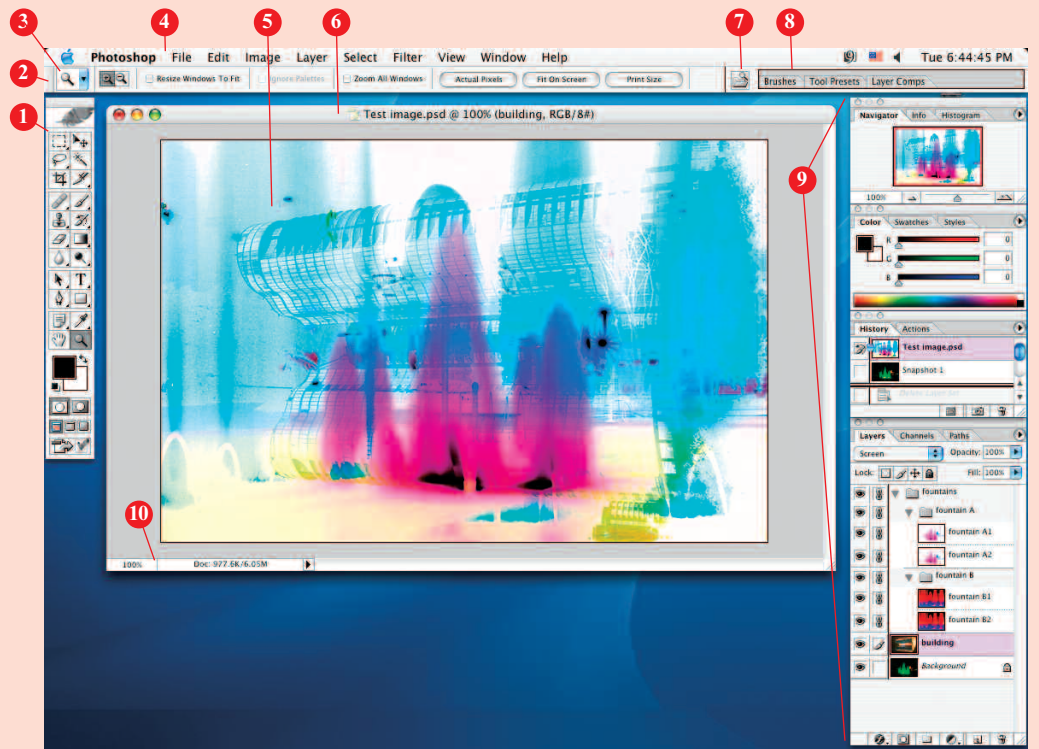


Quick Study® COMPUTER

Photoshop CS

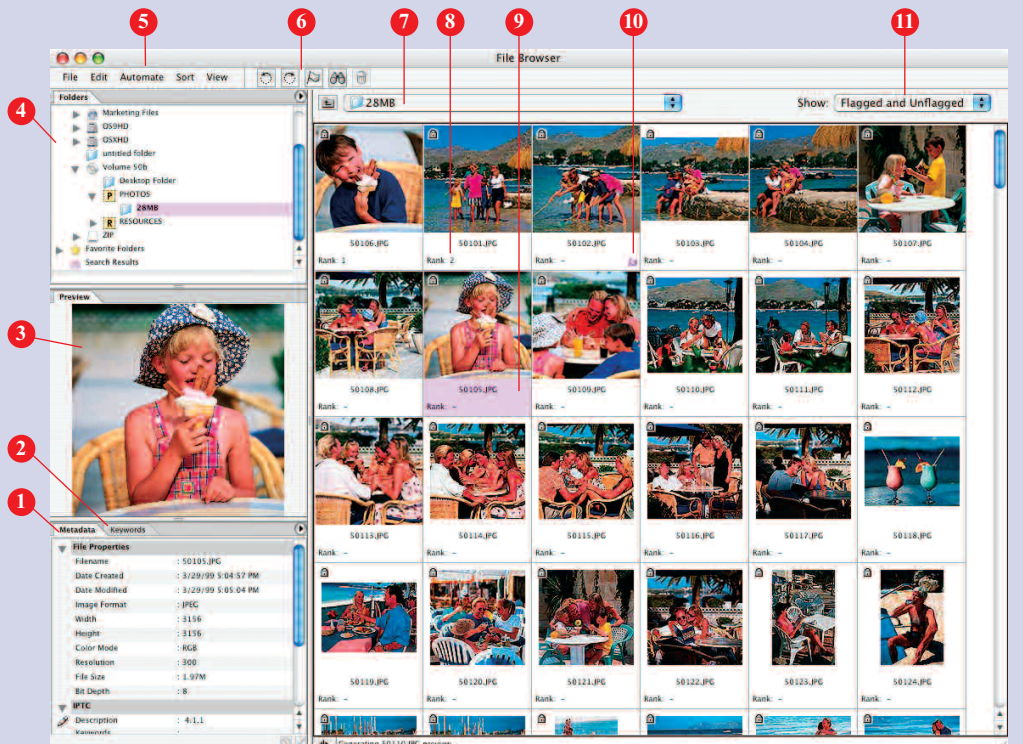
At A Glance

- 1. Toolbox** contains all the Adobe® Photoshop CS® tools; the bottom triangle indicates there are more tools available - click and hold to reveal them
 - 2. Options Bar** contains tool presets (predefined and custom), modifiers and options for a selected tool; it also has a button for the *File Browser* and the palette *Docking Well*
 - 3. Tool Presets** contains preset or user-defined customized tools
 - 4. Menu Bar** contains all available menus
 - 5. Document Window** displays the current image
 - 6. Title Bar** displays the name of the current document, viewing magnification, active layer and color mode
 - 7. File Browser** allows for searching, viewing, sorting and processing of image files, with it you can:
 - Manage folders
 - Rename, move and delete files
 - Rotate images
 - View and edit XML data (for meta searches)
 - View EXIF data (information imported from digital cameras)
 - 8. Docking Well** allows often used palettes to be stored in the *Options Bar* for quick access without leaving them on the desktop
 - 9. Palettes** are used to monitor and modify images
- Tip:** click the  on any palette to access a palette's *menu*
- 10. Document Info** displays document size, color profile, dimensions, zoom percentage and tool tips



The File Browser

- A powerfully enhanced “lightbox” that quickly locates, views, processes and organizes images using high quality previews and new or existing metadata
 - New folders can be created, renamed, moved or deleted
 - Image files can be easily searched by keyword, flagged, sorted, compared, renamed and rotated
 - Digital photo EXIF data can be viewed (exposure settings, creation dates, etc.) - all without ever opening the file
 - To open the *File Browser*, choose **File > Browse** or **Window > File Browser**, or click the  button on the *Options bar*
 - Choose **Edit > Preferences > File Browser** to select settings for thumbnail sizes, preview quality and the ability to browse vector files
- 1. Metadata:** Information about the contents, copyright status, origin, and history of a document
 - Palette allows searching by metadata and attaching comments to an image
 - Digital cameras often add EXIF metadata with setup information like the creation date, size, resolution and exposure settings of a photo
 - 2. Keywords:** Palette helps organize images by allowing you to attach descriptive keywords to them
 - For example, by adding the names of people in a photo you could search for them by name, regardless of the title of the photo
 - 3. Preview:** Palette displays a preview of a selected file



- 4. Folders:** Palette used to navigate through files
- 5. Menu:** Provides common menu commands for file searching, image editing, automatic batch actions (see pg. 4, *Actions* palette), sorting criteria and viewing options
- 6. Toolbar:** Contains buttons for file rotation, file flagging, file searching and file deleting
- 7. Location:** Shows the location of a selected file
- 8. Rank:** Click to add or change the rank using letters or numbers
- 9. Selected File:** Highlight indicates the file is selected
- 10. Flag:** Indicates image is flagged for sorting
- 11. Show:** View or hide flagged or unflagged images

Toolbox

Selection Tools

- Whether it's cutting someone from a photo, correcting an underexposed background or removing red-eye, creating an accurate selection is the most important way to make edits appear natural
- In this section we'll explore the various tools **Photoshop CS** provides to select different types of subjects.
- **Tip:** To save a selection, choose **Select > Save Selection**
 - This saves the selection as an additional "alpha channel" on the channels palette
 - To activate the selection, choose **select > load selection** or **cmd/ctrl** click on the **alpha channel**.

Options Bar

The following options are generally available to all the selection tools.

- New Selection:** Creates a new selection
- Add Selection:** Draws a selection to add to the current selection
- Subtract Selection:** Draws a selection to remove from the current selection
- Intersect Selection:** Creates a selection that intersects with the current selection (only the overlapping selection areas will remain)
- Feather:** Blurs and softens the edges of a selection creating a smoother transition from opaque to transparent
- Antialiased:** Smooths the jagged pixel edges of a selection
- Style:** Selects **Fixed Aspect Ratio** to define the proportions of a selection; choose **Fixed Size** to specify the exact size of a selection

Tools

- Marquee Tools (M):** Creates simple geometric selections
 - **Tips:** Click and drag to create a marquee
 - Hold **shift** while dragging to create a perfect square or circle
 - Hold **alt/opt** to create a marquee from the center out
- Rectangular Marquee**
- Elliptical Marquee**
- Single Column Marquee:** 1 pixel wide
- Single row Marquee:** 1 pixel tall
- Lasso Tools (L):** **Tip:** Return to the starting point to complete a selection
- Freehand Lasso:** Click, hold and draw to create rough, freehand selections
- Polygonal Lasso:** Click and release to create straight lined selections
 - **Tip:** Hold **alt/opt** to switch to the freehand **Lasso** tool
- Magnetic Lasso:** Useful for drawing complex selections that automatically "stick" to high contrast edges (like the border between a mountain top and the sky)

- Click to set the first anchor point and trace along an edge
- As you trace, the active segment sticks to the strongest edge in the area near the pointer (modify the size of the area in the **Width** field on the **Options** bar)
- Additional anchor points are created and the **Frequency** can be changed (**Options** bar)
- Sensitivity to edges can also be changed by modifying the **Edge Contrast** (**Options** bar)
- If the border doesn't snap to the right edge, click once to add an anchor point
- Press **Delete** to remove unwanted anchor points
- Hold the mouse button to turn off the "magnet" and draw freehand
- **Tip:** If an edge is well defined, use a higher width and edge contrast while tracing roughly; for an edge with low contrast, use a lower width and edge contrast while tracing more carefully
- Magic Wand (W):** Useful for selecting areas of similar color with well defined edges (like the edge between a white cloud and blue sky)
 - By selecting a low **Tolerance** (0 is the lowest) on the **Options** bar and clicking on a deep blue area, only the deep blues would be selected
 - By selecting a higher tolerance, (up to 255) the blue sky and white clouds would be selected
 - Checking **Contiguous** selects only colors that are touching
- Quick Mask Mode (Q):** Uses brush tools (in addition to all the previous selection tools) to create and fine-tune a selection mask
 - By default, the deselected areas are protected by a rubylith (red) mask
 - Simply deselect areas by painting on more mask or select them by erasing the mask
 - **Standard Mode** exits **Quick Mask Mode**; the unmasked areas will become a selection
 - **TIP:** Double click the **Quick Mask** icon to change the mask color or use color to indicate selected areas
- Crop Tool (C)** cuts an image to a custom size
 - Drag a marquee over the area to be kept
 - To **scale** the marquee, drag a handle (hold **shift** to constrain proportions)
 - To **move** the marquee, click and drag inside the bounding box
 - To **rotate** the marquee, click and drag outside the bounding box
 - To **change the center of rotation**, drag the center circle of the bounding box
 - To **accept the crop**, click on the **Options** bar
 - To **cancel** the crop, click

Editing Tools

Repair and Retouching Tools

- Clone Stamp (S):** Samples pixels from one area to paint in another area on the same layer, different layer or different image
 - **Alt/Option** click to set the reference point
- Healing Brush (J):** Corrects imperfections (dust, scratches and blemishes like pimples and wrinkles) (see pg. 6, *Repairing Imperfections*)
 - Like the **Clone Stamp**, the **Healing Brush** paints with sampled pixels but it also matches the texture, lighting, transparency and shading of the source pixels to the target pixels (creating a more seamless repair)
 - **Alt/Option** click to set the reference point
- Patch (J):** Similar to the **Healing** brush but it's used to repair larger flaws in an image
 - Draw a selection around an area to repair and drag it over an unblemished area
- Color Replacement (J):** Used to easily replace specific colors in an image (see pg. 5, *Fixing Red-eye*)
- Blur** or **Sharpen (R):** Used to soften hard edges (reducing detail) or harden soft edges (increasing detail)
 - **Alt/Opt** click to switch between the tools
- Smudge (R):** Smears pixels as if fingerpainting
- Dodge** or **Burn (O):** Used to lighten or darken pixels
 - **Alt/Opt** click to switch between tools
- Sponge (O):** Desaturates (decreases) or saturates (increases) the vividness of pixel color (select which mode on the **Options** bar)

Painting and Drawing Tools

Options

- Some of the most common **Options** bar features for brushes (for additional features, access the **Brushes** palette)
- **Tool Presets** allow the quick selection of preset or user defined brushes (click the **menu** to save or load presets)
- **Brush Diameter** changes the size of the brush tip
- **Hardness** changes the edge of the brush (0 for softest, 100 for hardest)
- **Mode** changes the blending mode of the brush
- **Opacity** selects the maximum amount of paint coverage applied by the tool
- **Flow** specifies how quickly paint is applied by the tool (a low setting produces a lighter stroke)
- **Airbrush** simulates an airbrush by letting the paint accumulate the longer the mouse button is held

Tools

- Brush (B):** Used for painting smoothly with the foreground color (numerous brush modifiers are found on the **Options** bar and the **Brushes** palette)
- Pencil (B):** Draws jagged, hard-edged lines
- Pattern Stamp (S):** Paints using custom or preset (see **Options** bar) patterns
 - Create custom patterns by selecting an area with the **rectangular marquee** and choosing **Edit > Define Pattern**
- History Brush (Y):** Paints using a copy of a previous history state or snapshot of an image
 - In the **History Palette**, click the left column of the state or snapshot to use as the source
- Art History Brush (Y):** Paints using a copy of a previous history state or snapshot (see **History** palette) and various stylized options
 - **Style** controls the shape of the paint stroke
 - **Fidelity** controls how much the paint color deviates from the color in the source
 - **Area** specifies the area covered by the paint strokes

Painting and Drawing Tools *continued*

- **Spacing** limits the regions where paint strokes can be applied (a high tolerance limits paint strokes to areas that differ greatly from the source)
-  **Eraser (E):** Deletes pixel information
 - Hold *alt/opt* to temporarily switch to *Erase to History* mode (paints with a previous state)
-  **Background Eraser (E):** Samples color from the center of the brush (hot spot) and deletes that color wherever it appears under the brush
-  **Magic Eraser (E):** Automatically erases all similarly colored pixels based on the tolerance set on the *Options* bar (similar to the *Magic Wand* tool)
-  **Gradient (G):** Fills selections with preset or custom blends between two or more colors
-  **Paint Bucket (G):** Fills adjacent areas of similarly colored pixels with the foreground color or predefined pattern

Vector Tools

- Used to create hard-edged, editable shapes and paths
- Vector objects are based on math equations instead of pixel information, so they can be scaled to any size without losing quality
- **TIP:** To create a selection from a vector *shape* or *path*, *cmd/ctrl* click the shape on the *layers* or *paths* palette (the selection can be filled or stroked using commands on the *Edit* menu)
-  **Horizontal Type (T):** Creates vector text
-  **Vertical Type (T):** Creates vector text
-  **Horizontal Type Mask (T):** Creates rasterized (not vector) selections in the shape of type
-  **Vertical Type Mask (T):** Creates rasterized (not vector) selections in the shape of type

Options

-  **Shape layer:** Creates a *fill* layer on the *layers* palette linked with a *vector mask* of the shape created
 - The *path* or *shape* defines how much of the fill layer will be visible
-  **Paths:** Creates an empty *path* or *shape* on the *paths* palette independent of layers
-  **Fill Pixels:** Creates a rasterized shape on the current layer
- Pen Tools (P):** Creates straight lines and smooth curves with great precision
-  **Pen:** Provides the best control and greatest accuracy for drawing
-  **Freeform Pen:** Draws rougher, hand drawn paths
-  **Add Anchor Point:** Inserts points on a path
-  **Delete Anchor Point:** Removes points on a path
-  **Convert Point:** Smooths corner points and creates corner points from smooth points
- Shape Tools (U):** Create vector shapes
-  **Rectangles:** *Shift* drag to create a square
-  **Rounded Rectangles:** Set corner radius (roundness) on the *Options* bar
-  **Ellipses:** *Shift* drag to create a circle
-  **Polygons:** Set number of sides on the *Options* bar
-  **Lines:** Select *thickness* and *arrowheads* on the *Options* bar
-  **Custom Shapes:** See shape selections on the *Options* bar

Vector Selection Tools (A):

-  **Path Selection:** Selects any vector path, subpath or shape
 - *Shift* click to select additional objects)
-  **Direct Selection:** Selects and edits individual segments of paths or shapes
 - *Shift* click to select additional segments
 - *Alt/Opt* click inside a path or shape to select the entire object

Functionality Tools

-  **Move (V):** Moves a selected layer
 - *Cmd/Ctrl* click to auto select the layer directly beneath the pointer
 - *Cmd/Ctrl* + *shift* click to auto select and link layers together (linked layers can be aligned using the buttons on the *Options* bar)
 - *Opt/Alt* drag to duplicate a layer
-  **Notes** or  **Audio Annotation (N):** Creates written or recorded “sticky notes” that can be saved with an image (audio notes require a microphone and sound card)
-  **Eyedropper (I):** Selects a color from an image for use as the foreground color (*Alt/Opt* click to select as the background color)
-  **Color Sampler (I):** Shows colors in up to four places within an image (information is shown on the *Info* palette)
-  **Measure (I):** Shows distances, directions and angles inside the image window (information is listed on the *Info* palette and the *Options* bar)
-  **Hand (H):** Drags or scrolls an image within the window (double click the *Hand* tool to fit the view to the screen)
-  **Zoom (Z):** Magnifies the image
 - *Alt/Opt* click to reduce magnification
 - Double click the *Zoom* tool to restore the image to 100% magnification
- Color Selection Area**
 - Foreground/Background Colors:** Click to open the *Color Picker* for advanced color modifiers
 - Swap Foreground and Background (X):** Exchanges foreground and background colors
 - Default colors (D):** Switches foreground/background to black and white
- Screen Views (F):**
 -  **Standard Window**
 -  **Full Screen with Menu Bar**
 -  **Absolute Full Screen**
 -  **Jump to ImageReady:** Opens current document in the *ImageReady* application for Web design

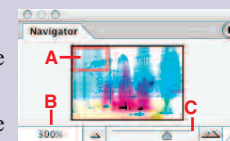
Palettes

- **Tab:** Hides or Reveals the *Toolbar*, *Options* bar and all palettes
- **Shift + Tab:** Hides or reveals only the palettes
- **Tab + Enter:** Hides or reveals everything except the *Options* bar
- To hide/reveal a specific palette, press its key command listed below or choose its name in the *window* menu
- Drag palette *name tabs* to rearrange, separate or create palette groups
- **Expand/collapse a palette:** Double click its *title* bar
- To display a palette menu, click the  button in the upper right corner
- **Save a custom workspace:**
 - Arrange the palettes to your liking and select *Window > Workspace > Save Workspace*
 - From the *Window > Workspace* menu choose your custom workspace or reset to the default workspace

Navigator (F8):

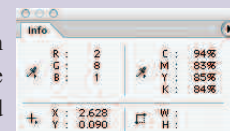
Quickly changes the image view

- Click and drag the red marquee to navigate
- Type in a magnification
- Use the slider to change magnification



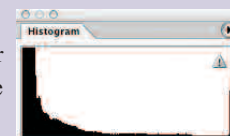
Info (F8):

Displays information on the area beneath the pointer and on selected objects, also measures color, location, size, distance and angle of rotation



Histogram (F8):

Shows tonal and color information for an entire image or selected area



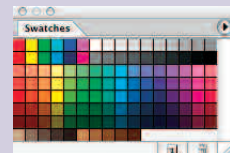
Color (F6):

Displays and edits the color values for the current foreground and background colors by using the sliders or numerical values



Swatches (F6):

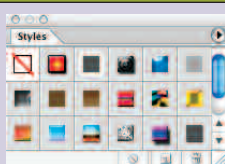
- Creates, renames, and stores colors and gradients for instant access
- Click a swatch to use it as the foreground color
 - Click the *new swatch*  icon to make the foreground color a swatch
 - **Tip:** To keep your custom swatches; click the *menu*  button and choose *save swatches*, to load them again, choose *load swatches*



Styles (F6):

Affect the look of a layer without changing its content by adding various editable layer effects

- Palette creates, modifies, applies or removes preset and custom styles
- **Tip:** Hold **Shift** while clicking or dragging to add a style to any existing effects on a layer (instead of replacing)

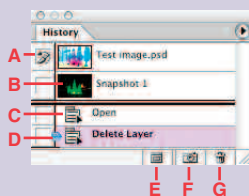


History:

Views previous image states, reverts back to them, takes a snapshot of them, creates a new document from them and uses them as a source for the *History* brush.

Note: *Histories* and *Snapshots* are not saved with the document

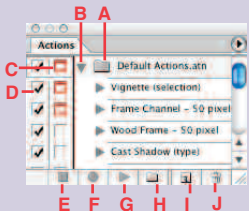
- A. **History brush** source
- B. **Thumbnail** of a snapshot
- C. **History state**
- D. **History state slider**
- E. **Create new document** from current state
- F. **Create new snapshot** from current state
- G. **Delete** a history state



Actions:

Recorded sets of menu commands that automatically perform complex or often used tasks

- A. **Action Set**
- B. **Expand/Collapse** an action layer
 - **Alt/Opt** click to expand/collapse an action layer and all its sublayers
- C. **Toggle Dialog On/Off:** Displays or ignores command dialogs
 - **Alt/Opt** click to turn all other dialogs on/off
- D. **Toggle Item On/Off:** Turns commands on or off
- E. **Stop** playing/recording
- F. **Record** an action
- G. **Play** selected action (or double click the action)
- H. **Create Set:** Creates a new set (folder) for actions
- I. **Create New Action** and begin recording
- J. **Delete** selected command, action or set



Layers (F7):

From simple color correction to advanced photo montages, *layers* provide flexibility, creativity and control

- *Layers* can be thought of like the clear acetate “cells” used to create cartoons, each layer could be drawn on, moved and rearranged in the stack to create different effects
- Always duplicate the original *background* layer before doing any adjustments; after editing a photo, this allows a quick comparison with the original and a way to revert back to it if necessary
- Keep your layers organized; by taking a second to name a layer properly (double click the name) or change its color (**right/cmd** click), you can avoid confusion later on

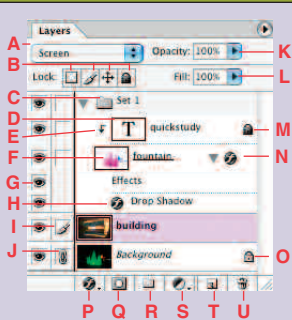
- A. **Blending Mode:** Determines how a layer’s pixels blend with pixels underneath them
- B. **Layer lock:** Prevents changes to a layer’s *Transparency*, *Image* (pixels), *Position* or *All* of the above

- C. **Layer set:** Keeps layers organized
 - Sets can also be nested in other sets
 - The default blending mode of a *layer set* is *pass through*; this enables the blending effects of layers in the set to pass through to layers below the set
 - Change the layer set blending mode to **normal** to disable blending with layers below the set

- D. **Text layer:** Double click to select the text
- E. **Clipping group:** **Alt/Opt** click between two layers to create or remove the mask
 - The upper layer will be masked (cut out) in the shape of the lower layer

- F. **Base layer** of clipping group
- G. **Show/Hide** layer or effects
- H. **Effects bar:** Double click to edit the effect
- I. **Selected layer**
- J. **Link/Unlink** indicates a layer is linked with the current layer
 - Linked layers can be moved, aligned (using the options for the *move* tool) and transformed (scaled, rotated, etc.) as one layer

- K. **Layer Opacity** sets transparency for a layer and all its effects



- L. **Fill Opacity** affects the transparency of pixels drawn on a layer without affecting any of the layer’s effects

M. **Fully locked layer**

N. **Reveal layer effects**

O. **Partially locked layer**

- P. **Add layer styles:** Apply and control the appearance of various effects like drop shadows, outer glows, bevels and embosses without filtering or changing the layer’s pixel information
 - Styles can be added, changed or removed at any time

Q. **Add layer mask:** Hides pixel information without erasing underlying pixels

- To create a layer mask, make a selection and click the **layer mask** icon
- Paint with white to erase the mask or paint with black to add to the mask

R. **Add layer set:** See *Layer set* above

- S. **Add adjustment or fill layer:** Provides many of the same command options available on the *Image > Adjustments* menu (levels, curves, color balance, etc.)
 - Function just like regular layers - their opacity, blending modes and stacking order can all be changed
 - Provides more control and editability than is possible using their corresponding menu commands

T. **Add new layer**

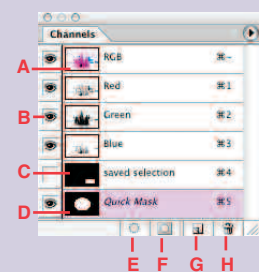
U. **Delete** selected layer, set or effect

Channels (F7):

Separates color information into separate layers called “channels”

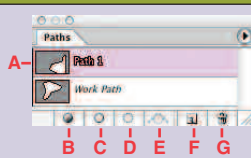
- Saved selections are saved as “alpha channels”
- Channels can be duplicated, deleted, merged or split into a new image

- A. **Composite channel**
- B. **Show/Hide channel**
- C. **Alpha channel** (saved selection)
- D. **Quick Mask channel** (temporary selection)
- E. **Make selection from channel**
- F. **Make channel from selection**
- G. **New channel**
- H. **Delete channel**



Paths (F7): Lists the name and thumbnail image of each saved path, the current work path and the current clipping path

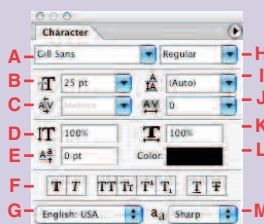
- Paths can also be saved or used to create a selection
 - To view a path, click it in the *Paths Palette*
- A. Selected path
B. Fill path with foreground color
C. Stroke path with foreground color
D. Make selection from path
E. Make path from selection
F. New path
G. Delete path



Character:

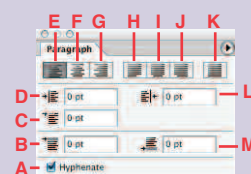
Provides control over all text attributes

- A. **Font:** Set of characters, letters and symbols of a particular typeface design
B. **Font size:** Controls the size of characters
C. **Kerning:** Controls the spacing between two characters.
D. **Vertical Scale:** Controls the text height
E. **Baseline Shift:** Controls the distance that type appears above or below the baseline
F. **Style:** Select from: faux bold, faux italic, all caps, small caps, superscript, subscript, underline and strikethrough
G. **Language Set:** For spelling and hyphenation
H. **Font Style:** Regular, oblique, black, etc.
I. **Leading:** Determines vertical space between baselines
J. **Tracking:** Inserts uniform spacing between more than two characters in selected type
K. **Horizontal Scale:** Changes the width of the text
L. **Color:** Specifies text color
M. **Text Anti-aliasing:** Sets smoothness of text characters



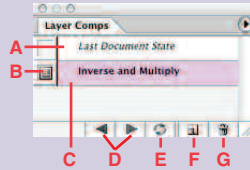
Paragraph: Controls paragraph attributes

- A. Auto hyphenation
B. Space before paragraph
C. First line left indent
D. Left indent
E. Align left
F. Align center
G. Align right
H. Justify left
I. Justify center
J. Justify right
K. Force justify
L. Right indent
M. Space after



Layer Comps: Snapshots of different states of the *Layers* palette

- Layer comps can record three kinds of layer states
 - **Layer Visibility**
 - **Layer Position**
 - **Layer Appearance** (whether a *layer style* is applied)
 - Unlike *History* states, *Layer Comps* can be saved with the document
- A. Last Document State
B. Apply layer comp
C. Selected layer comp
D. Cycle through layer comps
E. Update layer comp
F. Create New layer comp
G. Delete selected layer comp



Tips and Tricks

Understanding Resolution

- The resolution of an image is determined by the number of dots or pixels per inch (dpi or ppi)
- Pixels (or dots) equal image information; the more there are, the higher the resolution and quality of the image
- Higher resolution images will have more (and therefore smaller) pixels per inch, resulting in greater detail and subtler color transitions
- A computer monitor can only represent 72 dpi; this resolution is good enough for viewing images onscreen
- For printing on a home inkjet printer, a resolution of at least 150 dpi to 300 dpi would be desirable
- For images printed professionally, 300 dpi would be the minimum necessary
- If an image resolution is too low for its intended output, it will appear jagged and pixelated when printed
- When scanning or taking digital photos for printing, it's always best to use a resolution of at least 150 dpi
- Most digital cameras produce photos at 72 dpi; the quality setting only changes the size of the photo but a higher resolution can still be achieved
- For example, the highest quality setting on my camera results in an image that is 16.667" x 25" at 72 dpi
- If I open that image in **Photoshop CS**, select *image > image size* and change the resolution to 300 dpi (making sure the *resample* checkbox is *not* selected) it will result in an image that's 4" x 6" at 300 dpi, enough resolution to print professionally
- No pixels have been created or destroyed, they are merely closer together, thereby increasing the number of pixels (dots) per inch
- **Photoshop CS** can *resample* pixels by using complex interpolation methods to change the image resolution
- It's useful for reducing resolution but not recommended for increasing resolution - the results become blurry

- For example, if an image is 4" x 6" at 300 dpi and we want to lower the resolution to 72 dpi without changing the dimensions
- Select *image > image size*, make sure the *resample* checkbox is selected and change the resolution to 72 dpi
- **Photoshop CS** will delete the unnecessary pixel detail, leaving an image perfect for emailing and viewing on screen

Saving Scanned Photos for the Web

- Images should originally be scanned at 300 dpi for best quality (much too high for the Web)
- Click the **Create Set** button and give it a name (like *custom actions*)
- Click the **Create New Action** button and give it a name (like *scan for Web*)
- Click the **Record** button, choose *Image > Image size*
- Make sure the *Resample* check box is selected, set the resolution to 72 and click **OK**
- Choose *File > Save for Web*, select the **JPEG High** preset, click **Save** and choose where to save it
- Click the **Stop** button to stop recording
- To perform the action on another photo, select the action and click the **Play** button
- The action can also be performed on an entire folder by choosing *File > Automate > Batch* and selecting the action

Straightening Scans

Photoshop CS has a great new way to straighten images automatically

- Open a crooked photo or a scan with multiple crooked images
- Select *File > Automate > Crop and Straighten Photos*
- The images will be cut, straightened, placed in a new document and cropped
- If the results are not precise enough (single scan only) select the **Measure Tool** and measure any edge of the photo
- Select *Image > Rotate Canvas > Arbitrary*; the correct reverse rotation degree will automatically be filled in the dialog box
- Press **Enter** to complete the rotation

Fixing Red-eye

- Choose the layer with the eyes to correct
- Select the **Zoom (Z)** tool and click the eyes to zoom in
- Select the **Color Replacement (J)** tool (under the healing or patch tool)
- On the *Options* bar, select: a brush size smaller than the area to be fixed; Mode - color; Sampling - once, Limits - discontinuous; Tolerance 30%; Anti-aliased - selected
- Press **D** to select the default black foreground color
- Click, hold and paint over the red areas; black will replace the red without effecting the highlights
- If some red remains, click the red to change the target replacement color and paint again

Correcting Exposure Problems

Levels Technique

- Click the **Adjustment Layer**  icon on the **Layers** palette and select **Levels**
- In the following dialog box there will be a histogram representing the tonal range of the photo (shadows, midtones and highlights)
- Select the **white eyedropper**  and click the lightest place in the image that is not a specular highlight (like reflections off a chrome bumper)
- Now select the **black eyedropper**  and click the darkest place in the image
- For a quick way to find the lightest/darkest points, click and hold **Alt/opt** while dragging the sliders under the histogram to turn on **Threshold** view
- Click **OK**
- If the image is overexposed (too light) select **Multiply** from the **Blend Mode** drop down menu on the **Layers** palette
- If the image is underexposed (too dark) select **Screen** from the blend mode drop down menu
- If the results are too drastic, lower the opacity of the adjustment layer

Shadow/Highlight command

- A great new tool for enhancing subjects that were too close to a flash (washed out) or had bright lights behind them (silhouetted)
- Unlike the previous technique, which effected the entire image, this tool selectively brightens shadows, darkens highlights and corrects color saturation in both
- For example, if a photo is taken with the sun behind the subject, the sky will be bright but it will be dark (**Tip:** Next time, use a fill flash)
 - Open the image and select **Image > Adjustments > Shadow/Highlight**
 - Move the shadow slider until the subject is brighter while the sky remains unaffected
 - To darken overexposed highlights, increase the highlight slider

Removing a Color Cast

- A "Color Cast" is an undesirable color in the neutrals and highlights
- Can be caused by using the wrong film, digital camera settings, scan settings, reflections from nearby surfaces or some photos change color as they age
 - To remove the cast, follow the procedures described in the previous section "Correcting Exposure Problems - Levels Technique" (often this will be enough to correct the color cast)
 - If not, in addition to choosing the white and black points with the eyedroppers, select the **grey eyedropper**  and click in the most neutral spot of the image

The Match Color Command

- A great new feature that allows you to match the colors from one image or layer (the source) to another image or layer (the target)
- Useful for making the colors in different images appear consistent
- For example, use it to get skin tones to match between photos taken at different times under different conditions
- The **Match Color** command will try to match the overall colors of the source and target images unless a selection is made
- If you're trying to match specific colors (like skin tones) you'll need to make selections of those colors in both images
 - Open the images to match and select the image to change (the target image)
 - Choose **Image > Adjustments > Match Color**
 - From the **Source** menu select the file you want the target to match
 - Move the **Luminance** slider to increase or decrease the brightness of the target image
 - Move the **Color Intensity** slider to adjust the color saturation of the target image
 - Move the **Fade** slider to control the amount of overall adjustments to the target image
 - When the results look good, click **OK**

Sharpening an image

- Choose **Filter > Sharpen > Unsharp Mask**
- Drag the **Amount** slider right to increase the contrast of the edges
 - Around 150% should be fine, set it higher for higher resolution photos or lower for grainier images
- Drag the **Radius** slider right to increase the width of the sharpened edges
- Drag the **Threshold** slider right to increase the difference needed between shades before the filter sharpens the edge between them
 - A low zero threshold (0) sharpens all image pixels
 - A high threshold sharpens the edges only between significantly different shades
 - Values between 2 and 20 should be useful
 - Experiment with the 3 settings for acceptable results

Using Blur to Sharpen

- Sharpening an image may make it appear grainy and pixelated
- To make a subject sharper without filtering it, select the areas around it (see pg. 2, **Selection Tools**) and choose **Filter > Blur**
- This will soften the background and make the subject appear sharper

Repairing Imperfections

Fixing Blemishes

- This technique is useful for repairing unwanted blemishes like scratches, dust, moles or wrinkles
- Click the **Healing Brush**  tool and select a brush tip slightly bigger than the area to repair (a pimple for example)
 - Alt/opt** click once on an unblemished area of the image to set the reference source and then paint over the pimple
 - The pimple will be replaced with the texture of the source point (unblemished skin) but the integrity of the skin color of the original area will remain
 - Tip:** Make a selection before using the **Healing Brush** if there is a strong contrast at the edges of the target area (like around the lips or jawline of a face); prevents colors from bleeding in from the outside and blurring the edge

Removing a Time/Date Stamp

- Select the **Patch** tool
- Click **Source** on the **Options** bar
- Draw a selection around the date stamp and drag the selection to an area to patch from
- Just release and it's gone

Extracting Objects

- Select the layer that the object is on
- Using any of the **Marquee**  or **Lasso**  tools, make a selection around the object
- Click the **Quick Mask**  mode button on the toolbox
- The non-selected areas will now be covered in a rubyolith (red) mask
- To refine the selection, select a **brush (B)** and brush size on the **Options** bar (**TIP:** Using a softer brush on the edges will give a more natural looking selection)
- Select black as the foreground color to add to the mask or select white to erase from it
- Press **X** to switch between foreground and background
- When the selection looks complete, click back to **Standard Mode**  to see the selection
 - Remove the object by choosing **Edit > Cut** or (**cmd + X**)
 - Copy the object by choosing **Edit > Copy** or (**cmd + C**)
 - Move the object by selecting the **Move** tool (**V**) and dragging it
 - Delete the areas around the object by choosing **Select > Inverse** and the **Delete** key

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