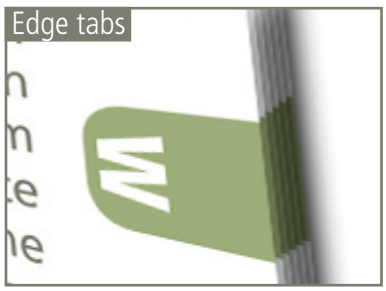
Philip Andrews

How to use this book...

In order to make the most of this book, take a couple of minutes to read the following. This will let me introduce a few of the special features that I have included to help you find the information that you need fast. Apart from the basic A–Z structure that lists the topics, features and tools alphabetically, I have also used the following design devices to make 'search and locate' missions speedier and more productive.



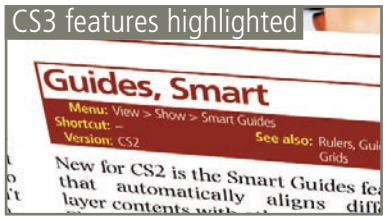
Each feature and tool entry is headed with a summary table that details the menu where the feature can be found, any keyboard shortcuts associated with the tool, the version of Photoshop that contains the feature and any other features that are linked to the feature.



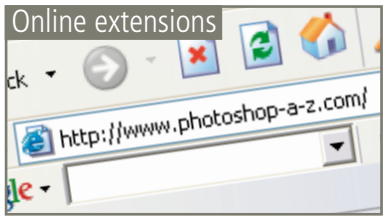
The colored edge tabs change for each letter section. They can be used in conjunction with the contents page to quickly thumb through the book to locate a particular group of entries.

The before and after examples illustrate how features, tools and techniques can be used to change the way that your pictures look.

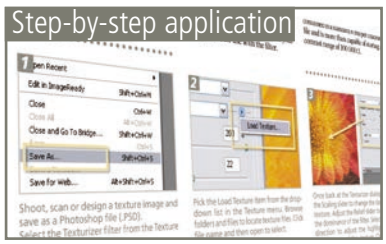
Important ideas and techniques are highlighted with the Remember icon and the tips and tricks used by working professionals are noted with the 'Pro's Tip' ticked box.



The entries detailing new or substantially changed or revamped features in Photoshop CS3 are highlighted in red.



Don't forget about the book's website – **www.photoshop-a-z.com**. Here you will find video tutorials on how to use the top new features in Photoshop CS3, the example pictures used in the step-by-step guides, links to all the featured plug-in vendors and much more.

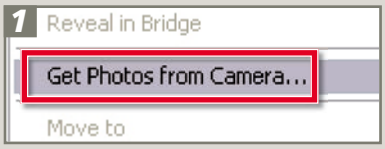


There is a completely new step-by-step section at the front of the book designed to demonstrate how to use major tools and features. These mini-tutorials can be used to extend your understanding as well as build your editing and enhancement skills.

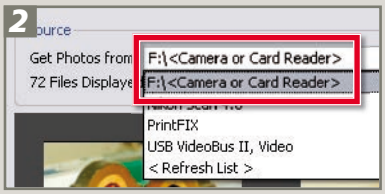
01 IMPORTING PHOTOS INTO BRIDGE

From camera or card reader (Standard)

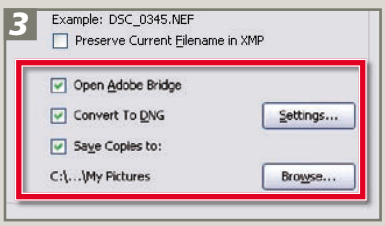
Menu: Bridge: File > Get Photos From Camera
Shortcut: –
OS: Mac, Windows
Version: Bridge 2.0
See also: Adobe Photo Downloader (APD)



Select the From Camera or Card Reader option from the File menu, or select the Bridge option from the pop-up dialog that is displayed when the card reader is connected to the computer. Choose the Standard dialog.



After finding and selecting the source of the pictures adjust the Import Settings. Browse for the folder where you want the photographs to be stored and if you want to use a subfolder select the way that this folder will be named from the Create Subfolder drop-down menu.

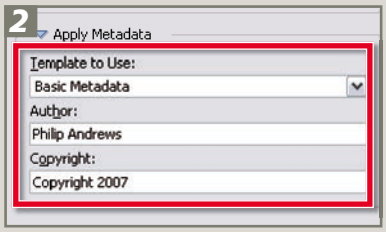


Finally, choose what other actions Bridge will take after downloading the files. Here you can select to open Bridge after the transfer is complete, automatically convert the images to DNG format and even make a backup of the originals to another drive. Clicking the Get Photos button will transfer your pictures to your hard drive.

From camera or card reader (Advanced)

Menu: Bridge: File > Get Photos From Camera
Shortcut: –
OS: Mac, Windows
Version: Bridge 2.0
See also: Adobe Photo Downloader (APD)

To switch the Photo Downloader to the Advanced version of the feature click on the Advanced Dialog option at the bottom of the window.



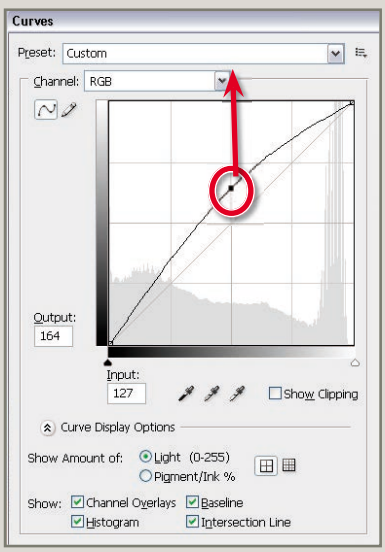
As well as performing the basic setup actions indicated in the Standard step-by-step to the left, you can add in metadata details to be attached to each downloaded file. Here, the Basic Metadata option is used to add simple author and copyright information. Use the drop-down menu to select any presaved metadata templates.

The small checkboxes at the bottom right of the preview thumbnails can be used to choose which images to transfer. All photos are selected by default but can be deselected by clicking the UnCheck all option at the bottom of the preview window. Click the Get Photos button to start the import process.

02 CHANGING BRIGHTNESS

Curves

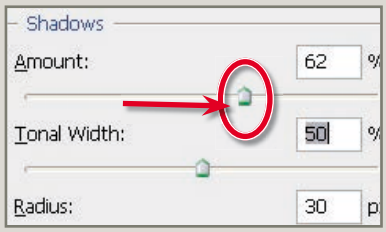
Menu: Image > Adjustments > Curves
Shortcut: Ctrl/Cmd M
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Curves



The simplest way to make a photo brighter using the Curves feature is to click-drag the midtone part of the curve upwards. Dragging the curve downwards makes the photo darker. Using curves to perform this action means that both the shadows and highlight tones are left untouched by the changes.

Shadow/Highlight

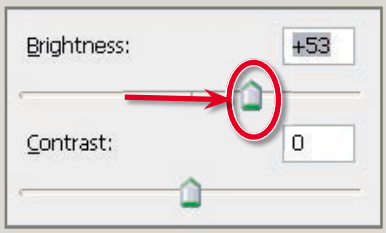
Menu: Image > Adjustments > Shadow/Highlight
Shortcut: – **OS:** Mac, Windows
Version: CS, CS2, CS3 **See also:** Shadow/Highlight



The Shadow/Highlight feature provides some brightness control using the Shadows controls as long as the Tonal Width value is kept pretty high. Moving the Amount slider right brightens the darkest portions of the image.

Brightness/Contrast

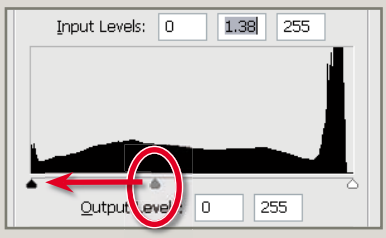
Menu: Image > Adjustments > Brightness/Contrast
Shortcut: – **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Brightness/Contrast



The Brightness/Contrast feature provides a quick and easy adjustment of the overall brightness of the image. Pushing the slider to the right lightens the midtones.

Levels

Menu: Image > Adjustments > Levels
Shortcut: Ctrl/Cmd L **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Levels command

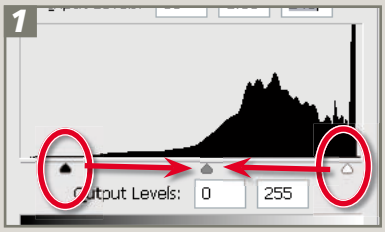


Moving the Midtone Input slider to the left increases the brightness of the photo.

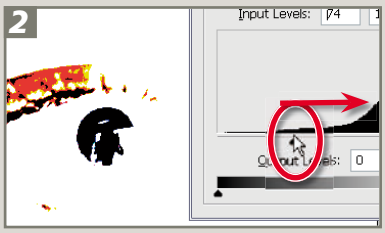
03 ADJUSTING CONTRAST

Levels

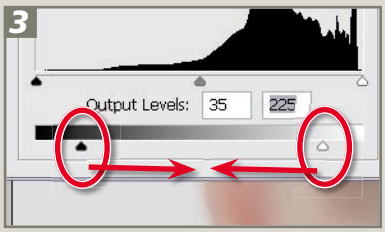
Menu: Image > Adjustments > Levels
Shortcut: Ctrl/Cmd L **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Levels command



To increase contrast in a photograph move the Highlight and Shadow input sliders in the Levels dialog towards the center of the histogram.

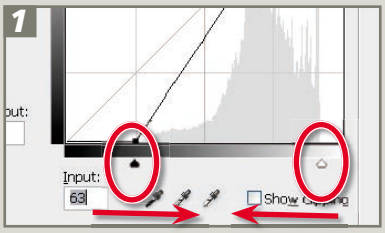


Holding the Alt key whilst moving these Input sliders will preview the pixels that are being converted to pure black or white (clipped). Move the sliders in until you see the first few pixels and then adjust the sliders slightly to ensure no pixels are being clipped.

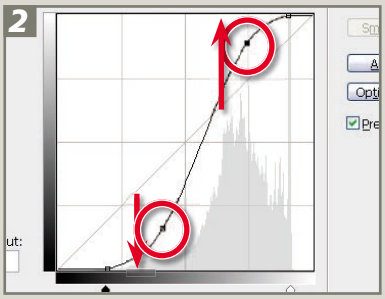


Curves

Menu: Image > Adjustments > Curves
Shortcut: Ctrl/Cmd M **OS:** Mac, Windows
Version: CS3 **See also:** Curves



The newly revised Curves feature provides more tonal enhancement options than ever before. With the addition of a black and white input slider you can perform the same contrast enhancement step as in the Levels feature. Just move the Highlight and Shadow input sliders in the Levels dialog towards the center of the histogram. Holding the Alt key whilst moving these Input sliders will preview the pixels that are being converted to pure black or white (clipped). As with the Levels sliders move the controls inwards until you see the first few pixels and then adjust the sliders slightly to ensure no pixels are being clipped.



To add more contrast click-drag the highlight portion of the curve upwards and the Shadow section downwards. This creates a classic S shape to the curve. To reduce the contrast reverse these actions moving the shadows upwards and the highlights downwards.

04 REMOVING COLOR CASTS

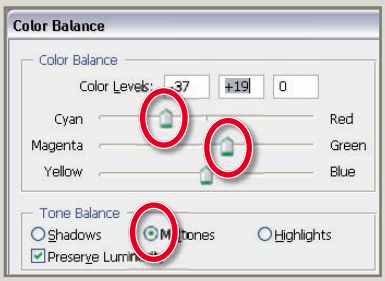
Auto Color Correction

Menu: Image > Adjustments > Auto Color
Shortcut: Shft Ctrl/Cmd B **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Auto Color Correction

The Auto Color feature provides a handy one-click correction of many color cast problems. If the results are not what you expect then undo the action by immediately selecting the Edit > Undo Auto Color option.

Color Balance

Menu: Image > Adjustments > Color Balance
Shortcut: – **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Color Balance



Like the Variations feature it is important to be able to identify the nature of the cast before using the control. Then use the sliders in the Color Balance feature to remove a cast by adding in the opposite color to the image. For example, with an image with a red cast you will need to move the Cyan/Red slider to the Cyan end of the control. Color Balance also has the option to localize the changes to a specific set of tones – shadows, midtones or highlights.

Variations

Menu: Image > Adjustments > Variations
Shortcut: – **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Variations

Using the Variations feature requires you to recognize the nature of the cast in your photos and then to click on a thumbnail sample that will help reduce the problem. In this example Decrease Red and Increase Green were both used to help correct the picture.
The Amount slider is used to alter the degree of change applied when each thumbnail sample is pressed.

Auto Levels

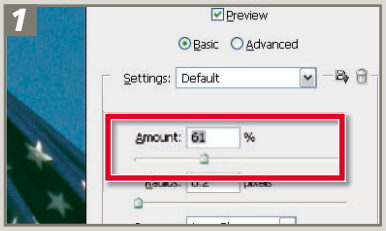
Menu: Image > Adjustments > Auto Levels
Shortcut: Shft Ctrl/Cmd L **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Auto Levels, Auto Contrast

The Auto Levels option can also provide good cast removal results and it can be a good idea to try an auto option first before moving on to more manual approaches if necessary.

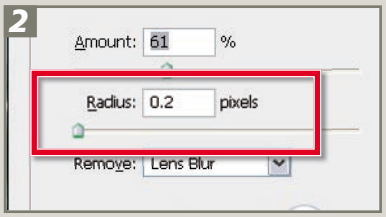
05 SHARPENING

Adjust Sharpness

Menu: Filter > Sharpen > Smart Sharpen
Shortcut: – **OS:** Mac, Windows
Version: CS2, CS3 **See also:** Unsharp Mask filter, Smart Sharpen filter

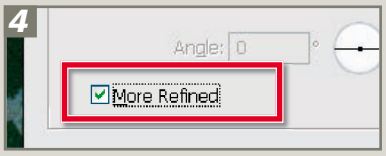


Select the Smart Sharpen filter. Adjust the Amount slider to control the strength of the filter.



Adjust the Radius slider to control the number of pixels surrounding an edge that is included in the effect.

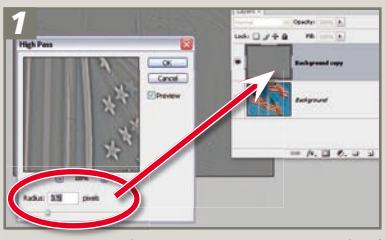
Select the sharpening type from the Remove list. Choose Lens Blur for less halo effects at higher sharpening settings.



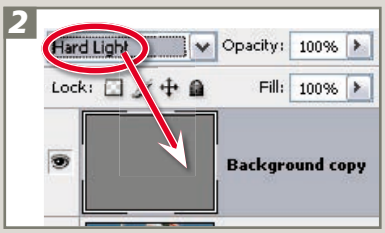
Choose the More Refined option for more precise sharpening results but longer processing times.

High Pass sharpening

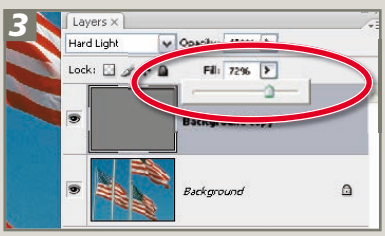
Menu: Filter > Sharpen > Smart Sharpen
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Unsharp Mask filter, Smart Sharpen filter



Make a copy (Layer > Duplicate Layer) of the picture layer that you want to sharpen. Filter the copied layer with the High Pass filter (Filter > Other > High Pass) and press OK.



With the filtered layer still selected switch the blend mode to Hard Light. This mode blends both the dark and light parts of the filtered layer with the picture layer, causing an increase in contrast.

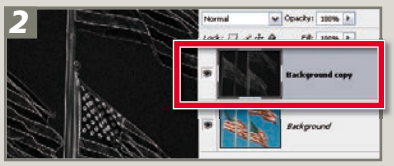


Adjust the opacity of this layer to govern the level of sharpening. Sharpening using this technique means that you can remove or adjust the strength of the effect later by manipulating the filtered layer.

Find Edges sharpening

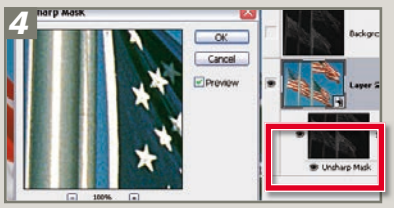
Menu: Filter > Sharpen > Smart Sharpen
Shortcut: –
Version: CS3
OS: Mac, Windows
See also: Unsharp Mask filter, Smart Sharpen, filter Smart Objects

The first step to using the Find Edges filter to confine sharpening to just the edges of a picture is to make a copy of the background layer (Layer > Duplicate Layer) and desaturate the color (Image > Adjustments > Desaturate).



Next, apply the Find Edges filter (Filter > Stylize > Find Edges) to the grayscale layer and then invert the results (Image > Adjustments > Invert).

Now to add the sharpening to just the edges with the aid of the new Smart Filters technology. Start by converting the image layer to a Smart Object layer (Layer > Smart Objects > Convert to Smart Object). Next switch back to the filtered layer and select all of the image content (Ctrl/Cmd A) and copy this to memory (Ctrl/Cmd C).

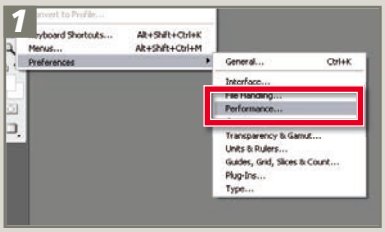


Now click back to the new Smart Object layer and select the Unsharp Mask or Smart Sharpen filter from the Filter > Sharpen menu. Click OK to the dialog without making any changes and then Alt/Opt click the Smart Filter's thumbnail mask to display it in the main work area. Now paste the memory contents to the mask (Ctrl/Cmd V). With the edge mask now in place, double-click the Unsharp Mask filter entry in the Layers palette and adjust the sharpening settings to suit.

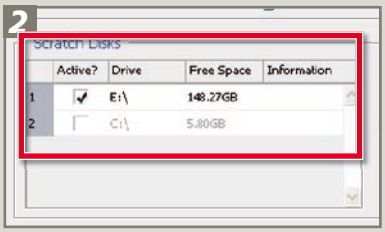
06 SPEEDING UP PHOTOSHOP

Scratch disks

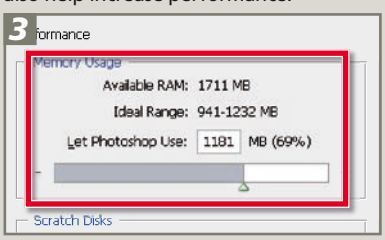
Menu: Edit > Preferences > Performance
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Preferences, Photoshop



The preferences settings for Photoshop are located under the Edit > Preferences menu. Here you will find a series of settings that allow you to adjust the default workings of the program. To change or allocate scratch disks select the Performance or Plug-Ins & Scratch Disks option.



The Performance dialog has settings to allocate all the hard disks you have installed as extra RAM. It is best not to use the same location for Windows/Mac OS virtual memory. It is also worth selecting your fastest drive first as the extra speed will also help increase performance.

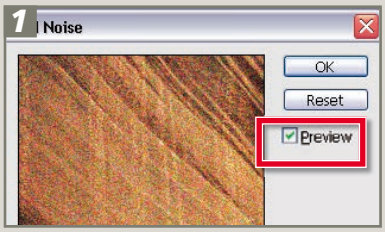


You can also allocate the amount of RAM set aside specifically for Photoshop in this dialog. With the scratch disks now set up click OK to close the window and then quit Photoshop as the changes will not take effect until you restart the program.

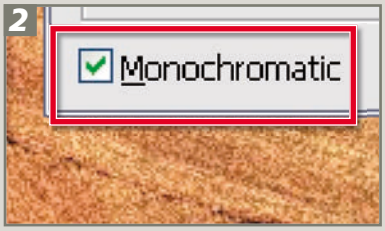
07 INCORPORATING TEXTURE

Adding noise

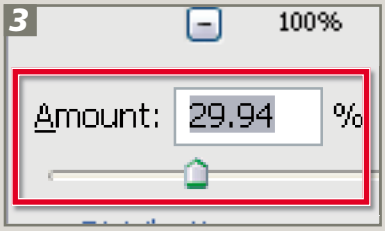
Menu: Filters > Noise > Add Noise
Shortcut: Ctrl F **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Add Noise filter



Select the Add Noise filter from the Noise section of the Filter menu. Adjust the thumbnail preview to a view of 100% and tick the Preview option. Select Uniform for an even distribution of new pixels across the image, or pick Gaussian for a more speckled effect.



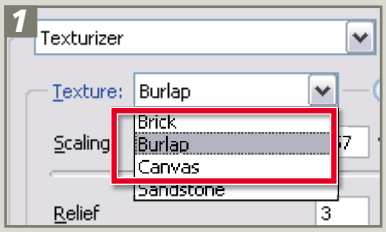
Tick the Monochromatic option to restrict the effect to changes in the tone of pixels rather than color.



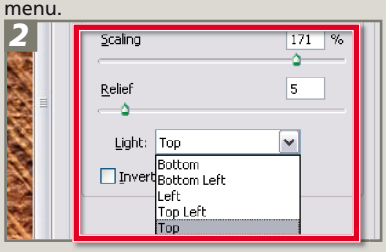
Adjust the Amount slider to control the strength of the filter, checking the results in both the thumbnail and full image previews. Click OK to finish.

The Texturizer filter

Menu: Filters > Texture > Texturizer
Shortcut: Ctrl F **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Texturizer filter



Select the Texturizer filter from the Texture section of the Filter menu. Adjust the thumbnail preview to a view of 100%. Select Texture type from the drop-down menu.

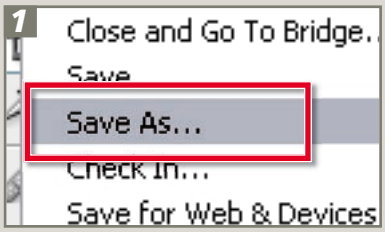


Move the Scaling slider to change the size of the texture. Adjust the Relief slider to control the dominance of the filter. Select a Light direction to adjust the highlights and shadow areas of the texture.

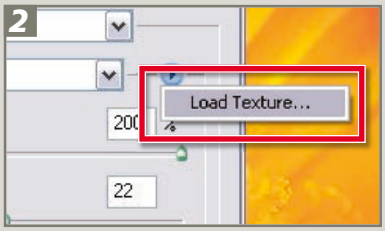
Tick the invert box to switch the texture position from 'hills' to 'valleys' or reverse the texture's light and dark tones. Click OK to finish.

DIY texture

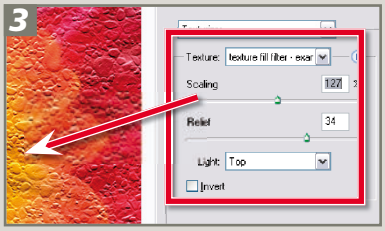
Menu: Filters > Texture > Texturizer
Shortcut: Ctrl F **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Texturizer filter



Shoot, scan or design a texture image and save as a Photoshop file (.PSD). Next, select the Texturizer filter from the Texture heading in the Filter menu.



Pick the Load Texture item from the drop-down list in the Texture menu. Browse folders and files to locate texture files. Click file name and then open to select.

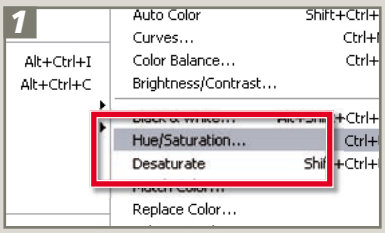


Once back at the Texturizer dialog, move the Scaling slider to change the size of the texture. Adjust the Relief slider to control the dominance of the filter. Select a Light direction to adjust the highlights and shadow areas of the texture. Click OK to filter the photo.

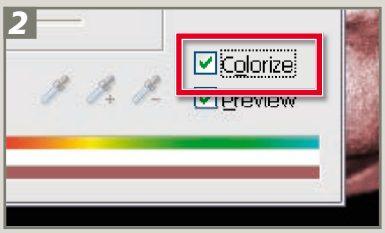
08 TINTING AND TONING PICTURES

Simple tints

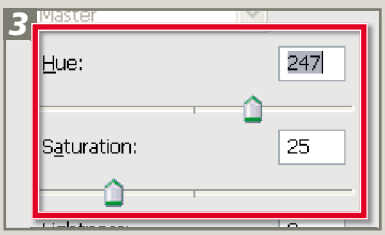
Menu: Image > Adjustments > Hue/Saturation
Shortcut: Ctrl/Cmd U **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Hue/Saturation



The simplest way to add a tint to your color photos and convert them to monochrome in one step is to make use of the Colorize option in the Hue Saturation feature in the Image > Adjustments menu.



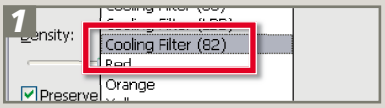
After the Hue/Saturation dialog is opened proceed to the bottom right-hand corner of the dialog and select the Colorize option. Immediately the image will be changed to a tinted monochrome.



With the dialog still open use the Hue slider to alter the color of the tint. Traditional looking sepia tone is approximately a value of 30 and a blue tonier equivalent can be found at a value of 215. The strength of the color is controlled by the Saturation slider.

Color temperature tints

Menu: Image > Adjustments > Photo Filters
Shortcut: – **OS:** Mac, Windows
Version: CS, CS2, CS3 **See also:** Photo Filter

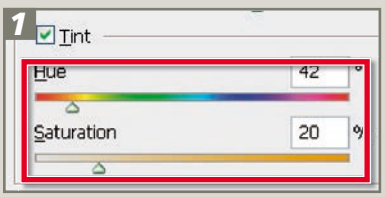


With the Filter dialog open either select a preset filter from the drop-down menu or choose a color as the basis of the filtering. Unlike monochrome tinting this filter keeps the underlying color of the picture.

Adjust the Density setting to fine-tune the strength of the filter. To maintain the overall contrast ensure that the Preserve Luminosity option is selected. Alternatively, to emphasize the filter color deselect this setting.

Black & White tints

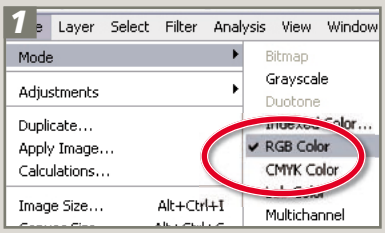
Menu: Image > Adjustments > Black & White
Shortcut: Shift Ctrl/Cmd Alt/Opt B **OS:** Mac, Windows
Version: CS3 **See also:** Black & White



The new Black & White feature in Photoshop CS3 not only provides a method for creating customized grayscale conversions from color originals, but it also contains a Tint option as well. Ticking the Tint checkbox at the bottom of the dialog activates the Hue and Saturation controls, which then behave in a similar way to those found in the Hue/Saturation feature.

Split toning

Menu: Image > Adjustments > Variations
Shortcut: – **OS:** Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Variations



Change any grayscale photos to RGB mode (Image > Mode > RGB Color). If you are starting with a colored photo convert it to a monochrome using the Image > Adjustments > Desaturate.

Next select the Variations option from the Image > Adjustment menu. Check the Highlights option and then click on the thumbnail for the color to apply to these tones. Here I decreased Blue.

Without closing the Variations dialog now check the Shadows option and add a different color to these image tones. In the example the shadows were colored blue by clicking the Increase Blue thumbnail repeatedly. Click OK to apply the split toning changes.

09 CROPPING YOUR PHOTOS

Before

After

Basic crops

Menu: –
Shortcut: C
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Crop tool

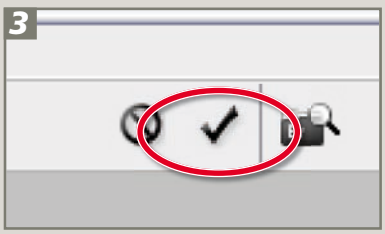
1

To start a new crop select the Crop tool and click-drag a marquee over the parts of the picture you want to keep. You don't have to be exact with this first rectangle as you can adjust the size and shape of the marquee by click-dragging the corner and side handles.

2

By dragging the cursor whilst it is outside the marquee it can be rotated to crop and straighten at the same time.

3

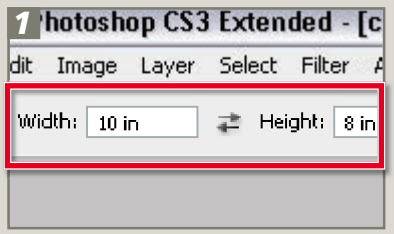


To help you preview how your cropped picture will appear, Photoshop shades the area of the picture that is to be removed. You can alter the color and opacity of this shading (called the shield) using the settings in the tool's options bar. The crop is executed by clicking the 'tick' at the right-hand end of the options bar or hitting the Enter/Return key.

Crop to a specific size

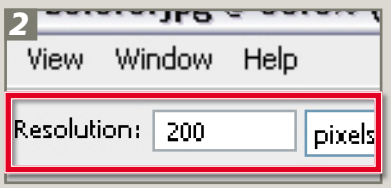
Menu: –
Shortcut: C
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Crop tool

1



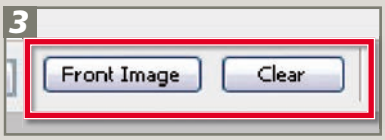
You can make a crop of a specific size and resolution by adding these values to the options bar before drawing the cropping marquee. Using this feature you can crop and resize in one step.

2



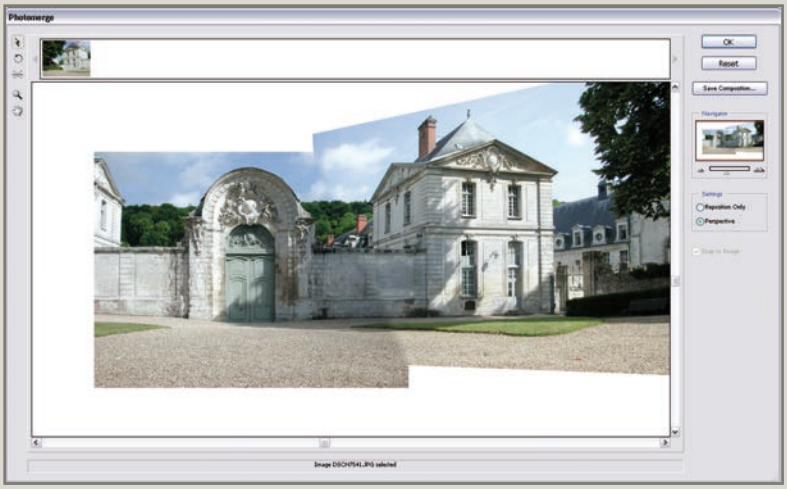
With the dimensions set when you click-drag the Crop tool the feature will only draw rectangles the size and shape of the values you have entered. There is also a place on the options bar to enter the resolution of the cropped image. Leaving this option blank will maintain the resolution of the original; adding in a value will crop and alter resolution in the one action.

3



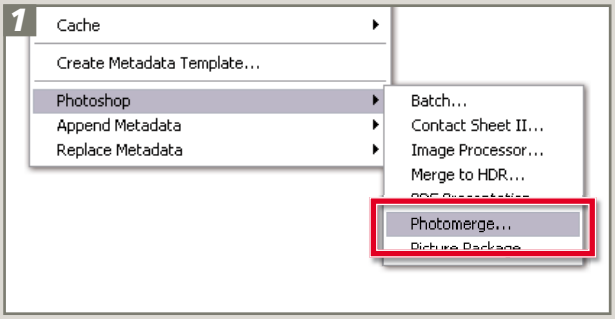
When you execute the crop, Photoshop will automatically crop and resize the picture. To reset the Crop tool to normal choose the Clear button from the options bar. Pressing the Front Image button forces the Crop tool to use the size of the open front image for the crop settings.

10 CREATING PANORAMAS

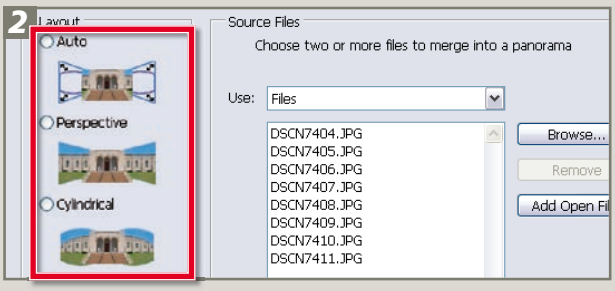


Stitching Photos

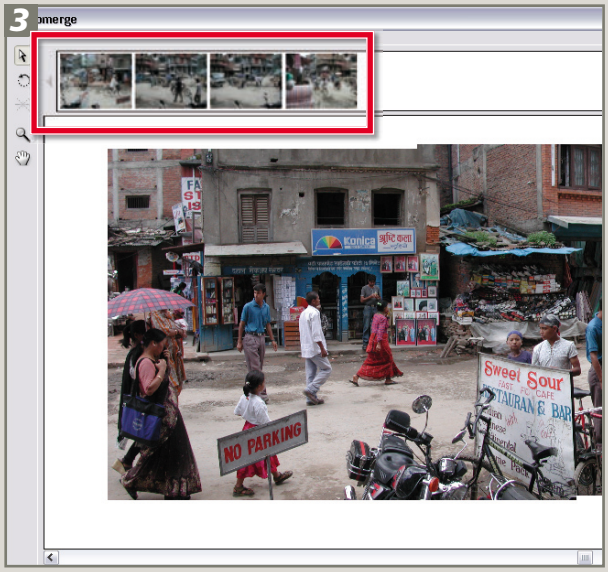
Menu: File > Automate > Photomerge
Shortcut: –
OS: Mac, Windows
Version: CS, CS2, CS3
See also: Photomerge (CS3)



Select Photomerge from the File menu (File > Automate > Photomerge) to start a new panorama. Click the Browse button in the dialog box. Search through the thumbnails of your files to locate the pictures for your panorama. Click the Open button to add files to the Source Files section of the dialog. Alternatively you can start in Bridge by multi-selecting your source files first and then choosing Tools > Photoshop > Photomerge.



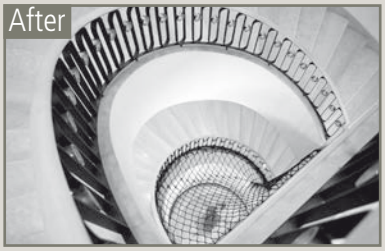
Now choose the Layout type from the Photomerge dialog. For most panoramas the Auto option is a good place to start. For very wide panoramas with many source files try the Cylindrical Layout and for stitches where it is important for the images to remain distortion-free, pick Reposition only. For more manual control or in situations when the Auto option doesn't produce acceptable results choose the Interactive Layout option. The Advanced Blending option (bottom of the dialog) will try to smooth out uneven exposure or tonal differences between stitched pictures. Select OK to start the stitching process. With all options the process will proceed automatically. The exception is the Interactive Layout option which opens the Photomerge workspace and then allows you to start to edit the layout of your source images manually.



To change the view of the images in the Photomerge workspace use the Move View tool or change the scale and the position of the whole composition with the Navigator. Images can be dragged to and from the light box to the work area with the Select Image tool. With the Snap to Image function turned on, Photomerge will match like details of different images when they are dragged over each other.

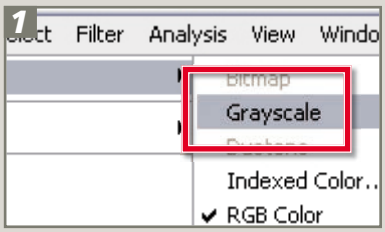
Checking the Use Perspective box will instruct Photoshop to use the first image placed into the layout area as the base for the composition of the whole panorama. Images placed into the composition later will be adjusted to fit the perspective of the base picture. The final panorama file is produced by clicking the OK button.

11 CONVERT COLOR PHOTOS TO BLACK AND WHITE

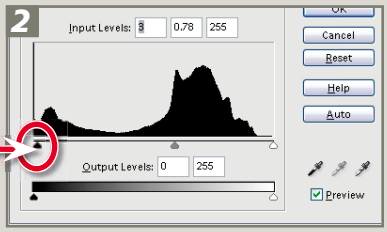


Change to Grayscale

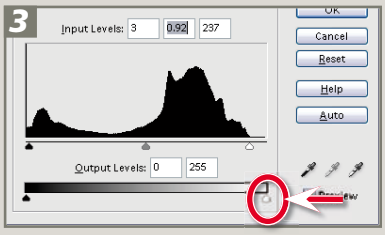
Menu: Imge > Mode > Grayscale
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Mode



Select the Image > Mode > Grayscale option and then click on the OK button in the Discard Color warning box.



Using the Levels control, map the dark pixels to black by dragging the black point slider to the right.

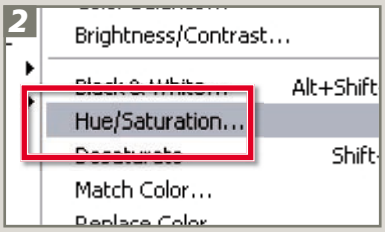


Correct the highlights by dragging the white point slider to the left.

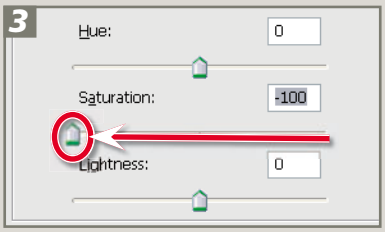
Remove color

Menu: Enhance > Adjust Color > Remove Color
Shortcut: Shft Ctrl/Cmd U
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Hue/Saturation

You can also use the Desaturate option (Image > Adjustments > Desaturate). This feature has the advantage of keeping the photo in RGB mode after the conversion, allowing hand coloring of the photo.



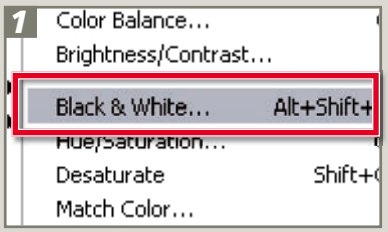
The one-step Desaturate feature produces the same results as manually desaturating the photo using the controls in the Hue/Saturation feature (Enhance > Adjust Color > Adjust Hue/Saturation).



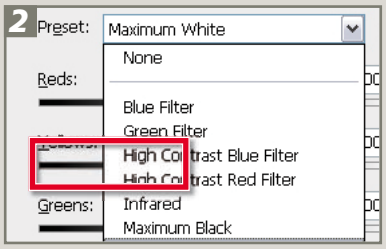
With the Hue/Saturation dialog open, drag the Saturation slider all the way to the left (a setting of -100) to produce a grayscale result.

Black & White

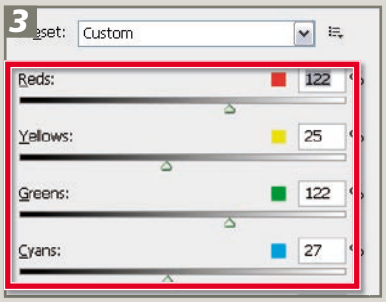
Menu: Enhance > Convert to Black and White
Shortcut: Shift Alt/Opt Ctrl/Cmd B
OS: Mac, Windows
Version: CS3
See also: Black and White



The new Black & White feature (Image > Adjustment > Black & White) in Photoshop CS3 Adobe provides a new easy-to-use feature for the custom mapping of color to gray.



Use the presets in the Black & White dialog to establish the basic look of the conversion. Preview the results in the main workspace.



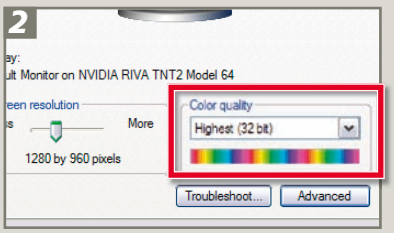
Fine-tune how colors map to specific grays using the adjustment sliders. Move a color slider to the left to darken its gray in the conversion or to the right to lighten it.

12 COLOR MANAGEMENT

Calibrate monitor

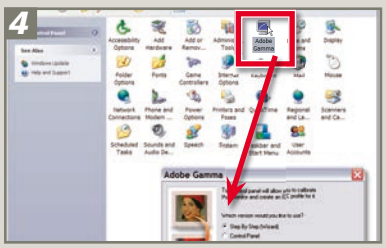
Menu: –
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Color Settings, Calibrate monitor

To start the calibration process make sure that your monitor has been turned on for at least 30 minutes.



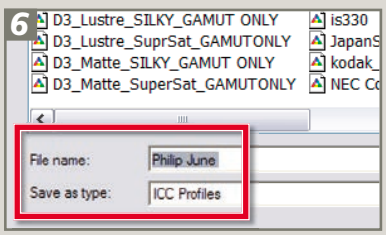
Check that your computer is displaying thousands (16-bit color) or millions (24- or 32-bit color) of colors.

Remove colorful or highly patterned backgrounds from your screen, as this can affect your color perception.



Start the Adobe Gamma utility. In Windows, this is located in the Control panel. For Macintosh users, use Apple's own Display Calibrator Assistant, as Adobe Gamma is not used with the new system software.

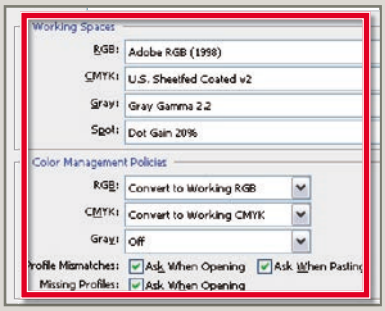
Use the Step By Step Wizard to guide you through the setup process. If a default profile was not supplied with your computer, contact your monitor manufacturer or check their website for details.



Save the profile, including the date in the file name. As your monitor will change with age, you should perform the Gamma setup every couple of months. Saving the setup date as part of the profile name will help remind you when last you used the utility.

Color Settings

Menu: Edit > Color Settings
Shortcut: Shift Ctrl/Cmd K
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Color Settings



To ensure that Photoshop is operating with a color-managed workflow think about how you would normally view your work and then select the profiles for RGB, CMYK and Grayscale working spaces and the color management policies for conversions in the Color Settings dialog.

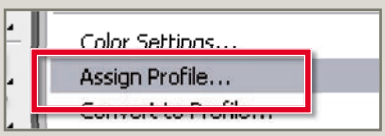
Convert to Profile

Menu: Edit > Convert to Profile
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: AdobeRGB, sRGB, ICC profiles

Selecting the Edit > Convert to Profile will change the picture's color to the selected color space. Unless you have a specific profile for your printer or output device use sRGB for screen work and AdobeRGB for images destined for printing.

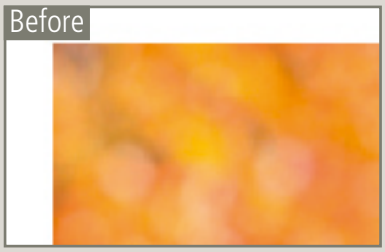
Assign Profile

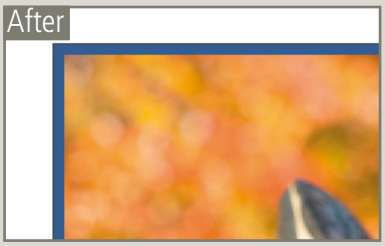
Menu: Edit > Assign Profile
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: AdobeRGB, sRGB, ICC profiles



Choosing the Edit > Assign Profile option will apply the profile without converting the picture. This gives the image the appearance that it has been converted but maintains the underlying colors of the original.

13 SIMPLE LINE FRAME





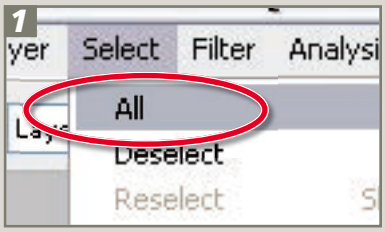
Stroke selection

Menu: Edit > Stroke
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Stroke a selection

Stroke layer style

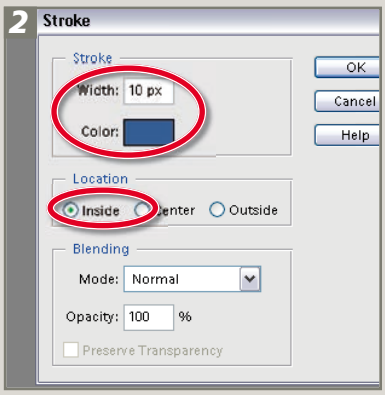
Menu: Layer > Layer Style > Stroke
Shortcut: –
OS: Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Style settings

1



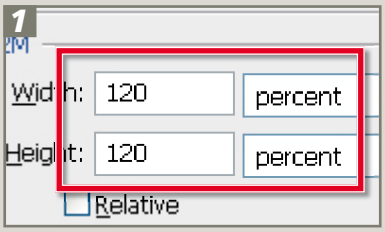
Open a suitable photo in the Photoshop workspace. Use the Select > All command to place a marquee around the whole canvas.

2



With the selection still active choose Edit > Stroke. In the Stroke dialog that appears, pick the width of the stroke (line) and its color. Next select the Inside option as the location. Click OK to draw the colored border.

1

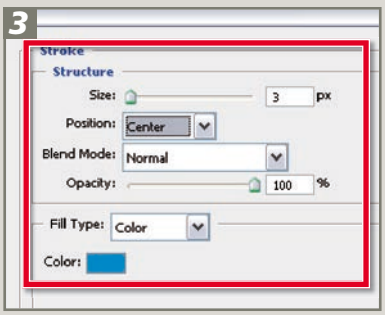


Another approach starts by changing the background layer to an image layer (Layer > New > Layer from Background) and then increasing the canvas size (Image > Canvas size).

2

Add a blank layer to the document. Fill the layer with white (Edit > Fill) and then convert it to a background layer (Layer > New > Background from Layer).

3



Now select Layer > Layer Style > Stroke. Adjust the Stroke settings in the Layer Style dialog before clicking OK to apply.

14 MULTI-LAYER COPY

Multi-layer copy

Menu: Edit > Copy Merge
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Copy Merged command

1

To make a single layer copy of the content of a multi-layered Photoshop document, without flattening or merging, start by selecting the whole canvas area using Select > All.

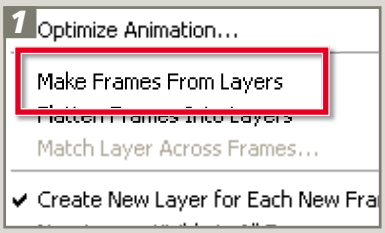
2

Now copy the merged layers using Edit > Copy Merged and then create a new document the size of the copied layers with File > New > Blank File and paste down the merged copy using Edit > Paste.

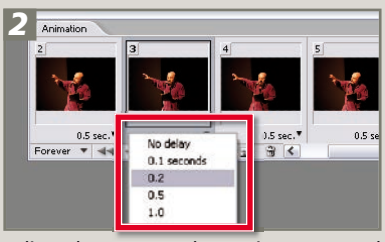
15 PHOTOSHOP ANIMATION

Animated GIF

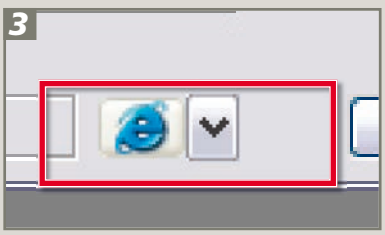
Menu: File > Save for Web & Devices
Shortcut: Alt/Opt Shft Ctrl/Cmd S
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: GIF format



Create a Photoshop file with several layers of differing content. Display the Animation palette and convert the layers to frames with the Make Frames From Layers option in the side-button menu (top right).

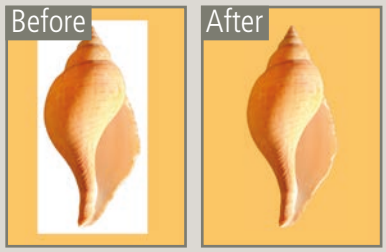


Adjust the Frame Delay option to control the length of time each individual image is displayed. Select the number of times that the animation will play from the drop-down menu.



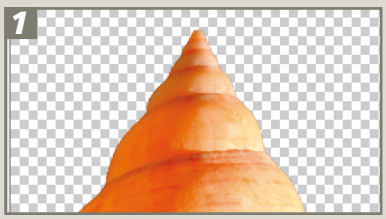
Select the Save for Web & Devices option from the File menu. Choose GIF as the file type. Preview the animation by clicking the browser preview button at the bottom of the screen or by clicking the VCR buttons to the right of the preview. Select OK to save the file.

16 WEB MATTING

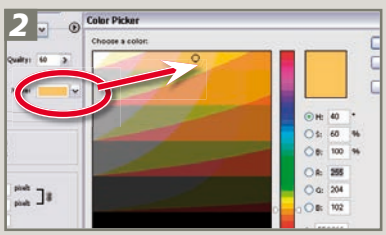


Background Matting

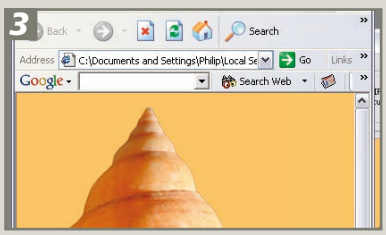
Menu: File > Save for Web & Devices
Shortcut: Alt/Opt Shft Ctrl/Cmd S
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Save for Web & Devices



To create a matted web image, choose the web page color and then create a picture with a transparent background.



Select File > Save for Web & Devices. In the dialog select the JPEG option as the file format. Select the web page color from the Matte pop-up menu. Click OK to save.

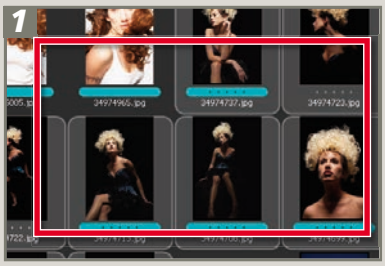


Now construct the web page and add in the new matted graphic. When the page is displayed the background of the object will seamlessly merge with the page color.

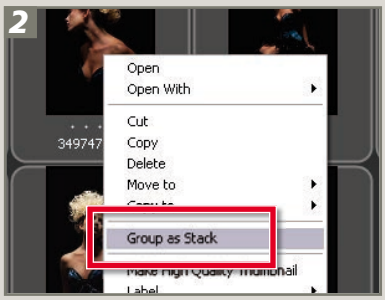
17 GROUPING PHOTOS

Grouping in Bridge

Menu: Organizer: Edit > Add Caption to Selected Items
Shortcut: Shft Ctrl T **OS:** Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Captions



To display a selection of photos in the Preview panel just multi-select the thumbnails in the content area. The size of each image will be automatically adjusted to suit the space available in the panel.



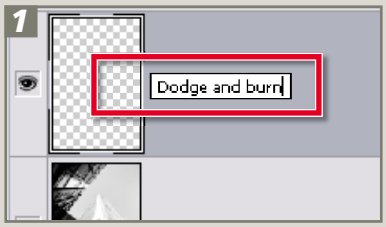
To stack or group a selection of photos, again multi-select the candidate photos in the Content panel and then right click on one of the thumbnails. Next, choose Group as Stack from the pop-up menu.

Initially all the photos will remain displayed as individual thumbnails. To stack the pictures in the group, click on the number in the top left-hand corner of the first thumbnail. To display all the photos contained in a stacked, click on the number.

18 NON-DESTRUCTIVE TECHNIQUES

Dodge and Burn tool

Menu: –
Shortcut: B **OS:** Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Brush tool



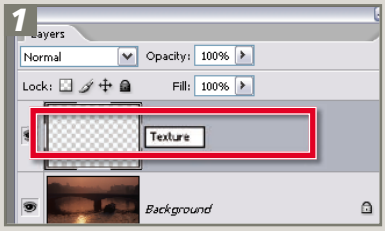
Start by creating a new blank layer above the image or background layer. Next rename the layer Dodge and Burn and change the blend mode of the layer to Soft Light. The lightening and darkening changes will be applied to this layer and the original pixels beneath will not be touched.

To burn in make sure that the new layer is active and then select the default colors for foreground (black) and background (white). Select a soft-edged brush and reduce the opacity to between 20–30%. Start to paint in the bright areas of the image. The black paint combined with the Soft Light blend mode acts like a non-destructive burn in tool.

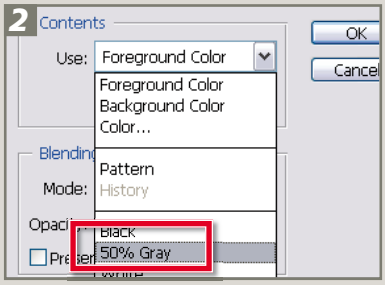
To lighten or dodge areas switch paint colors so that now the foreground color is white and paint away as before. In this scenario the white paint and the Soft Light blend mode works like a non-destructive version of the Dodge tool.

Adding Texture

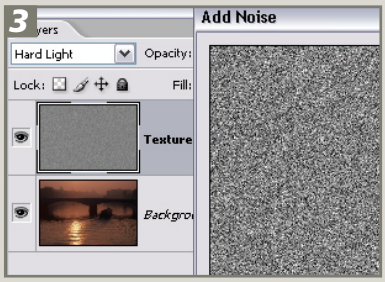
Menu: –
Shortcut: – **OS:** Windows
Version: 6.0, 7.0, CS, CS2, CS3 **See also:** Add Noise filter



Start by creating a new layer above the image layer or background layer in your photo. You can do this by selecting Layer > New > Layer or by clicking the Create New Layer button in the Layers palette. Label this layer Texture.



Next fill the layer with 50% gray using the Edit > Fill layer command. 50% gray is one of the preset fill options available in the Fill dialog. This mid gray fill provides a tone for the Add Noise filter to work on.

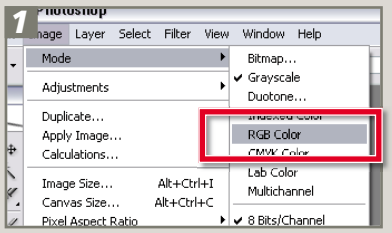


Now change the blend mode of the Texture layer to Vivid Light or Hard Light. Select the Add Noise filter from the Filter > Noise menu and adjust the settings in the Filter dialog whilst watching the results preview in the document window.

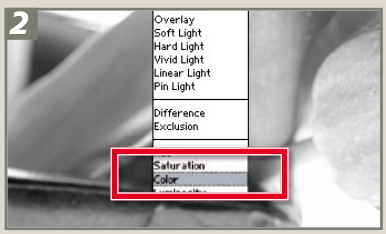
19 ADDING COLOR TO BLACK AND WHITE PHOTOS

Hand coloring

Menu: Image > Mode > RGB
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Color blending mode



Most black and white photographs will need to be changed to RGB mode for this technique (Image > Mode > RGB Color). Now click on the foreground swatch in the toolbox and select a color appropriate for your picture. Here I chose a dark green for the leaves.



Select the Brush tool from the toolbox and adjust its size and edge softness using the settings in the options bar. Change the blend mode to Color by clicking on the Mode drop-down menu in the options bar and selecting the Color option from towards the bottom of the list.

Now apply the color and notice that the brush is substituting the color for the gray tones in the picture and it is doing so proportionately: dark gray = dark green, light gray = light green. Once the leaves and stems have been colored, select new colors for the flowers and finally the bucket.

20 RECREATING MOTION

Motion Blur filter

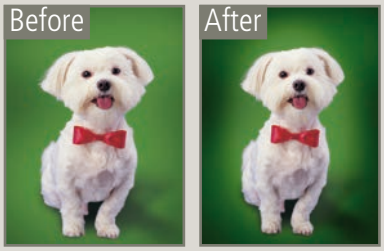
Menu: Filter > Blur > Motion Blur
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Filters

To control the picture parts to be blurred we start by selecting the area to remain sharp. Use the Lasso tool to draw a freehand selection around the driver. Next, invert the selection (Select > Inverse) so that the entire image except the driver is now selected.

To soften the transition between the sharp and blurred sections apply a large feather (Select > Modify > Feather) to the selection. This replaces the normal sharp edge of the selection with a gradual change between selected and non-selected areas.

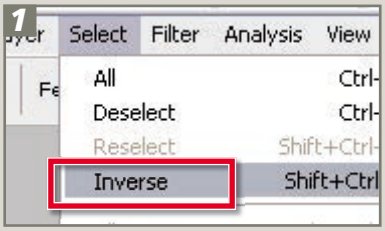
Next, hide the selection using the shortcut keys of Ctrl/Cmd + H (the selection is still active, you just cannot see the marching ants) and open the Motion Blur dialog. Adjust the Angle and Distance settings to suit the picture and check the preview. Click OK to complete.

21 VIGNETTING

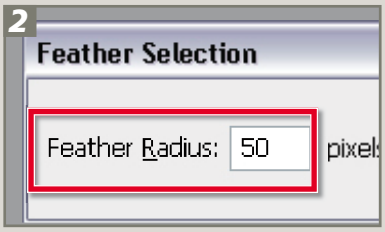


Create a vignette

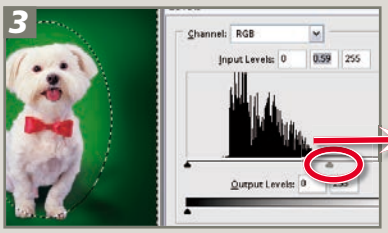
Menu: Select > Modify > Feather
Shortcut: Alt/Opt Ctrl/Cmd D
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Feather command



To create a vignette make an oval selection of the focal point of the picture with the Elliptical Marquee tool. Next, invert the selection (Select > Inverse) so that everything else is now selected.



With the selection still active choose the Feather command (Select > Feather) and input a Feather Radius value into the dialog. Click OK to continue.

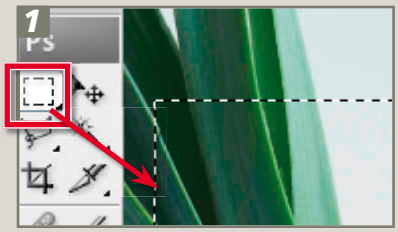


Now pick the Levels feature (Enhance > Adjust Lighting > Levels) and drag the middle slider to the right to darken the selection area (drag the slider to the left to lighten these parts). Click OK to apply the changes.

22 SELECTION TECHNIQUES

Marquee tools

Menu: –
Shortcut: M
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Elliptical Marquee, Rectangular Marquee

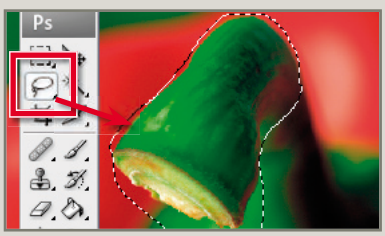


After selecting the tool, click-drag to draw a marquee on the image surface.

Hold down the Shift key whilst drawing to restrict the shape to either a square or a circle. Hold down the Alt (Windows) or Option (Mac) key to draw the shape from its center. Hold down the Spacebar to reposition the marquee.

Lasso

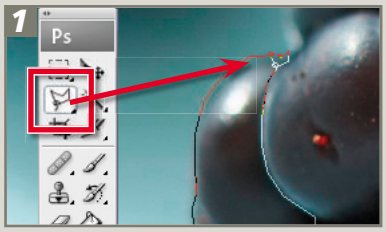
Menu: –
Shortcut: L
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Polygonal Lasso tool, Magnetic Lasso tool, Lasso tools



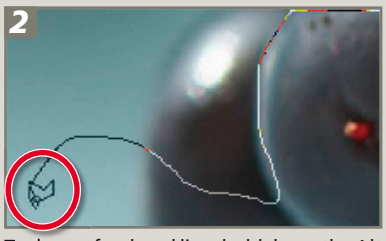
After selecting the tool, click-drag to draw the selection area by freehand. Release the mouse button to join the beginning and end points and close the outline.

Polygonal Lasso

Menu: –
Shortcut: L
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Polygonal Lasso tool, Magnetic Lasso tool, Lasso tools



After selecting the tool, click and release the mouse button to mark the first fastening point. To draw a straight line, move the mouse and click again to mark the second point.

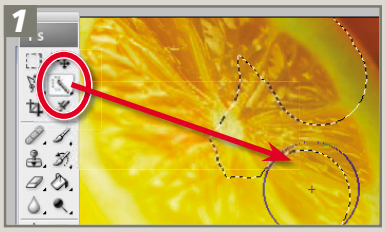


To draw a freehand line, hold down the Alt (Windows) or Option (Mac) key and click-drag the mouse.

To close the outline, either move the cursor over the first point and click or double-click.

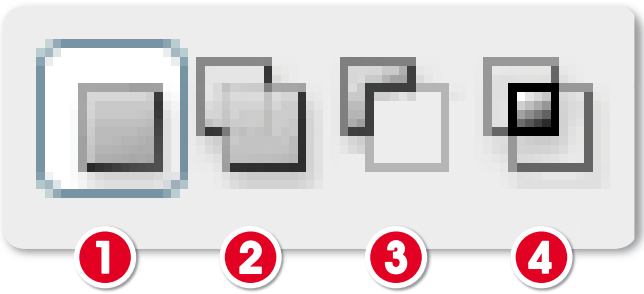
Quick Selection Tool

Menu: –
Shortcut: W
Version: CS3
OS: Mac, Windows
See also: Selections, Lasso tools



After selecting the tool, adjust the settings in the options bar to vary the brush size, shape and hardness (edge softness). To make a selection paint over the area to be included. The selection outline will grow as you continue to paint. When you release the mouse button the tool will automatically refine the selection further.

To take away from an existing selection hold down the Alt/Opt key so that the brush tip now has a small minus sign in the middle and paint over the area to be removed. To add to an existing selection hold down the Shift key so that the brush tip has a plus sign in the middle and paint over the new areas.
The mode buttons on the options bar can be used as an alternative method for changing from adding to or subtracting from selections.



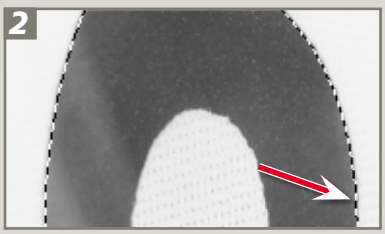
Adding to and subtracting from selections:

The choices in the Selection tool's options bar determine how the new selection interacts with the existing one.
(1) New selection (default mode).
(2) Add to selection (Shift key).
(3) Subtract from selection (Alt key).
(4) Intersect with selection (Shift Alt keys).

Magnetic Lasso

Menu: –
Shortcut: L
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Polygonal Lasso tool, Magnetic Lasso tool, Lasso tools

After selecting the Magnetic Lasso tool, click and release the mouse button to mark the first fastening point. Trace the outline of the object with the mouse pointer. Extra fastening points will be added to the edge of the object automatically.



If the tool doesn't snap to the edge automatically, click the mouse button to add a fastening point manually. Adjust settings in the options bar to vary the tool's Magnetic function. To close the outline, either double-click or drag the pointer over the first fastening point.

Magic Wand

Menu: –
Shortcut: W
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Lasso tools, Quick Selection tool

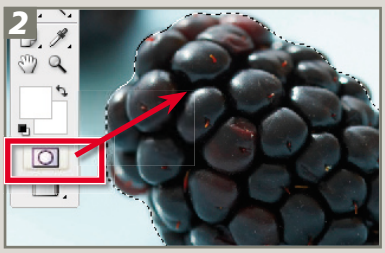
With the Magic Wand tool active, click onto the part of the image that you want to select. Modify the Tolerance of the selection by altering this setting in the options bar then deselect. Then click the tool again to reselect with the new Tolerance settings.

Constrain the selection to adjacent pixels only by checking the Contiguous option.

Mask based selections

Menu: –
Shortcut: Q
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Selections, Lasso tools, Quick Selection tool

Ensure that the foreground and background colors are in the default colors then select the Quick Mask mode button at the bottom of the toolbox.



With black as the foreground color paint over the areas not to be selected. The painted sections will be colored red by default. If you accidently paint in the wrong place simply switch to white as the foreground color and paint over the mistake. Once you have finished painting click the Quick Mask button again to switch back to Selection mode.

Magic Wand settings:

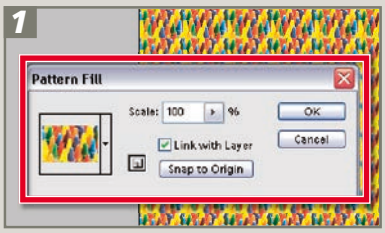
The range of colors and tones selected with the Magic Wand tool is determined by the Tolerance (1) and Contiguous settings (3) in the tool's options bar. High Tolerance values select a broader range of color/tones. Only adjacent pixels are selected when the Contiguous option is set. A softer selection edge is created when the Anti-aliased option (2) is set.

23 LAYER MASKS

Adjustment layer editing

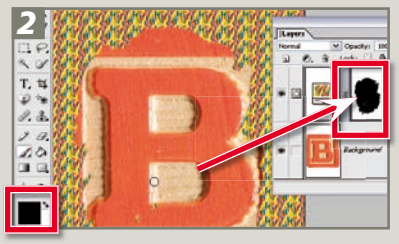
Menu: Layer > Adjustment Layer
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Masks

1



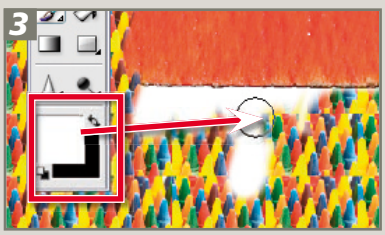
Change how adjustment layers merge with the image layer beneath by editing the layer mask. Start by adding a fill layer such as Pattern to the image. Then check to see that the default colors (white and black) are selected for the Photoshop foreground and background colors.
If the mask is selected in the Layers palette, the default colors will change to black and white by themselves.

2



Select the Brush tool with black as the foreground color, click onto the layer mask thumbnail and paint onto the patterned surface. The pattern is removed, the picture beneath shows through and a black mark now appears in the layer thumbnail corresponding to your painting actions.

3



Painting with white as your foreground color restores the mask and paints back the pattern. You can experiment with transparent effects by painting on the mask with gray. The lighter the gray the more the pattern will dominate; the darker the gray the less the pattern will be seen.

24 THE LIQUIFY FILTER

Twisting and Pulling

Menu: Filter > Distort > Liquify
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Liquify filter

1

Select the Liquify filter. The dialog opens with a preview in the center, tools to the left and tool options to the right (use the Size, Pressure and Jitter options to control the effects of the tools). Broaden the subject's smile by selecting the Warp tool and dragging the edge of the lips sideways and upwards. Make the brush smaller if too much of the surrounding detail is being altered as well.

2

To exaggerate the perspective select the Pucker tool and increase the size of the brush to cover the entire bottom of the figure. Click to squeeze in the subject's feet and legs. Now select the Bloat tool and place it over the upper portion of the subject; click to expand this area. If you want you can bloat the eyes as well.

3

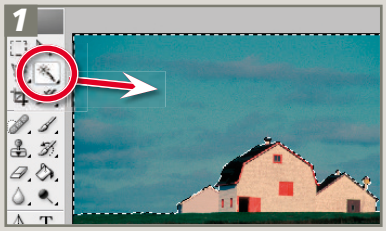
To finish the caricature switch back to the Warp tool and drag some hair out and away from the subject's head. You can also use this tool to drag down the chin and lift the cheekbones. The picture can be selectively restored at any point by choosing the Reconstruct tool and painting over the changed area. Click OK to apply the changes.

25 COMPOSITING

Adding a sky

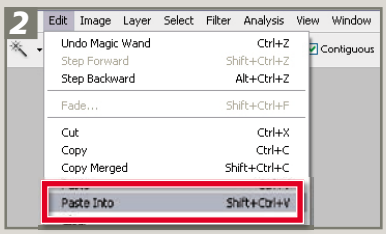
Menu: –
Shortcut: –
OS: Mac, Windows
Version: 6.0, 7.0, CS, CS2, CS3
See also: Magic Wand tool

1



To replace the sky in a picture, start by making a selection of just the sky. Here the Magic Wand was used to select the predominantly blue sky region.

2



Now open a substitute sky picture and make a selection of the sky. Copy the selection (Edit > Copy) and then switch back to the original picture and choose Edit > Paste Into.

3

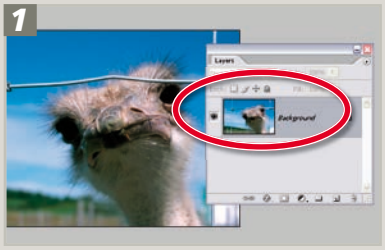
Immediately after pasting, press the Ctrl/Cmd T keystrokes combination and use the Free Transform feature to resize and adjust the proportions of the new sky to fit the area of the old.

26 RETOUCHING MARKS AND BLEMISHES

Clone Stamp tool

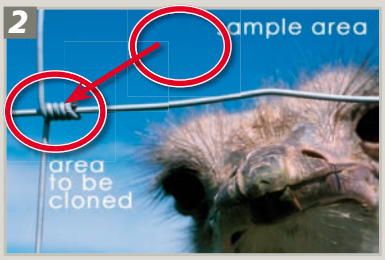
Menu: –
Shortcut: S
Version: 6.0, 7.0, CS, CS2, CS3
OS: Windows
See also: Clone Stamp tool, Spot Healing Brush, Healing Brush

1



The Clone Stamp tool works by sampling a selected area and pasting the characteristics of this area over the blemish, so the first step in the process is to identify the areas in your picture that need repair. Make sure that the image layer you want to copy is selected.

2



Next, locate areas in the photograph that are a similar tone, texture and color as the areas needing to be fixed. It is these areas that the Clone Stamp tool will copy and then use to paint over fence wires.

3

Select the area to be sampled, or the 'Sample Point'. Do this by holding down the Alt key (Win) or the Option key (Mac) and clicking the left mouse button when the cursor (now changed to cross hairs) is over a part of the image that suits the area to be repaired.

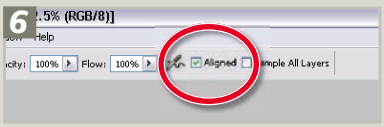
4

With the sample point selected you can now move the cursor to the area to be fixed. Click on the blemish and a copy of the sample point area is pasted over the mark. Depending on how well you chose the sample area, the blemish will now be blended into the background seamlessly. Continue to click and drag to repair more areas.

5

You may need to reselect your sample point if you find that the color, texture or tone doesn't match the surrounds of the blemish. You can also change the brush size and hardness to alter the characteristics of both the sample and stamp areas. A softer edge helps blend the edge areas of the newly painted parts of the picture with the original image.

6

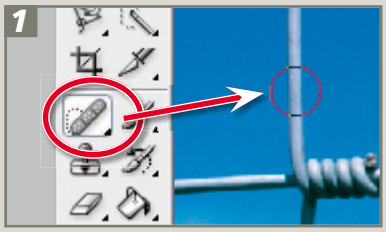


Switching between aligned and non-aligned (when the Aligned option is not selected) can really help when you are rebuilding missing parts of your restoration project. 'Aligned' sets the sample point so that it remains the same distance from the stamped area no matter where on the picture you start to click, and 'Non-aligned' repositions the sample point back to the original sample spot each time the mouse is moved and then clicked.

Spot Healing brush

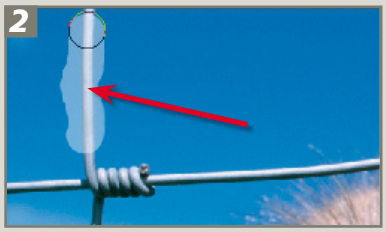
Menu: –
Shortcut: J
Version: CS2, CS3
OS: Windows
See also: Spot Healing Brush, Healing Brush, Clone Stamp tool

1



The Spot version of the Healing brush removes the sampling step from the process. To use the brush you simply select the feature, adjust the brush tip size and harness and then click onto the blemish. Almost magically the brush will analyse the surrounding texture, color and tones and use this as a basis for painting over the problem area.

2



The Spot Healing brush can also be used for removing marks, hairs, streaks or cracks by click-dragging the tool across the offending blemish.
Pro tip: If unwanted detail is used to cover the repaired area, undo the changes and then draw around the area to be healed with the Lasso tool and apply the brush again. This restricts the area around the blemish that the tool uses to heal.

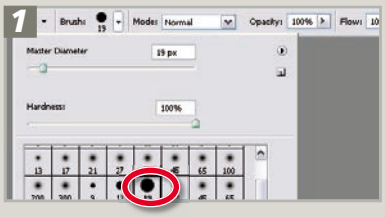
3

Like the Clone Stamp tool, the Spot Healing brush also contains a Sample All Layers option enabling photographers to perform non-destructive editing of their photos by painting the retouched areas onto a separate layer. Using a retouching layer also means that you can interactively adjust the strength of the changes via the layer's opacity settings.

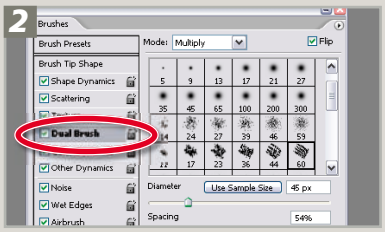
27 PHOTOSHOP'S BRUSHES

Creating new brushes

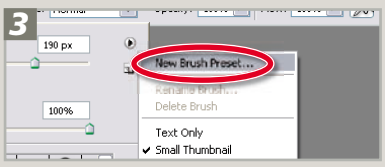
Menu: –
Shortcut: B
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Brush tool



To create a new brush select the Brush tool from the toolbar and then display the Brush Preset dialog by clicking the down-arrow next to the brush stroke preview in the options bar. Choose a brush set from the menu accessed via the side-arrow (top right) and then click on a specific brush to modify.



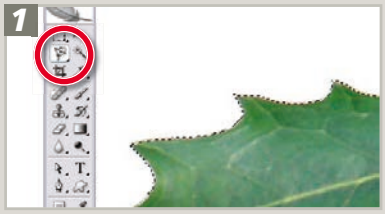
Modify the characteristics of the selected brush by adjusting the various settings in the options bar. For more creative changes alter the slider controls for the brush dynamics in the Brushes palette (Window > Brushes Palette).



Display the Brush Presets again and select the side-arrow in the top right of the pop-up. Choose New Brush Preset from the menu items. Type a name into the Brush Name dialog and click OK. The newly created brush is added to the bottom of the brush library.

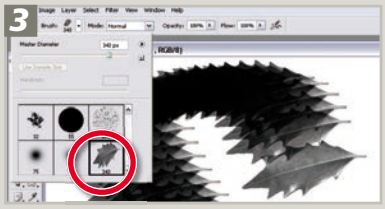
Defining brushes

Menu: Edit > Define Brush
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Masks

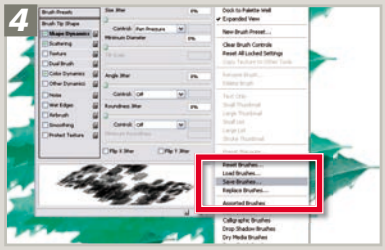


Open the source picture containing the image part that you want to use as a base for the new brush tip. Using one of the selection tools outline the image part. Here I selected a single holly leaf.

With the selection still active pick Edit > Define Brush Preset and enter a new name for the Holly brush. Click OK to add the brush to the current set of brush tips.



Select the new brush tip from the bottom of the brush list thumbnails. Set the foreground color to black and click and drag to draw with the brush.



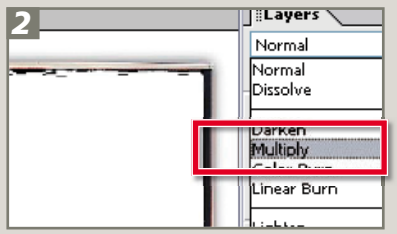
To further refine the look and characteristics of the new brush click on the Brushes Palette button in the options bar. Apply new settings for the Shape and Color dynamics and add some Scattering options before changing the fore- and background colors. Click and drag to test the new brush tip. When completed select the Save Brush option from the pop-out menu in the Brushes palette.

28 ROUGH FRAMES

Manual framing

Menu: –
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
OS: Mac, Windows
See also: Blend modes

Create an edge picture with a black surround and a completely white interior. Layer this image on top of a picture and resize to suit the image.

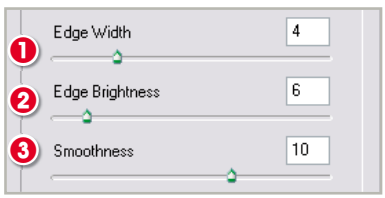


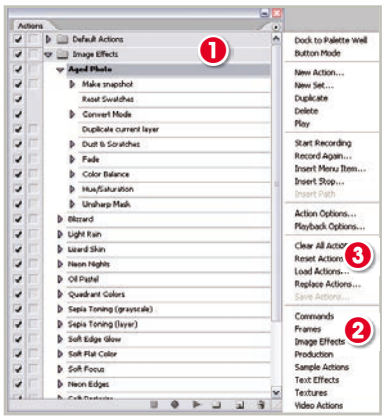
With the edge layer selected, change the blend mode to Multiply to allow the picture beneath to show through the white sections of the edge layer.

Accented Edges filter

Menu: Filters > Brush Strokes > Accented Edges
Shortcut: Ctrl F
Version: 6.0, 7.0, CS, CS2, CS3
See also: Ink Outlines filter

The Accented Edges filter searches out the edges within a picture and then highlights them with a line. The size of the line is controlled by the Edge Width slider (1) in the filter's dialog. The darkness or lightness of the line is determined by the Edge Brightness slider (2). A high value produces a lightly colored edge that appears like chalk and a low value, like the one used in the illustration here, creates an ink-like outline. The Smoothness slider (3) is used to even out the roughness of jagged edges of the line.





Actions

Menu: Window > Actions
Shortcut: Alt/Opt F9
Version: 6.0, 7.0, CS, CS2, CS3
See also: Batch command, Droplet

An action is a way of automatically applying a technique to an image using a prerecorded series of commands. Actions are triggered either by pressing one or a combination of keys or selecting the action from the Actions palette (1). Many actions are already supplied with Photoshop and can be found at the bottom of the Actions menu (2) by clicking on the side-arrow at the top right of the Actions palette.

An action can be as simple as opening a new canvas or as advanced as creating a drop shadow on an existing picture or, as in our example, making snow.

Ready-made actions can be downloaded from the internet, saved to your hard drive and then installed in Photoshop. Use the Load Actions command (3) in the Actions menu to search for and install the downloaded ATN or Photoshop Actions file.

You can also create your own Photoshop actions using the Record mode, so if there are techniques you find particularly fiddly or ones you'll want to use again, record the commands as you run through them and assign the action a shortcut key.

Pro's Tip

1. Actions can also be applied to several images in one go using the Batch command or created into droplets.

2. If a command cannot be recorded you can insert it manually using the Insert Menu command.

3. If you make a mistake, keep going, you can edit the script later.

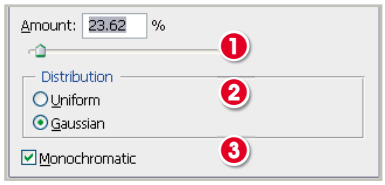
4. Some settings may need modifying for different images. Clicking on the box to the left of the action will stop the script at that point and bring up the dialog box so you can manually adjust before continuing the script.

Active layer

Menu: –
Shortcut: –
Version: 6.0, 7.0, CS, CS2, CS3
See also: –

The Layers feature is great for creating pictures that are made up of a variety of parts. But the way in which the feature works means that it is only possible to edit or enhance one layer at a time. You must activate the layer first before applying changes.

To select the layer, click on its thumbnail in the Layers palette. At this point the layer will change to a different color from the rest in the stack. The layer is now active and can be edited in isolation from the others that make up the picture.



Add Noise filter

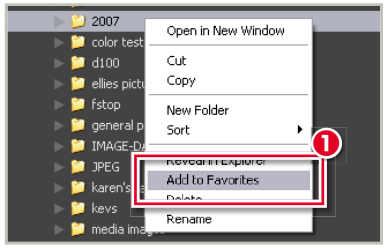
Menu: Filter > Noise > Add Noise
Shortcut: Ctrl F
Version: 6.0, 7.0, CS, CS2, CS3
See also: Grain filter, Texturizer filter

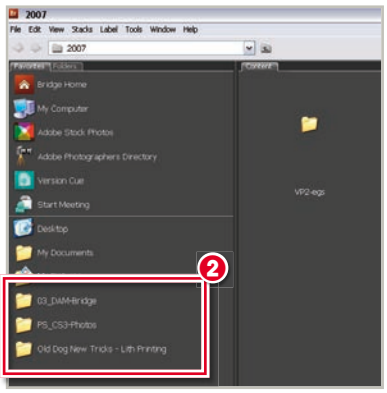
Many photographers like to replicate the look of film grain in their digital photographs. Using the Add Noise filter is one way to introduce this texture into your digital pictures. The filter adds random speckled pixels to your picture. A small amount of noise can be applied to gradients to prevent banding when printed.

The filter uses a single Amount slider (1) to control the strength of the texture effect. The higher the setting the more obvious the results will be. Two different types of texture are provided – Uniform and Gaussian (2).

The Uniform option adds the noise evenly across all the tones in the picture. In contrast the Gaussian setting concentrates the noise in the midtones with fewer changes being applied to the highlight and shadow areas.

Selecting the Monochrome option (3) restricts the noisy pixels added to white, black and gray only.





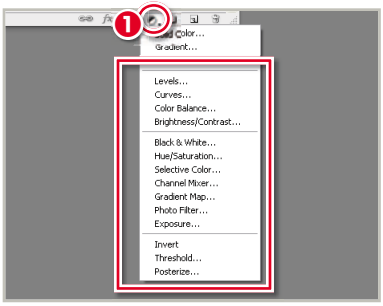
Add to Favorites

Menu: –
Shortcut: –
Version: CS3
See also: Favorites

The Favorites panel in Bridge provides fast access to regularly visited folders and directories. By default Bridge includes a basic set of entries in the Favorites panel, which includes Bridge Home, Able Stock Photos, Adobe Photographers Directory, Version Cue and Start Meeting.

In addition users can add their own Favorites entries by right-clicking on specific directories in the Folders panel and choosing Add to Favorites (1) from the pop-up menu. Shortcuts to these directories will then be listed in the Favorites panel (2) providing one-click access to regularly used folders.

Favorites entries are also listed in the Adobe dialog version of the OS file browser that can be used to open and save files in Photoshop. When using the Adobe dialog you can add folders to the Favorites list by right-clicking on the directory and choosing the Add to Favorites menu entry.



Adjustment layers

Menu: Layer > New Adjustment Layer
Shortcut: Layers palette button
See also: Grain filter, Fill layers
Version: 6.0, 7.0, CS, CS2, CS3

These special layers alter the look of the layers that are arranged below them in the stack. They act as a filter through which the lower layers are viewed. You can use adjustment layers to perform many of the enhancement tasks that you would normally apply directly to an image layer without changing the image itself. CS3 contains 14 different adjustment layers, which are grouped with the fill layers under the Create Adjustment Layer button (1) in the Layers palette or the Layer > New Adjustment Layer menu. They are:

Levels – Adjusts the tones in the picture.
Curves – Adjust the tones in the picture.
Color Balance – Used for adding or removing color casts from images.
Brightness/Contrast – revamped in CS3 to be less destructive, this feature lightens, darkens and controls contrast.
Black and White – New for CS3, this adjustment customizes grayscale conversion and tinting monochromes.
Hue/Saturation – Changes the color and strength of color in photos.
Selective Color – Adjusts the hue of a single group of colors.
Channel Mixer – Changes the color makeup of individual channels and in the Monochrome mode creates great black and white conversions from color pictures.
Gradient Map – Changes the photo so that all the tones are mapped to the values of a selected gradient.
Photo Filter – Reproduces the color changes of traditional photo filters.
Exposure – New for CS3, the feature is designed for making tonal changes to High Dynamic Range images but also works on 8-/16-bit files as well.
Invert – Reverses all the tones in a picture, producing a negative effect.
Threshold – Converts the picture to pure black and white with no grays present at all.
Posterize – Reduces the total number of colors in a picture and creates a flat paint (or poster)-like effect.

Adobe Camera Raw – Camera updates

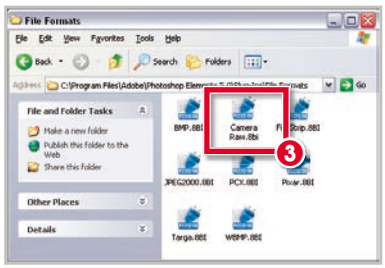
Menu: –
Shortcut: –
See also: Raw files, Camera Raw 4.0
Version: CS2, CS3

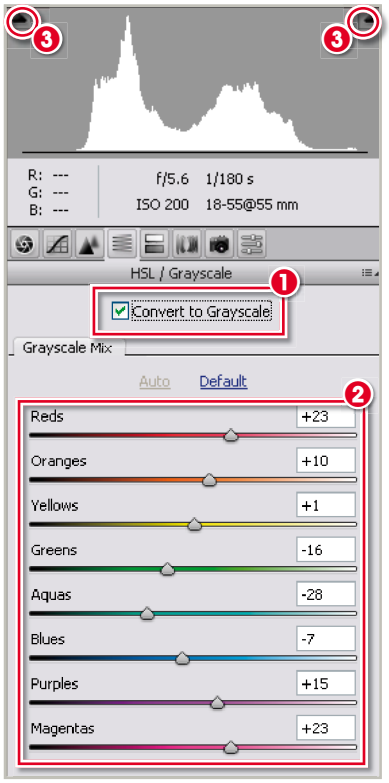
When opening a Raw file in Photoshop, the picture is first displayed in the Adobe Camera Raw (ACR) dialog (1). This feature is Adobe's Raw conversion utility and is common to both Photoshop and Photoshop Elements (although in slightly different forms).

Adobe releases new versions of the feature on a regular basis to ensure that the utility stays up to date with the latest camera models. The update needs to be downloaded from www.adobe.com (2) website and installed into the \Program Files\Adobe\Photoshop CS3\Plug-Ins\File Formats folder (3). To install simply drag the 'Camera Raw.8bi' file into the folder.

The next time Photoshop is started, and a Raw file opened, the new version of ACR is used to display and convert the file.

For some installations of CS3 the ACR plug-in can now auto-update at the same time that other Creative Suite programs are patched or updated.





Adobe Camera Raw – Convert to Grayscale

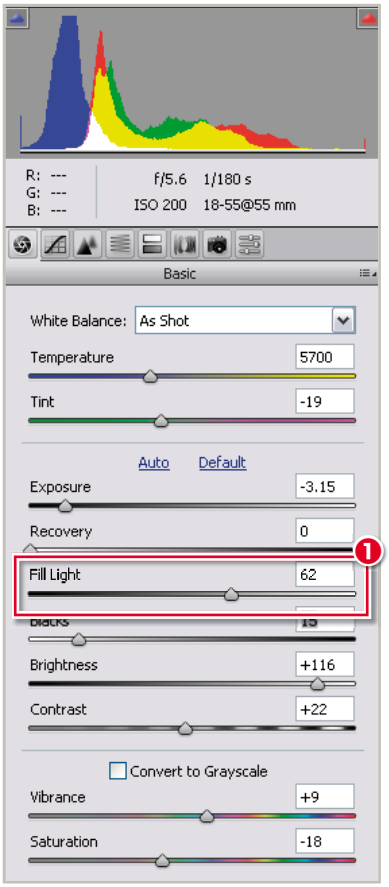
Menu: –
Shortcut: –
See also: Black & White, Channel Mixer
Version: CS3, ACR4

Adobe Camera Raw 4.0 (ACR) ships with Photoshop CS3. Included in the revamped Raw conversion utility are some great tools for converting to grayscale.

The conversion can be set using the supplied checkbox in either the Basic or HSL/Grayscale panel (1).

Once this option is selected the sliders in the HSL/Grayscale panel switch to house sliders that control the Grayscale Mix or the customized mapping of colors to gray (2). Using these controls it is possible to customize the specific gray tone attributed to a color range. In this way users can alter the dominance of hues in the conversion process and control the overall contrast of the resulting monochrome.

Unlike the Channel Mixer control, which provides similar control when used in the Monochrome mode, there is no need to ensure that the settings in this dialog add up to 100% to ensure that no shadow or highlight detail is lost. But as with all tonal controls, the Clipping Warnings should be used to help guide all changes (3).

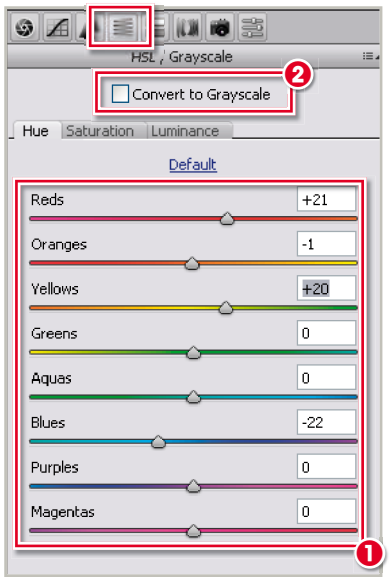


Adobe Camera Raw – Fill Light

Menu: –
Shortcut: –
Version: CS3, ACR4
See also: Adobe Camera Raw – Recovery, Camera Raw 4.0

One of the new controls added to the Basic panel in Adobe Camera Raw 4.0 (ACR) is the Fill Light slider (1). Designed to help lighten shadow or dark areas of the photo, this slider concentrates on moving the bottom quarter of tones in the histogram to wards the highlight end of the graph (to the right). This action lightens these areas of the photo.

The feature is meant to be used after the black and white points of the picture have been established using the Blacks and Exposure sliders. Adjustments made with the Fill Light control have less chance of clipping highlights and shadows, as the feature compresses and stretches the dark tones rather than moving black or white points. This said, it is still important to ensure that the Clipping Warnings are activated when making any tonal changes in ACR.



Adobe Camera Raw – HSL/Grayscale panel

Menu: –
Shortcut: –
Version: CS3, ACR4
See also: Adobe Camera Raw – Convert to Grayscale

Drawing inspiration from the type of features that are included in Photoshop Lightroom, the sliders in this panel provide control of the Hue, Saturation and Luminance of each color group (red, orange, yellow, green, aqua, blue, purple and magenta) independently (1).

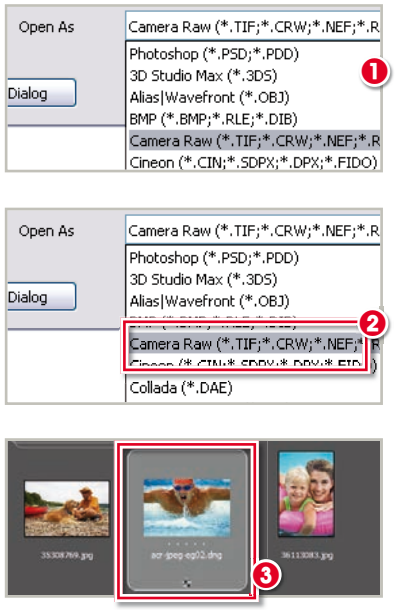
Hue – Alters the slider color to a different hue.

Saturation – Controls the strength or vividness of the slider color.

Luminance – Alters the brightness of the slider color.

By clicking the Convert to Grayscale option (2) the panel also provides custom mapping of the same color groupings to gray.

It is also important to note that the settings between Adobe Camera Raw and Lightroom are consistent and interchangable.



Adobe Camera Raw – Jpeg and Tiff support

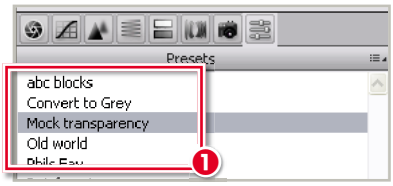
Menu: –
Shortcut: –
Version: CS3, ACR4
See also: Camera Raw 4.0

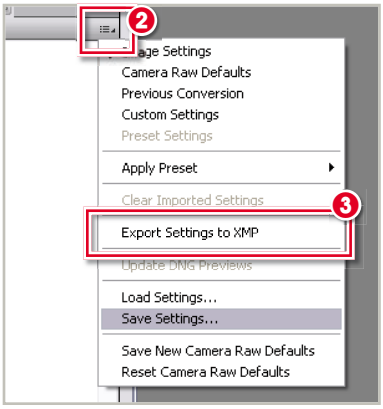
The new features and controls in Adobe Camera Raw 4.0 can now be applied to TIFF and JPEG files as well as Raw captures. Though enhancing TIFF and JPEG files in this way doesn't provide some of the core advantages of working on the Raw files, such as being able to change the camera set White Balance options losslessly during conversion, using ACR with these other formats does provide two distinct advantages:

1. The enhancements are made losslessly with all alterations being stored in metadata attached to or embedded within the picture file, and
2. It becomes possible to use the great controls in ACR 4.0 such as Split Toning, on non-Raw files.

JPEG and TIFF files can be opened directly into ACR from Bridge by selecting the file in the content space and then choosing Open with Camera Raw from the right-click menu (1).

In Photoshop CS3 use the File > Open As option with Camera Raw format selected (2). Once open in ACR the picture is enhanced as normal before being saved as a DNG file. The processed result appears in Bridge complete with the Conversion Settings icon that we traditionally associated with processed Raw files (3).





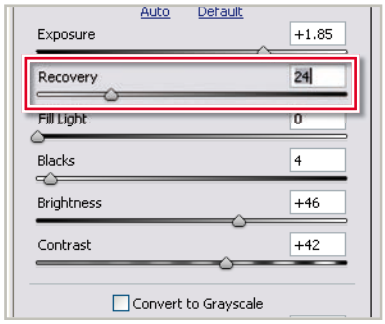
Adobe Camera Raw – Presets panel

Menu: –
Shortcut: –
Version: CS3, ACR4
See also: Camera Raw 4.0

Adobe Camera Raw 4.0 includes a new Tab area providing a place to store and access previously saved conversion settings (1). It was possible to save conversion settings in previous versions of ACR but applying these settings was possible by selecting entries from the Settings menu (just below the histogram) or via the right-click menu options in the Bridge workspace. Having a separate tab recognizes the importance of customized settings presets to the workflow of most photographers.

Options for saving loading and clearing settings are housed in the menu accessed via the menu button at the top left of the panel (2).

An interesting new inclusion in the menu is the ability to Export conversion settings to XMP (3), making it possible to transfer previously embedded settings to .XMP sidecar files.



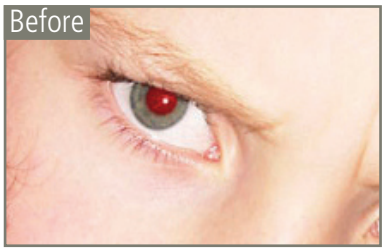
Adobe Camera Raw – Recovery

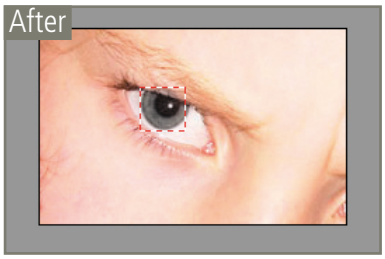
Menu: –
Shortcut: –
Version: CS3, ACR4
See also: Camera Raw 4.0

Located in the Basic panel, the new Recovery slider is designed to provide fine control over the highlight areas of a photo. Targeting areas where details have been lost due to being clipped to white in one of the three color channels (Red, Green, Blue), ACR reconstructs some of the tones using detail from the other two color channels.

Some photographers think of the Recovery slider as the Highlight section of the Shadow/Highlight control.

This feature is great for correcting mild overexposure but is unable to successfully reconstruct detail where clipping has occurred in multiple channels.





Adobe camera raw – Red-Eye Removal

Menu: –
Shortcut: E
Version: CS3, ACR4
See also: Red Eye tool, Camera Raw 4.0

New for Adobe Camera Raw 4.0 is the inclusion of a Red Eye Removal tool designed to correct the appearance of red eye in photos taken with flash.

The tool is simple to use and as with all controls in ACR the changes it applies are non-destructive.

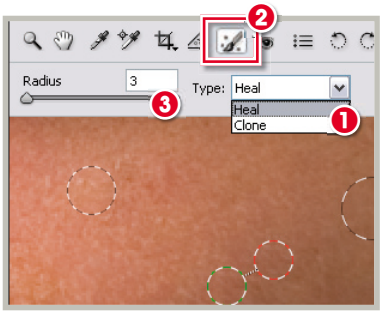
After selecting the tool from the toolbar (1) at the top of the ACR workspace, click and drag a rectangular marquee around the red eye in the photo. ACR automatically locates the color red and replaces it with a neutral, more natural looking gray by desaturating this area of the photo.

Two fine-tuning adjustments are available in slider form for the tool:

Pupil Size – determines the size of the area altered by the feature.

Darken – controls the darkness of the gray that is substituted for the red eye.

The size and shape of the marquee used to outline the area to be altered can be changed by click-dragging the edge of the frame. Red eye corrections can be hidden from view by unchecking the Overlay option in the tool's options bar. All corrections can be deleted by clicking the Clear All button in the same bar.



Adobe Camera Raw – Retouch tool

Menu: –
Shortcut: B
Version: CS3, ACR4
See also: Spot Healing Brush, Camera Raw 4.0

For the first time a new Retouch tool has been included in Adobe Camera Raw 4.0. The tool has two modes (1):

Heal – for matching underlying tones, colors and details, and

Clone – to switch the feature so that it behaves more like the Clone Stamp tool.

Designed for removing spots from photos during the enhancement process, this tool is non-destructive and its effects can be removed at any time by clicking the Clear All button. To hide the retouching marquees uncheck the Overlay option. To remove a spot select the tool (2) and then click-drag a circular marquee from the center of the mark. Automatically ACR places a second linked circular marquee to indicate the area used as the source for the retouching. You can click-drag this source point to fine-tune the retouching results. The size of an existing marquee can be altered by clicking the selection and then altering the Radius value. Using Synchronize there is also the option to remove sensor dust spots over several frames.

(1) Original grayscale
(2) 47(hue), 29(sat), 0(bal), 240(hue), 27(sat)
(3) 47, 29, 60, 240, 27
(4) 47, 29, -50, 240, 27
(5) 47, 43, 0, 14, 19
(6) 131, 15, 0, 14, 19

Adobe Camera Raw – split toning

Menu: –
Shortcut: –
Version: CS3
See also: Colorize, Camera Raw 4.0

Monochrome printers can now rejoice as the addition of this new feature in Adobe Camera Raw 4.0 means that you can tone highlights and shadows independently with the included Hue and Saturation sliders.

The Hue option (7) controls the color of the tint, whilst the Saturation (8) alters the strength of the color. Both these settings add color to the monochrome whilst still retaining the detail of the original photo.

Holding down the Alt/Opt key whilst moving the Hue slider will show the selected color at 100% saturation, making it easier to choose distinct color when using low saturation settings.

This is similar to the effect gained when using the Colorize option in the Hue/Saturation control but with the added advantage of being able to selectively tint highlight and shadow areas.

Add to these controls the Balance slider (9), which provides the ability to change the point at which the color changes.

The pro trick for using this feature involves holding down the Opt/Alt key while dragging the Hue slider and you will see a 100% preview of the saturation color.