

Photoshop® CS5 **Introduction**

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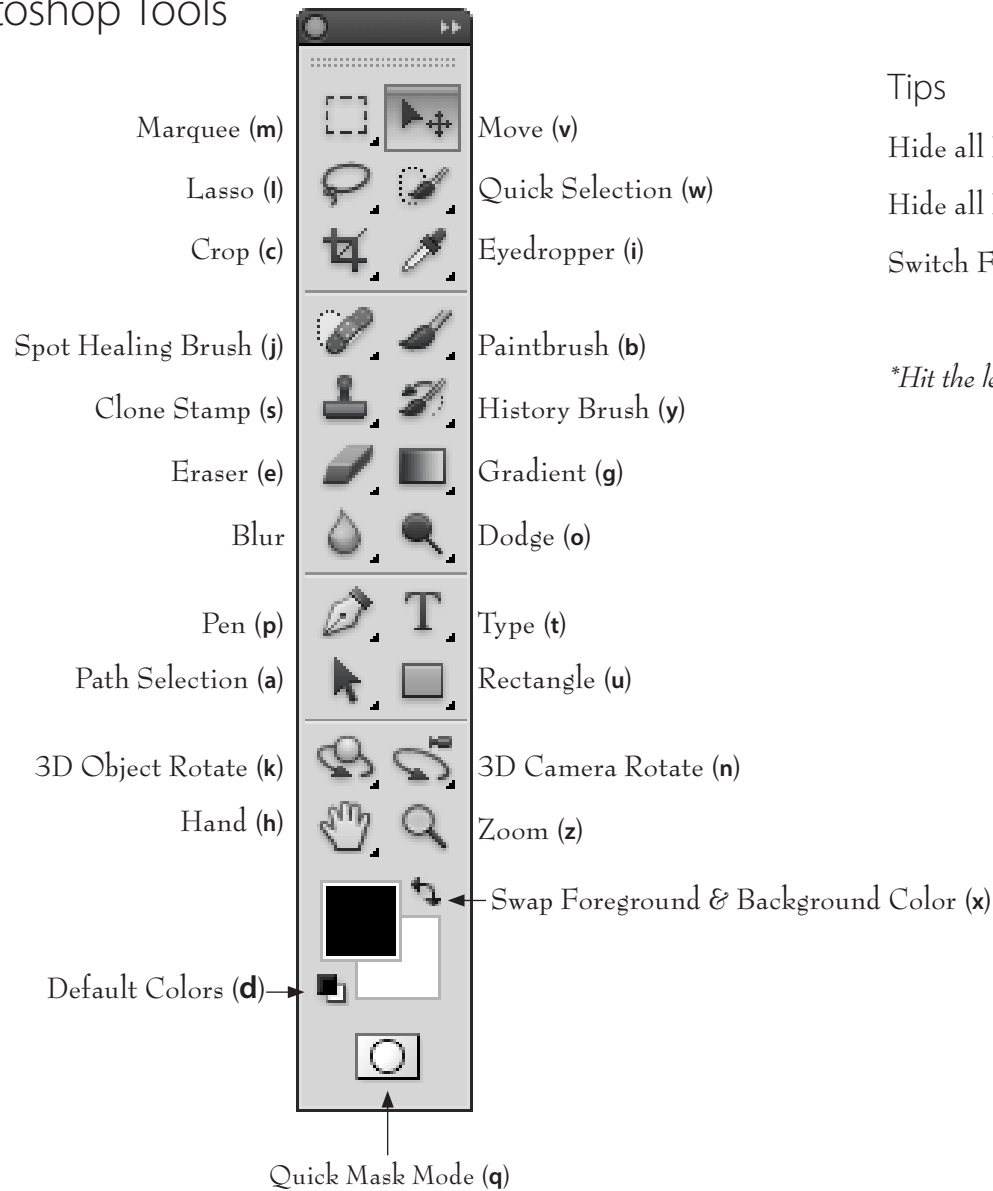
Helpful Links

<http://tv.adobe.com> - Thousands of free videos covering new features, intro topics and workflow in the Creative Suite

<http://creativesuitelovers.com> - Kelly’s ®Adobe User Group

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Photoshop Tools



Tips

Hide all Panels (**tab**)

Hide all Panels except toolbar (**shift tab**)

Switch Full Screen Mode (**f**)*

**Hit the letter f 3 times as a toggle between each mode*

Application Bar

You may be wondering where they moved the screen modes that used to appear at the bottom of the toolbar. They are on the Application bar across the top of the screen (*above the options bar*).



Toggle for 3 Screen Modes:

Standard Screen Mode (**f**)

Full Screen, hide Desktop Neutral Gray Background (**f**)

Full Screen, Black Background NO Menus or Scroll Bars (**f**)

Zoom Shortcuts

| | |
|---------------------------|---|
| Zoom In | Command + Ctrl + |
| Zoom Out | Command - Ctrl - |
| Fit in Window | Command 0 Ctrl 0 |
| Temporary Zoom tool | Command Spacebar Ctrl Spacebar |
| Hand tool | Spacebar |

Tip

Photoshop **Mac** keyboard shortcut **Command ~** will toggle between active windows (or open images). This shortcut works in virtually **EVERY** Mac program.

On Windows use **Ctrl Tab** to toggle active documents.

Preferences Undo

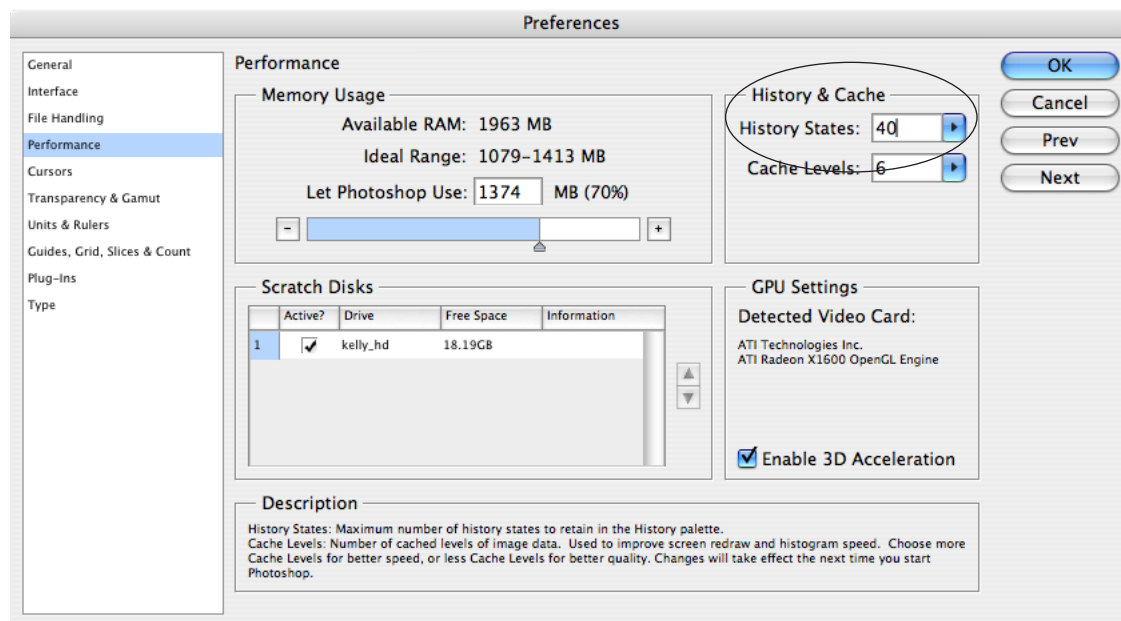
Photoshop has up to **1,000 undos**, the default setting is 20. To increase the number of Undos go to **Photoshop > Preferences > Performance** (Mac) **Edit > Preferences > Performance** (Windows). History States is where you set your multiple undos. The recommendation is 40 - 50, the more RAM you have the higher you can go (unless you have over 6 GigaBytes of RAM, don't go above 100.)

Multiple Undo & Redo Shortcuts

Edit > Step Backward is your multiple undo menu command. **Edit > Step Forward** is your multiple redo command. These commands also move up and down the History Panel.

Step Backward (undo more than once) **Command Option Z** or **Ctrl Alt Z**

Step Forward (redo more than once) **Command Shift Z** or **Ctrl Shift Z**



Grids

There are many circumstances when it is helpful to see the center of a photo, especially if you are Cropping, Adding Borders or Exporting for the Web. A preference can be changed to show the exact center of every image.

1. Turn on your grid through **View > Show > Grid**.



2. Set the scale under **Photoshop > Preferences > Guides, Grid & Slices (Mac)** or **Edit > Preferences > Guides, Grid & Slices (Windows)**.

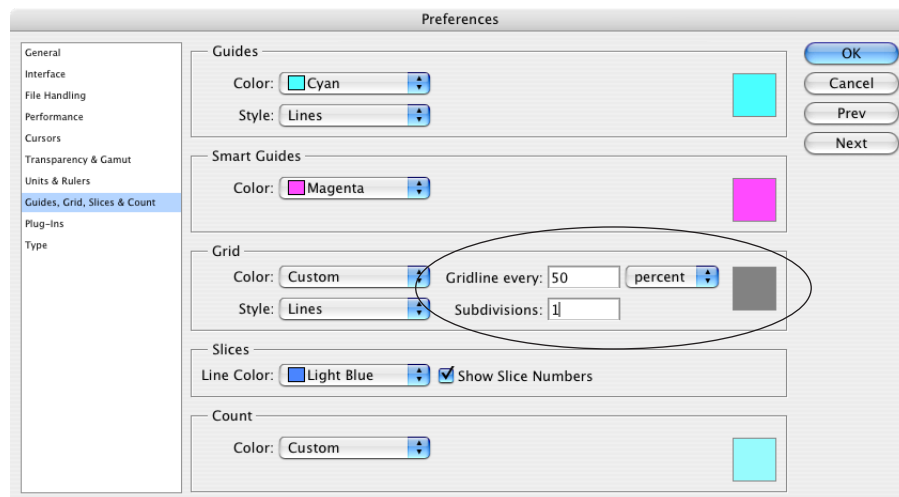
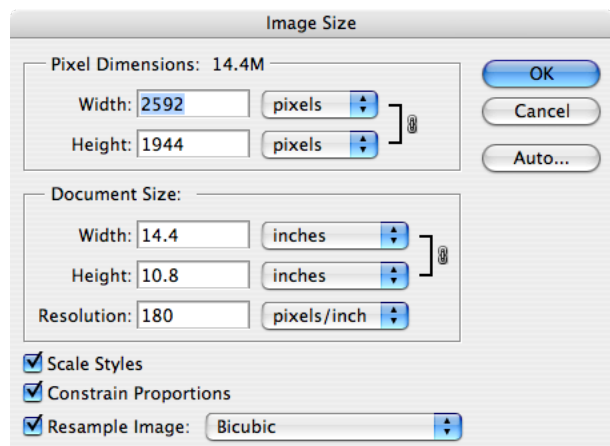


Image Size

Finally, there is a keyboard shortcut for **Image Size**, **Command Option I** or **Ctrl Alt I**.

Another trick for seeing the Image Size information is to hold down **Option** or **Alt** and click on the file size dialog in the lower left corner of the window. If you click that area without the **Option** or **Alt** keys it shows you how the image can fit on an 8.5 x 11 inch sheet of paper.



Quick Selection Tool

Complex backgrounds used to be very difficult to work with. If the subject you are trying to select has a lot of the same tones as the background, making a selection can be a lot of work. Not anymore! I use the Quick Selection tool (**W**) to make 85% of my selections in Photoshop. Simply click and drag over the object you are trying to select. This tool uses brush size, the smaller the brush, the more careful the selection is.

Brush Size Shortcuts

Bracket keys

Brush Smaller.....[

Brush Bigger.....]

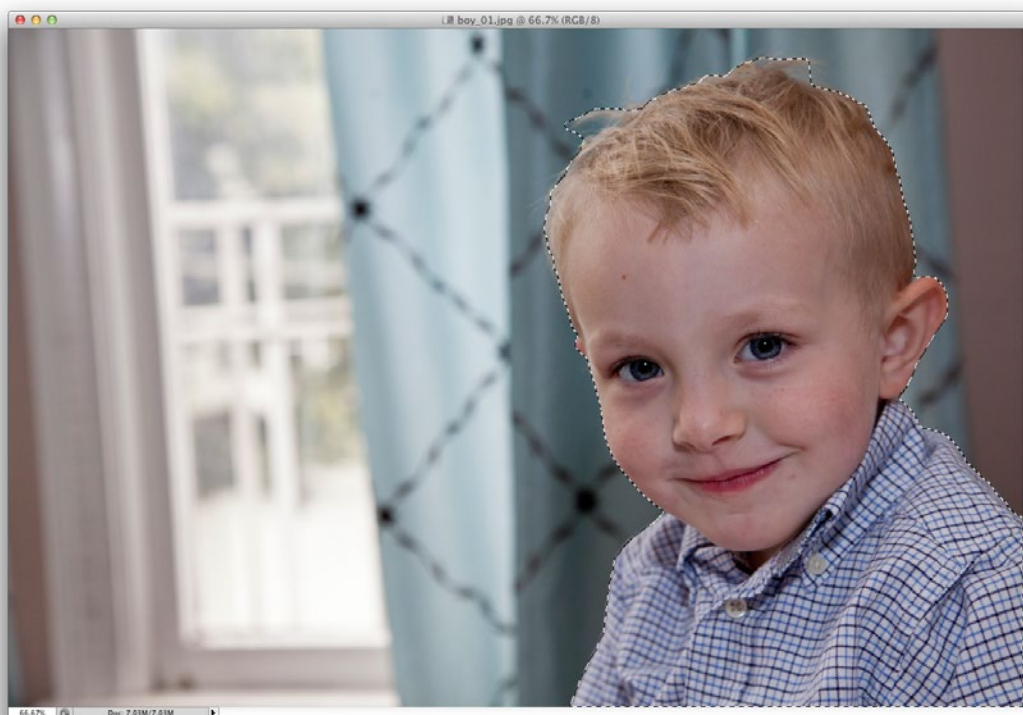
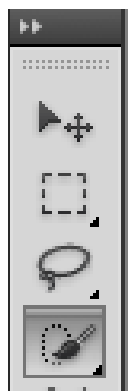


Image courtesy of Jessica Epstein: jessepstein.com

Tip

When you are using the Quick Selection tool, **stay away from the edge** of the object you are trying to select. In the image on the left, I kept my Quick Selection brush **well inside** the boy and let Photoshop do the work of finding the edge.

Refine Edge Feature

The **Refine Edge** button is on the Options bar at the top of your screen, when you're on any selection tool (*Magic wand, Lasso, Rectangular marquee*).

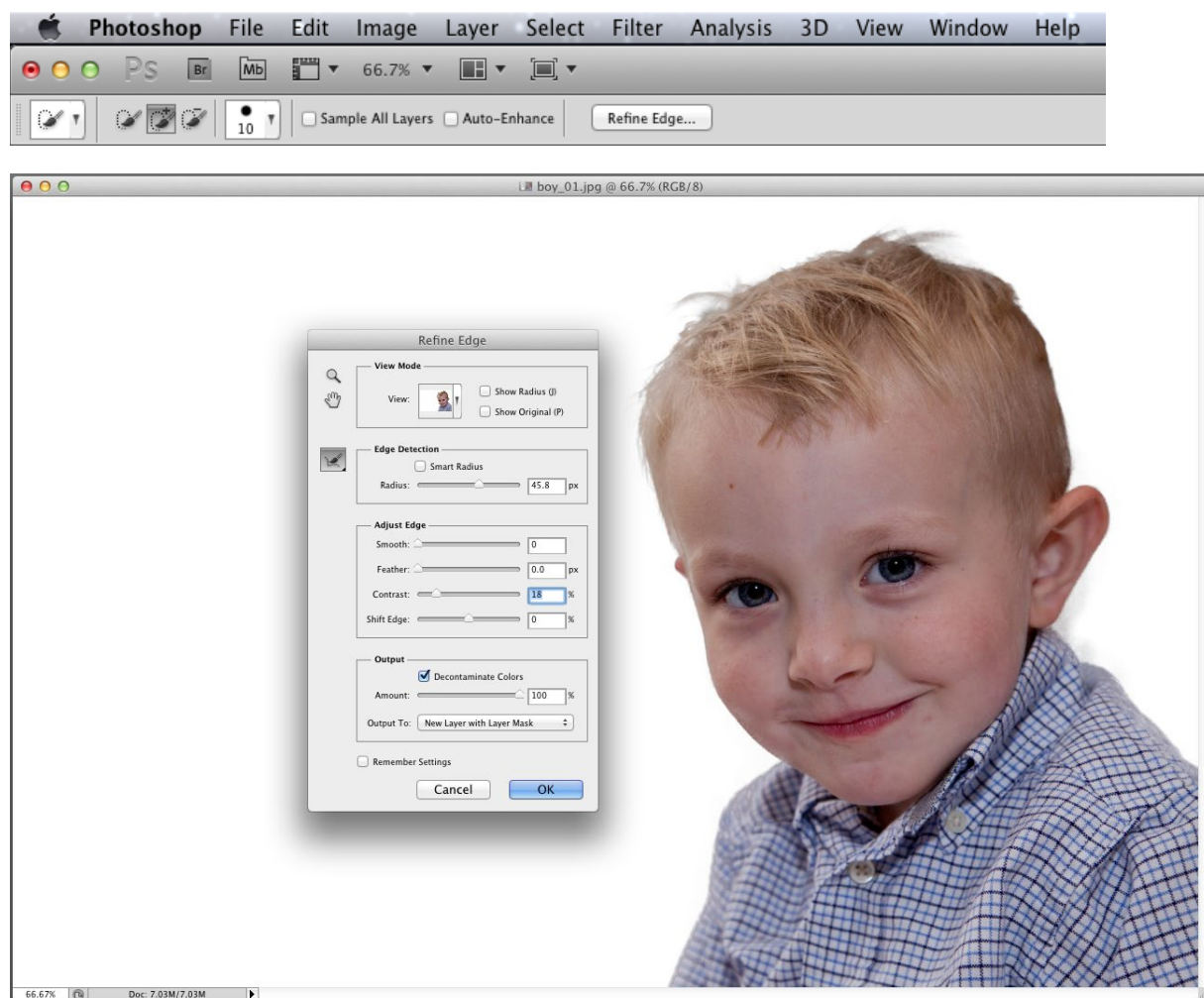


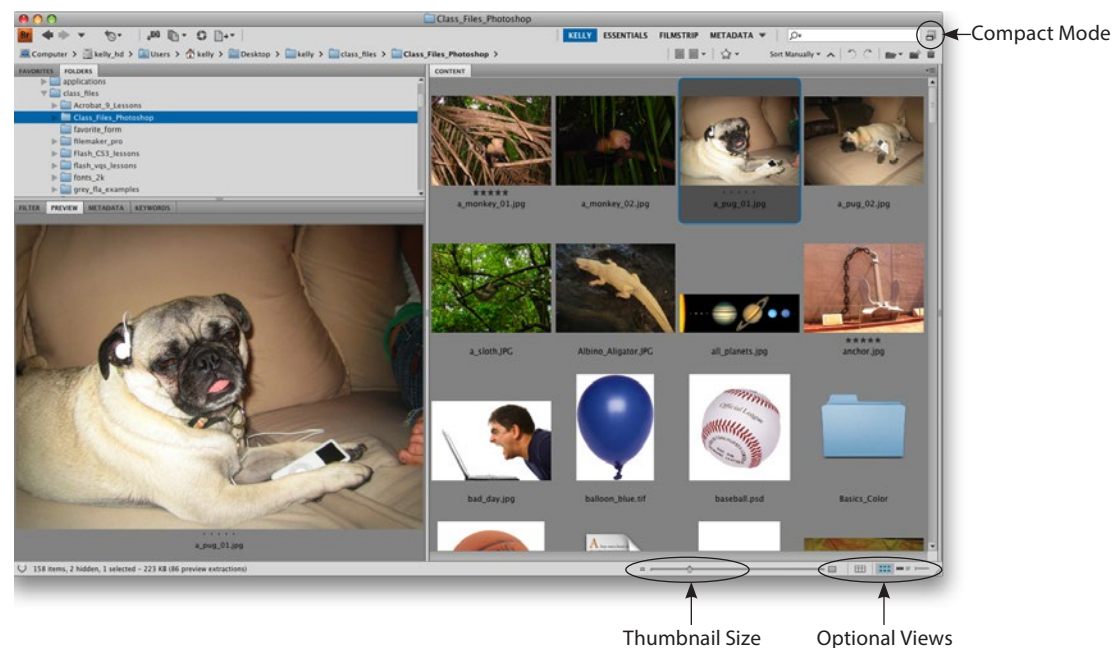
Photo courtesy of Jessica Epstein: jessepstein.com

Adobe Bridge

Adobe Bridge started shipping with **Creative Suite 2**, it functions as a **central launchpad** for all Creative Suite documents (and many other file types). Using bridge you can browse, organize, label, and preview Photoshop, Illustrator, PDF and InDesign (CS3 not CSI) documents, templates, and **snippets**. However; you are not limited to Adobe files, bridge can be used to globally **batch rename** or organize **virtually any file type** (although you may not have a preview for all file types). The **Preview** section can be scaled to give a larger, more detailed view of the image. In the lower right corner of the Bridge window you can select several different preview types.

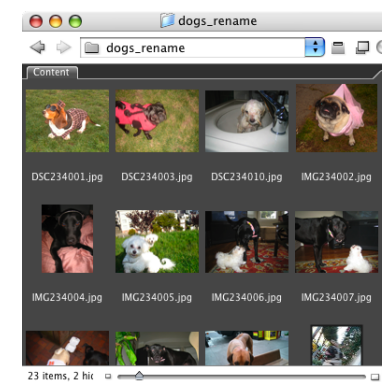
If you would like to launch Adobe Bridge from any Creative Suite program, choose **File > Browse** (**Command Option O** or **Ctrl Alt O**).

Normal View (with a custom workspace)



*Tip: To select non-consecutive items, hold down the **Command** key on the Mac or **Ctrl** on Windows. The **Shift** key will select rows, or consecutive items.*

Compact Mode



Full Screen

One of my favorite features to review a folder full of images is **View > Slideshow** (**Command L** or **Ctrl L**).

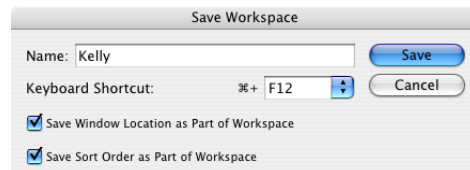
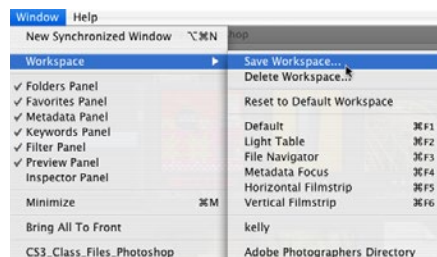


Shortcuts: **H** will hide or show the menu
Spacebar key pause or play the slideshow
Esc key will exit the show
 The number **1-5** will rate an image

Savable Workspaces

Once you have your panels organized, it helps to save a workspace to keep their position.

Window > Workspace > Save Workspace.



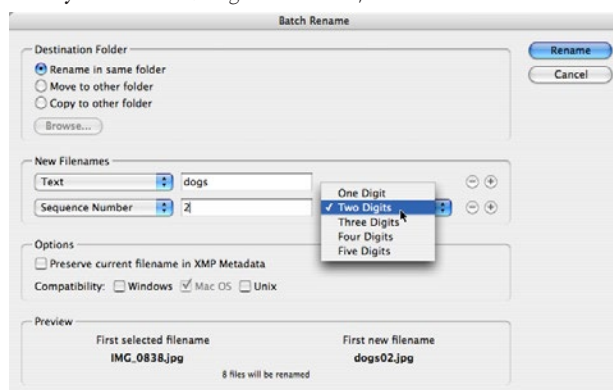
Batch Rename

It seems these days that everyone has a digital camera, even my grandparents, who don't own a computer. All cameras seem to pick useless-arbitrary names, this can be easily solved using Bridge.

1. In Bridge, select the folder of images you would like to rename (*if you've clicked on an image, Select All before starting*). Choose **Tools > Batch Rename**. The default setting don't let you choose your own name. Click on **Current Filename** and choose **Text**.



2. After you've selected **Text**, type the desired filename (*recommendations for naming are on the right margin of this page*). Typically, you will want a **sequence number** or letter to separate the items. The **plus sign** to the right of text will let you add a variety of items to the filename, such as date, number, letter, current filename and more. I recommend that you use a 2 digit number, if there are more than 100 images 3 digits is recommended.



Notes on File Naming

Many Unix servers, which are often used in print shops, may have a problem with illegal characters such as / & ; ; and may be sensitive about the use of a period (Windows machines won't read past the first period). To build good work habits, you should always name files with lower case characters, instead of a space use underscore_ and never use more than one period in a file name, separating it from it's proper 3 or 4 letter extension.

Only use:

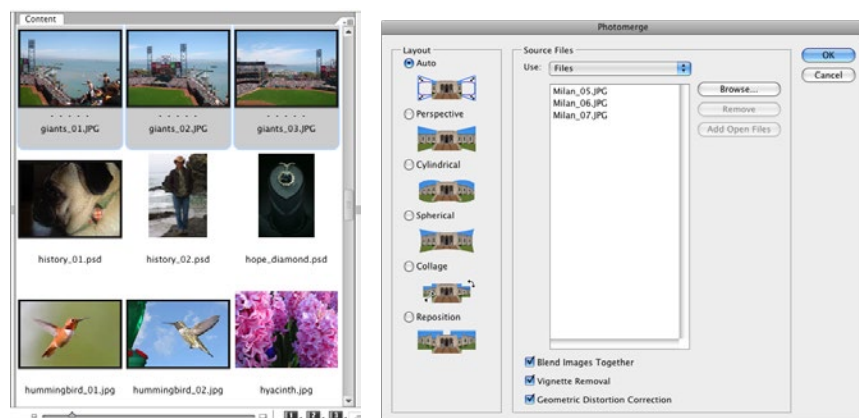
letters
numbers
under_score
hy-phen
one period (*separating the extension*)
Maximum of 31 characters

Example:

wedding_1942.tif (*correct*)
Wedding 1942 kfm (*incorrect*)

Photomerge for Panoramic

Bridge allows you to assemble your own panoramic shots. To start, select **3 shots** in Bridge to build a Panoramic. Photoshop will find the overlapping pixels and blend the edges. Choose **Tools > Photoshop > Photomerge**.



Photoshop preserves the **Layer masks** that were used to blend the image. To disable the mask temporarily (seeing the blending) hold down **Shift** and click on the **mask icon** in the **Layers panel**. To turn the mask back on, **Shift** click the mask icon in Layers again.

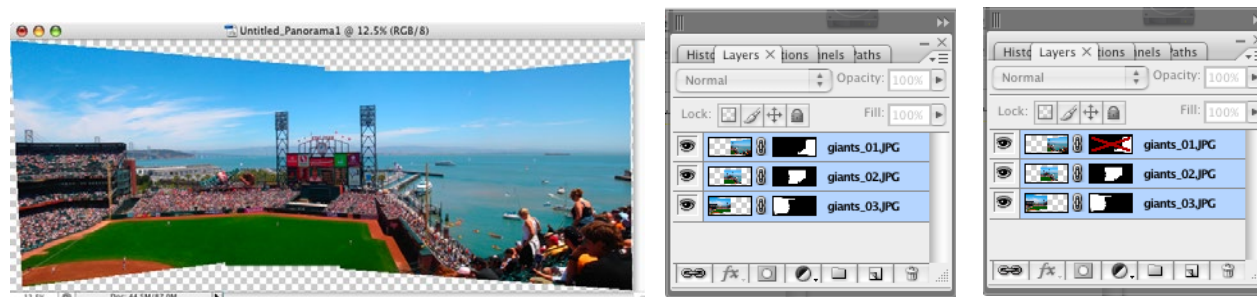
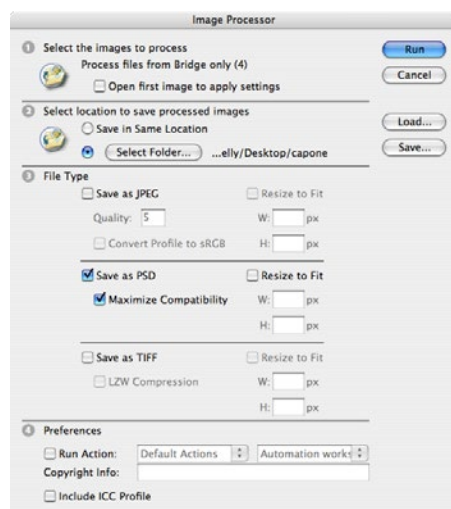


Image Processor

This is one of the easiest and most useful tools in Bridge, next to Batch Rename. The **Image Processor** will take a folder full of images and convert them to another format. Often this is useful to take your camera's raw JPEG images and convert them to an un-compressed format such as PSD or Tiff. In Bridge choose **Tools > Photoshop > Image Processor**. This will create a new folder for all the images, in this case the folder will be named PSD. If you changed the format to Tiff the folder would be named TIFF.



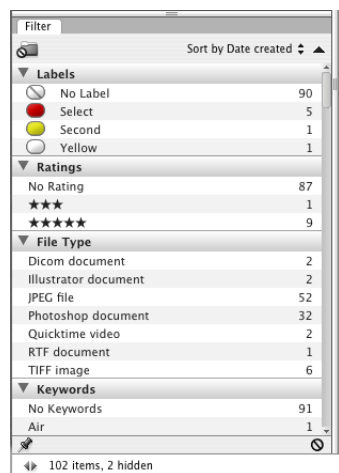
Preview Panel Loupe Tool

Bridge CS3 has added a **Loupe tool** to the Preview window. To use the Loupe, simply click on the image in the Preview window anywhere. To **zoom in**, use your **scroll wheel** on your mouse or the + on your keyboard **zoom out** hit the - key. To make the Loupe tool go away, click anywhere in the Loupe window, in CS4 they added a small X at the lower right corner to close the loupe window.



Filter Panel

This is a wonderful tool added to Bridge CS3, the **Filter panel** allows you to control which files you see in the **Content panel** by checking or un-checking items to display.



New Adobe Photo Downloader in Bridge

Now, for those Mac users who don't like where iPhoto stores your images, you can bypass it all together through Bridge's new photo importer. In this dialog (*when you click Advanced*) you can custom name the files, select which ones to be imported and choose where they land on your Hard Drive. **File > Get Photos From Camera...**



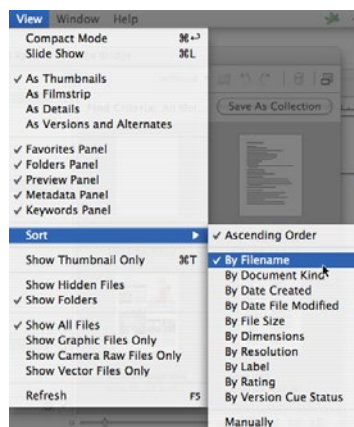
Web Photo Gallery or PDF Contact Sheets

Bridge can automatically assemble a Web Photo Gallery or PDF Contact sheet by choosing **Window > Workspace > Output**.



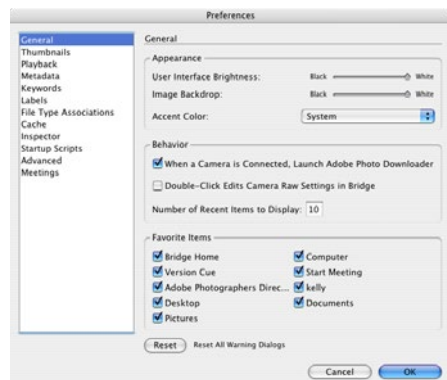
Optional Views

Bridge offers many different sort and view options, found under **View > Sort**. If you drag images to a new spot in Thumbnail view, the sort order may change to Manually. To correct it to **By Filename**, go back to **View > Sort**.



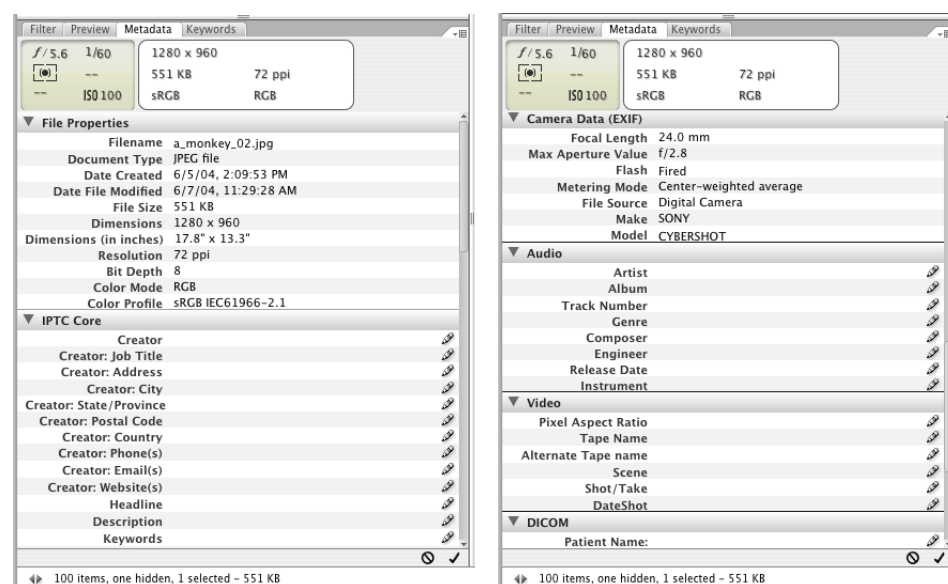
Bridge Preferences

If you'd like a lighter background go to **Bridge > Preferences (Mac)** or **Edit > Preferences (PC)** and choose **General**. Then slide **User Interface Brightness**.



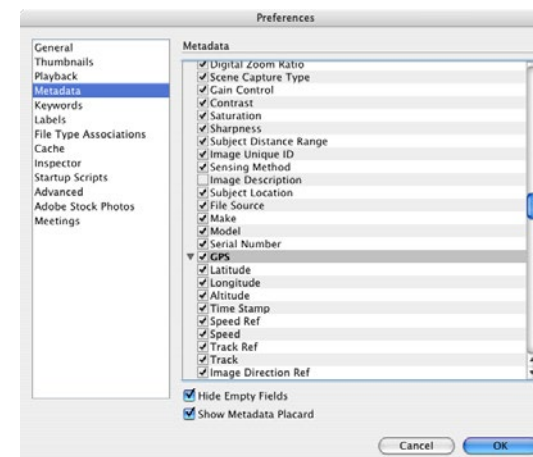
Metadata

Metadata (located in the lower left hand corner of the Bridge window) is information about the image such as: creation date, width, height, resolution, copyright info, etc. Bridge even displays **Camera** specific **EXIF** (Exchangable Image File Format) information like: did the flash fire, what was the aperture value, date, time, etc. Also, **Metadata** can be searched for keywords, colors, and image resolution and much more. One common task is to batch attach Metadata to a series of images. The Shift key will select **consecutive** items, the **Command** (Mac) or **Ctrl** (PC) key will select **not-adjacent** items. Using the **ITPC** (International Press Telecommunications Council) section of the Metadata pane you can now attach up to **30 fields** of custom Metadata.



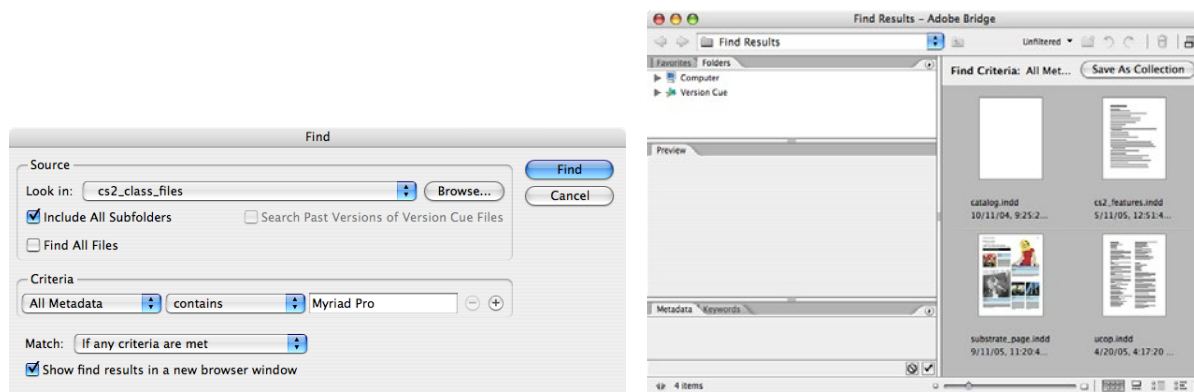
Metadata preferences

Bridge CS3 has hidden the Camera model display in the Metadata. To turn this back on, choose the Metadata pop-up menu and select Preferences. Just above GPS you'll see **Make** and **Model**, check those back on.



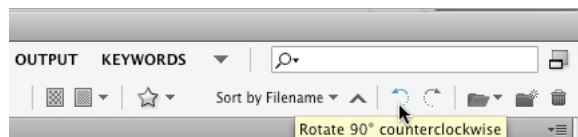
Powerful Searching

In Bridge choose **Edit > Search**, in the dialog box under **Criteria** choose **All Metadata**. In the example below, a folder was searched for the **font Myriad Pro** and returned **four results**. Other attributes you can search for are: Pantone® colors, Camera Model, Keywords, File Name and much, much more.



Rotate Multiple Images

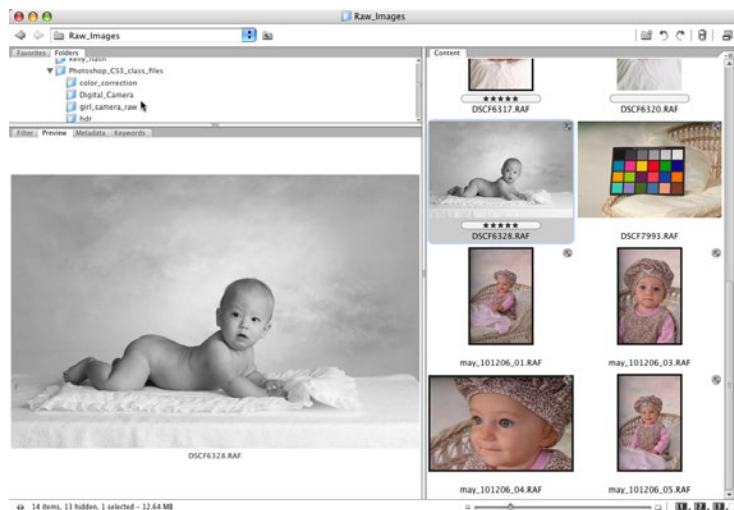
How often do you purchase stock photography and they are all in the wrong orientation? Well, now you don't have to build an action to correct the image. Under the **Edit** menu you can locate **Rotate 90° Horizontal**, **Vertical** or **180°**. There are also buttons at the top right corner of the Bridge window to rotate.



Multi-Image Camera Raw

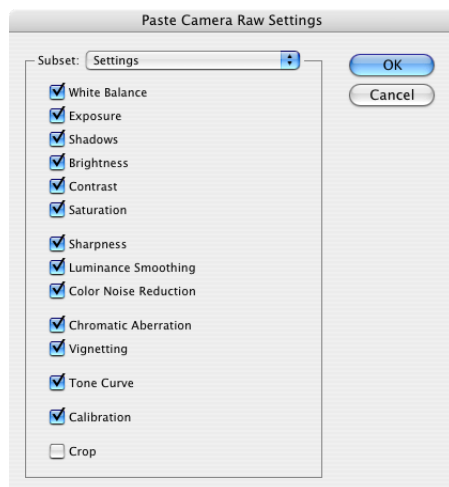
When processing many images from one shoot, Camera Raw (CRW) is the absolute best format to choose. Using this format, images can be opened in Adobe Bridge, Settings can be applied to one photo, then Copied and Pasted to an entire series. These settings are also nondestructive and the images can be restored back to the original at any time.

1. Open Adobe Bridge and navigate to the folder of Camera Raw images.



2. **Double click** on any image in the series and **adjust the settings**.
3. After the settings are adjusted click **Done**.

4. Come **back to Bridge** and choose **Edit > Develop Settings > Copy Camera Raw Settings** (Command Option C or Ctrl Alt C).



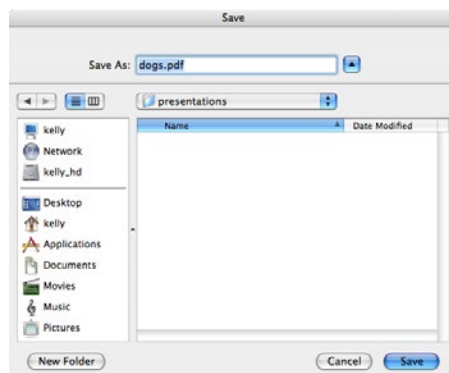
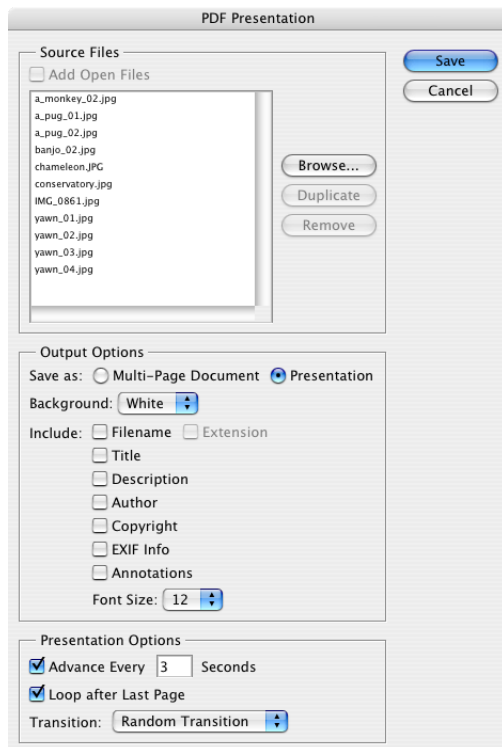
5. Select the other images in the series and choose **Edit > Develop Settings > Paste Camera Raw Settings** (Command Option V or Ctrl Alt V).

PDF Presentation

If you have a collection of images that you would like to give to someone (*regardless of platform*)

Adobe Bridge now includes the ability to create a **self-advancing slide show** as a **PDF**. From the **Bridge** window choose **Window > Workspace > Output**.

*Note: Be nice to the person receiving the presentation and tell them that the **ESC** key will exit the slideshow.*

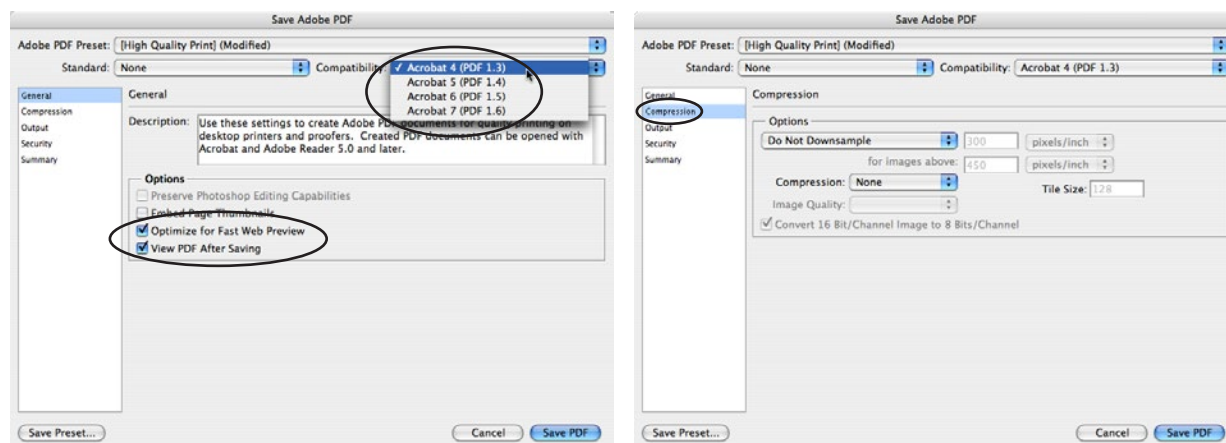


Shared PDF Settings

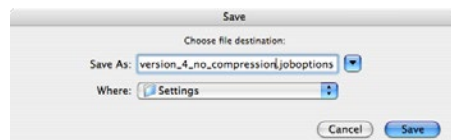
Creative Suite 2 started **sharing PDF settings** (formerly called *Job Options*) between applications. This means if you build custom settings in any Creative Suite application, they will be available in the other applications. For example; if you create a PDF in InDesign and Save a Preset, you can use the same settings in Illustrator and Photoshop.

When creating the PDF presentation, as shown on the previous page, it is a good idea not to change the compression settings on JPEG images (*which are the most common format for digital cameras*). When a JPEG is first saved, it evaluates what data won't be missed and throws away pixels. For example, on the first save you might lose 1,000 pixels. On the second save of a JPEG, it will reevaluate the image and might throw away another 1,000 pixels. Therefore the image gets progressively worse in quality.

In most cases, if you're not sure which version of **Acrobat** or the **free Adobe Reader** the receiver has, it is safest to choose **Acrobat 4 for Compatibility**. This way, anyone with Acrobat 4, 5, 6 or 7 can open the file.



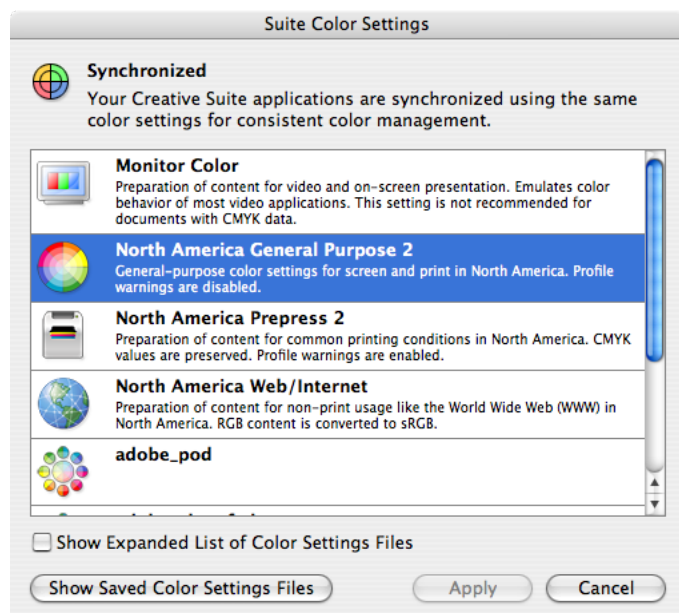
Once you have customized your options, **click Save Preset** in the **lower left corner**. **Do not** change the **default location**, or the settings will not show up in other applications.



Centralized Color Settings

In Creative Suite 3 the Color Settings File (CSF) you choose for each application determines how embedded color profiles are handled, how your color is converted from RGB to CMYK and how to handle profile mismatches.

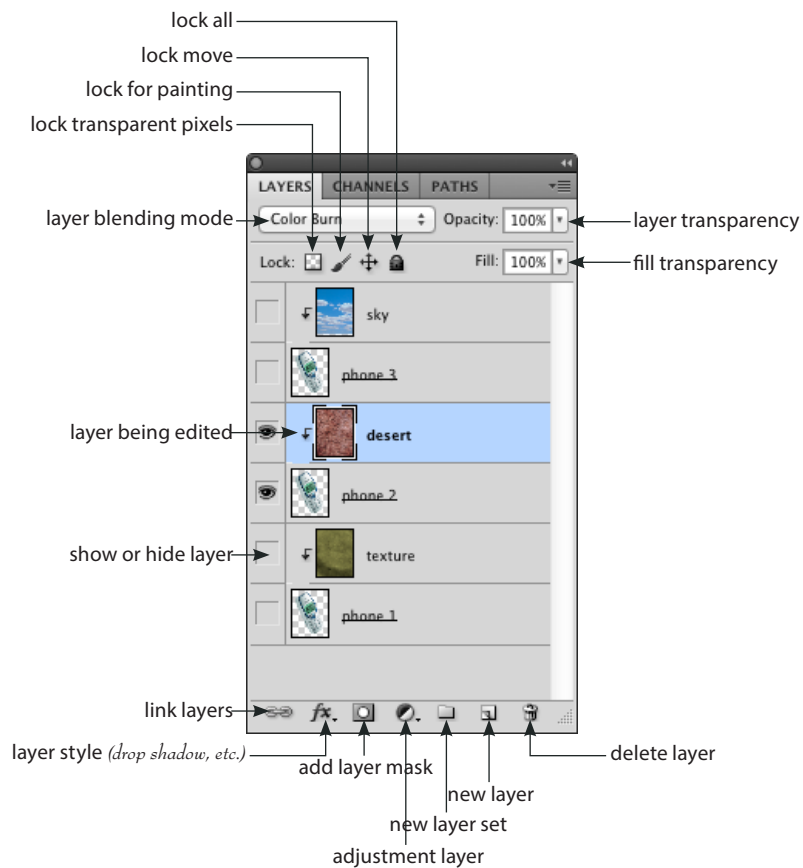
Color Management settings have never been this easy to load. In Bridge, choose **Edit > Creative Suite Color Settings** (Command Shift K or Ctrl Shift K) and select your desired profile. Bridge will Synchronize Illustrator, Photoshop, InDesign and Acrobat 8 & 9. The default color settings are **North America General Purpose 2**, which use sRGB as the standard color profile (*this profile has the lowest gamut of reproducible colors*). If you do nothing else, you should switch your profile to **North America Prepress 2**, which uses the better Adobe RGB 1998 profile.



Photoshop Layers

Layers can be thought of as clear pieces of acetate stacked on top of one another. If there is no image on a layer, you can see through to the layers underneath. Layers also control the **stacking order of objects**. There are also special features such as adjustment layers, layer styles and fill layers for creating high end effects.

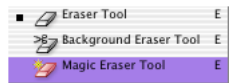
The Layers Panel



Erasing the Background

To quickly remove the background of a layer:

1. Choose the **Magic eraser** tool (*which is hidden under the eraser tool*).



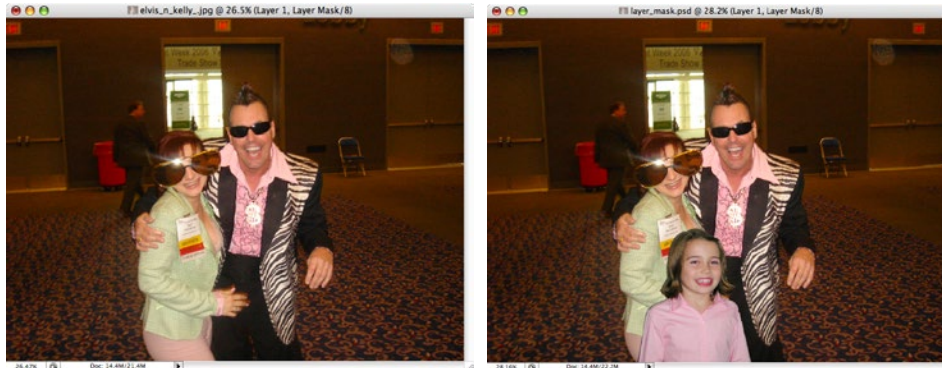
2. Click on a **solid area** of the background.



The **checkerboard** pattern indicates the **transparent area** of the image.

Layer Masks

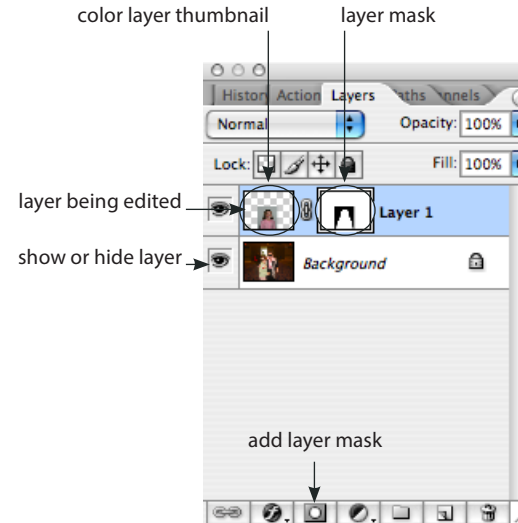
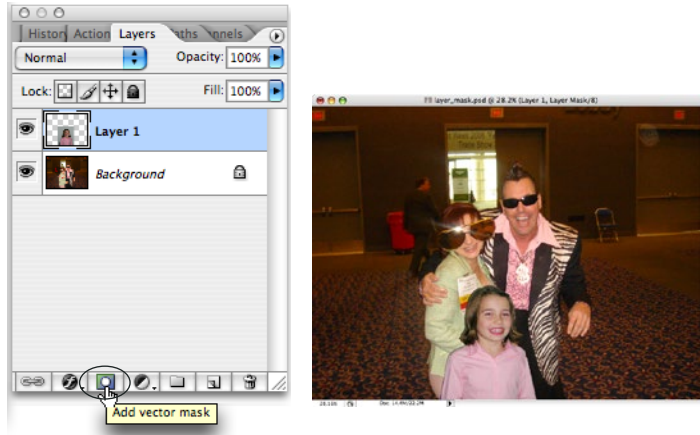
When it comes to **dropping in backgrounds** or putting **new people in photos**, there is no better method than a **Layer Mask**. Layer masks never harm the original image and if you mess up in your selection, painting tools such as Erase and Paintbrush can be used to hide or reveal parts of the image.



1. In Bridge, select your two images and go to **Tools > Photoshop > Load Files into Photoshop Layers**.
1. Use the **Quick Selection tool (W)** or your favorite selection tool to select the area to be hidden (*masked*) from the layer.
1. Once you are happy with the selection go to **Select > Refine Edge**, or click the **Refine Edge button** on the Options Bar.



1. Once the selection is made, click the **Add Layer Mask** button at the bottom of the **Layers** panel. Now the desired area is hidden from the layer.



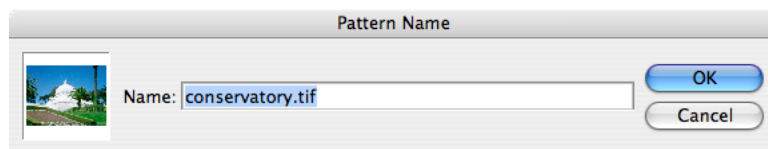
2. To modify the mask, be sure you have the **black and white** Layer **mask thumbnail** selected and switch to the **Paintbrush** tool (**b**). Painting with **Black**, **BLOCKS**, to refine your selection. Painting with **White**, **REVEALS** the original image.
3. If the overall tone looks different than the background image (*too light or too dark*), use **Image > Adjustments > Curves** or **Image > Adjustments > Levels** to lighten or darken the image over all.
Note: Before attempting to adjust curves or levels, click on the color layer thumbnail in the panel to affect the image, not the mask.

Type Rising Through an Image

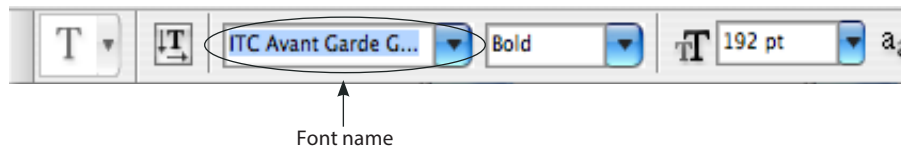
This is an effect you've probably seen many times, making type look like it's embossed in an image or rising up through a photo. There are lots of ways to accomplish this, here is my recommendation.



1. Open an image.
2. Choose **Edit > Define Pattern**, you can leave the name as is or type a new one. The pattern will be used to fill our type and it will be available to apply to other Photoshop documents.




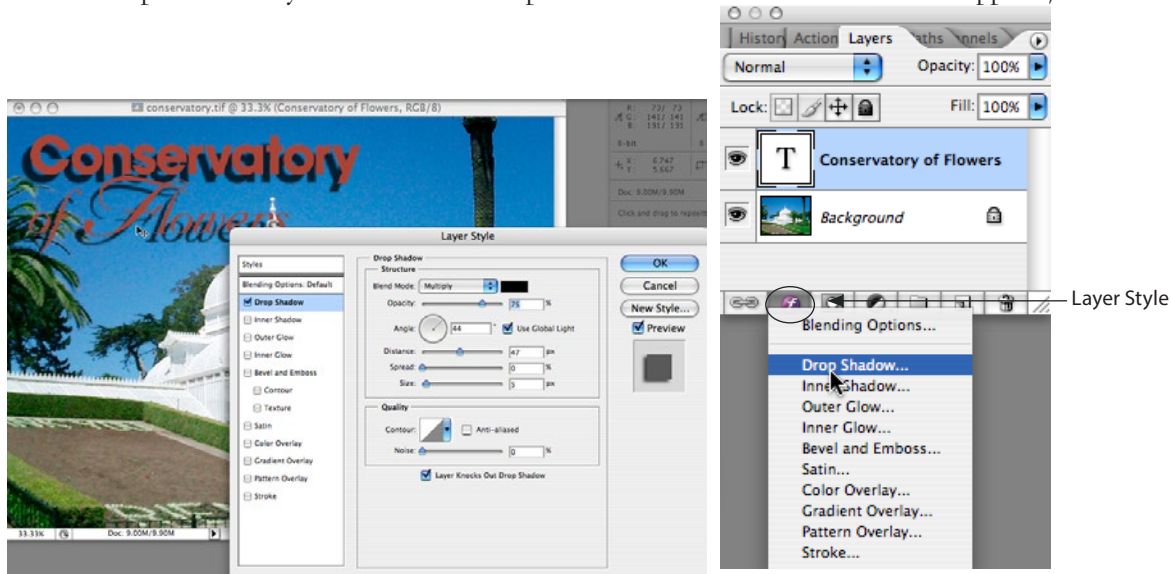
3. Select the **Type tool (T)** and click on the image to enter the text.



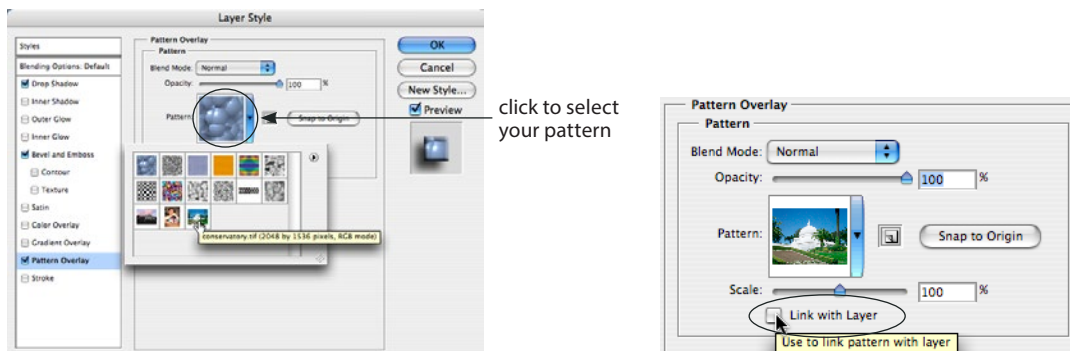
Tip: If you select text, then **highlight the font name** (instead of clicking on the arrow to the right, click directly on the name) and press the up ↑ or down arrow ↓ on your keyboard Photoshop will change the highlighted text to the next alphabetic font in the list.

*In essence, this lets you play with the design until you discover the perfect typeface to use. This works on **any field in any Adobe application** (even dialog boxes). For example, click on the size field and press the up arrow or down arrow key and the type will get bigger or smaller one point at a time.*

4. Go to the **Move tool (V)**  (in order to get out of text entry mode) then click on the **Layer Style** button at the bottom of the Layers panel, choose **Drop Shadow**. The type needs to have an effect applied in order to show up. If you fill the text with a pattern and you don't have a drop shadow or bevel and emboss effect applied, the text will vanish.



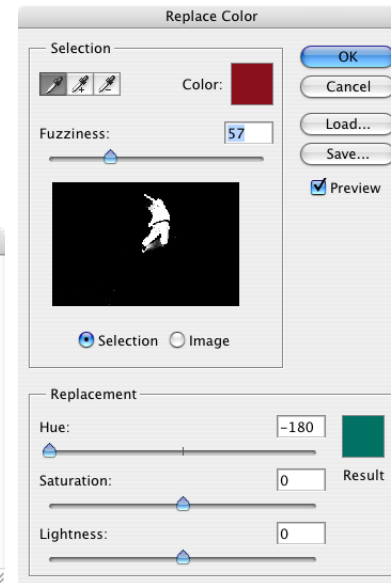
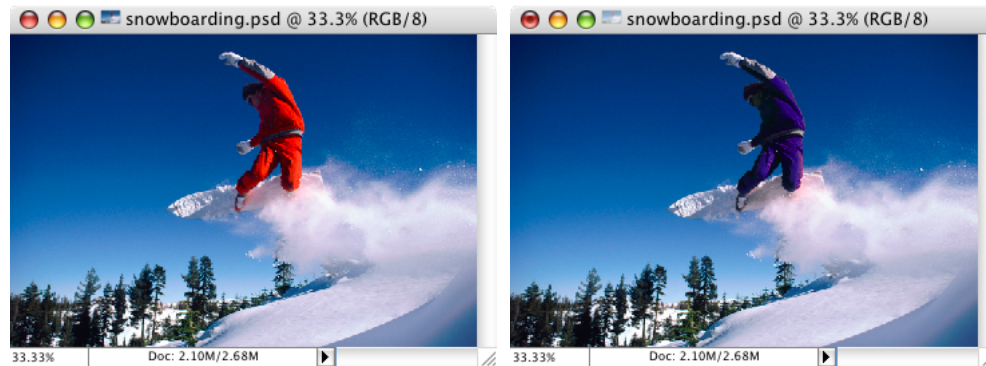
5. Check **Bevel and Emboss** effect, then clicked on the words **Pattern Overlay** (not just the check box). The default pattern is blue bubbles, click the **arrow to the right** of the Pattern icon (the blue bubbles) and choose the image you defined as the pattern in step 2. Finally, **uncheck Link with Layer**.



Replace Color

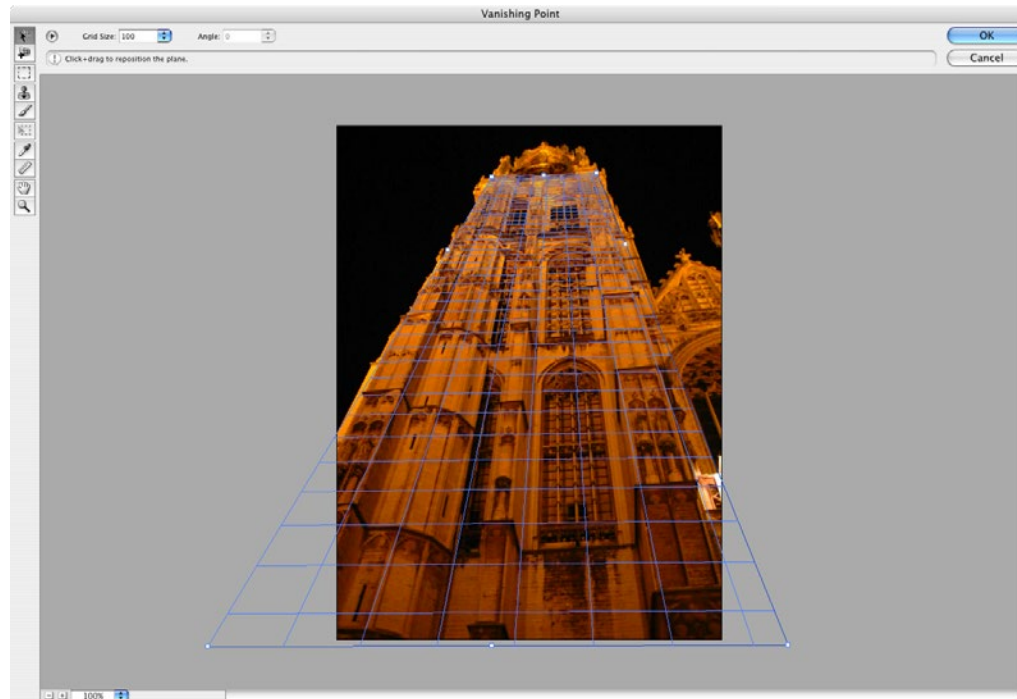
To Completely change the color of something, chose **Image > Adjustments > Replace Color**.

1. Click on a **color** in the image.
2. Move **Hue** all the way to the **left** (*this will show the colors that the eyedropper grabbed*).
3. Hold down **Shift** and click on colors that were not changed.
4. Slide **Fuzziness** up to include more shades of the selected color.
5. Now **slide Hue** to **any shade** in the Rainbow.



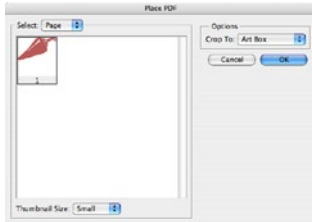
Vanishing Point Filter

Vanishing Point allows you to paste, clone and paint selected portions of an image while matching the **perspective planes** in the shot. To use this **Open** an image and choose **Filter > Vanishing Point (Command Option V or Ctrl Alt V)**.



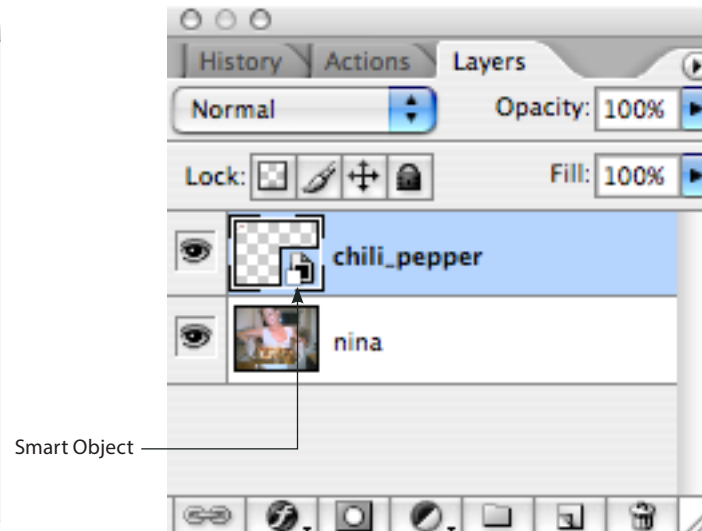
Smart Objects & Smart Filters

Perform nondestructive transforms of embedded vector and of pixel data. The images that are turned into Smart Objects do not need to travel with the Photoshop file. To create a **Smart Object**, choose **File > Place** and select an AI, EPS or Raster image. You can make a “*protected*” layer and run **editable** filters by choosing **Filter > Convert for Smart Filters**.



Placing Smart Objects

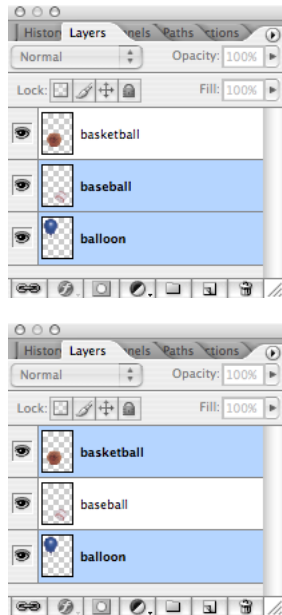
When you place you will have to double click to accept the image, it will automatically become a Smart Object.



Linking Layers

Now in the Layers panel, you can use the **Shift** key to select consecutive Layers, to select **non-consecutive Layers** use **Command** (*Mac*) or **Ctrl** (*Windows*). To link layers, select them, go to the **Layers panel menu** and choose **Link Layers**.

Selecting Layers



Linking Layers

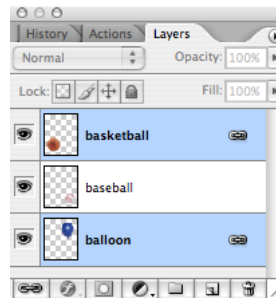
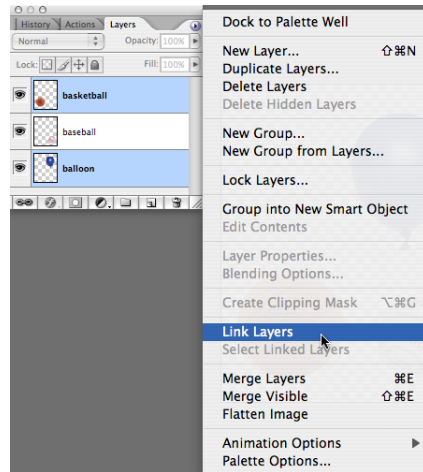


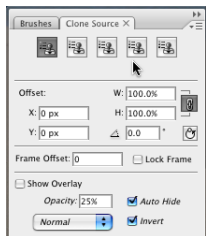
Image Warp

The Text Warp tool has been in Photoshop for several versions, now the same effects can be applied to images. Open the image to be warped and choose **Edit > Transform > Warp**.



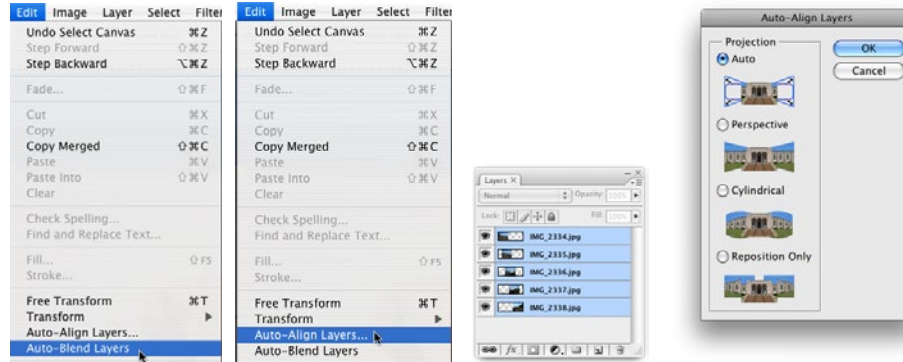
Clone Source Panel

Images can now have up to 5 Clone Source(s) and you have far more options when cloning. You can find this panel under **Window > Clone Source**. To use the Clone tool you first **Option** or **Alt** click on the start point, then move your mouse over the area to be corrected—click & drag.



Auto Align and Auto Blend Layers

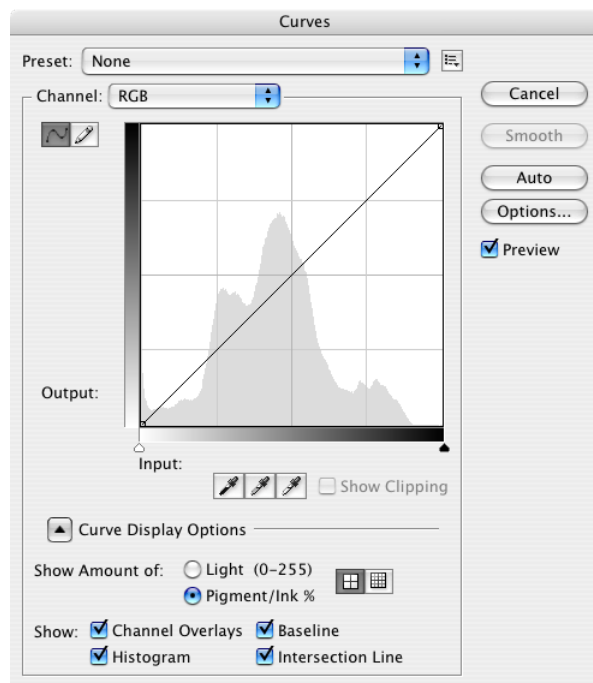
If you have images that need to be blended together to make a panoramic, or lined up to create a layer mask these two features will save you a ton of time.



Improved Curves Dialog

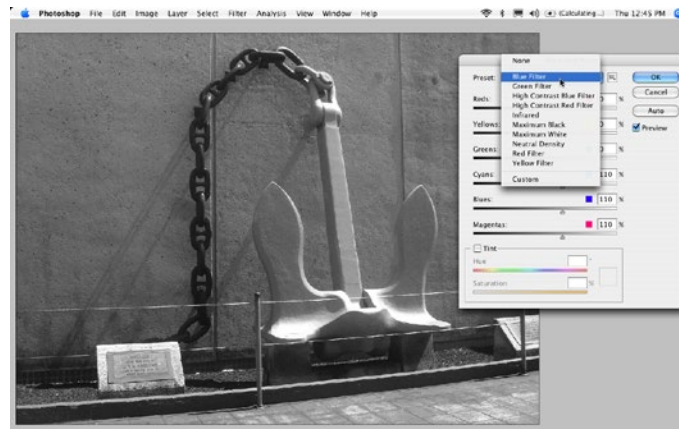
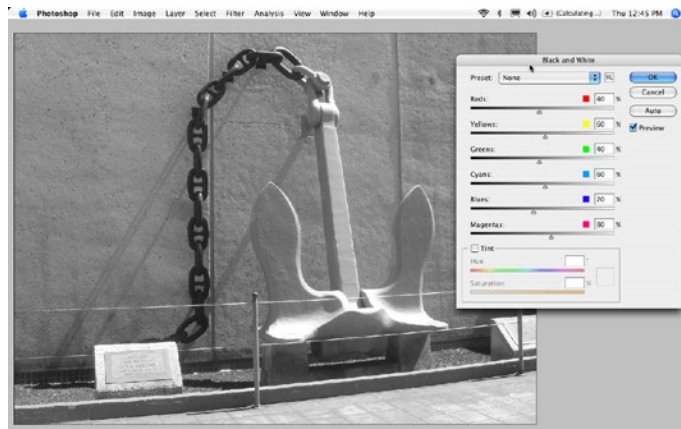
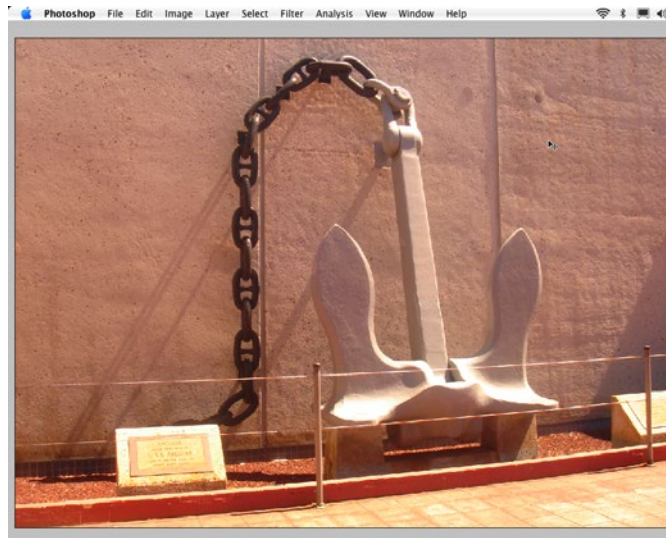
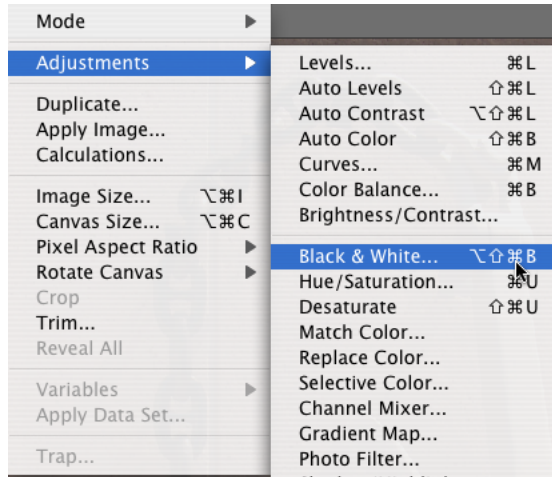
The Curves dialog (**Image > Adjustments > Curves**) has been improved several times over the last few versions of Photoshop. Adobe added a histogram on the same grid used to graph the Curve. There's also now a Show Clipping check box, now the Curves clipping display automatically toggles between showing you shadow clipping or a highlight clipping. If you click on the black point dot at the lower left of the Curves window and you'll get a shadow clipping display with everything in the image turning white except where the shadows are being clipped in at least one channel.

The Curve Display Options button at the bottom of the dialog will let you expand the window to include a number of other useful options. My most often used option is a toggle to let you select whether you want the Curve based on the amount of Light (0-255) or the amount of Pigment/Ink %. When working in RGB it defaults to Levels, but I prefer ink percentages.



Improved Black and White Adjustment

To make better conversions from Color to Black & White, choose the **Image > Adjustments > Black and White**.



History

History is not new, but it is probably one of the most powerful and most under-utilized features in Photoshop. All the steps below can be accomplished using Photoshop 6 and newer. Most people have discovered how to use History to step back several steps, what they aren't aware of is the Keyboard shortcuts for Multiple undos.

Undo One Step **Command Z or Ctrl Z**

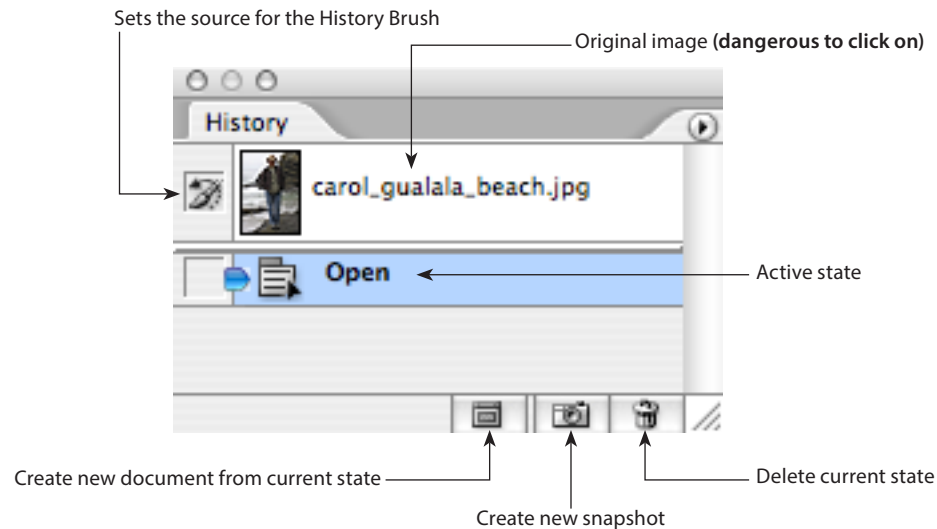
Redo One Step. **Command Z or Ctrl Z**

Multiple Undo **Command Option Z or Ctrl Alt Z**

Multiple Redo **Command Shift Z or Ctrl Shift Z**

These shortcuts are found under the **Edit** menu, they are listed as **Step Forward** and **Step Backward**, which moves up and down the History panel. History steps can now be increased up to 1000, the default is 20.

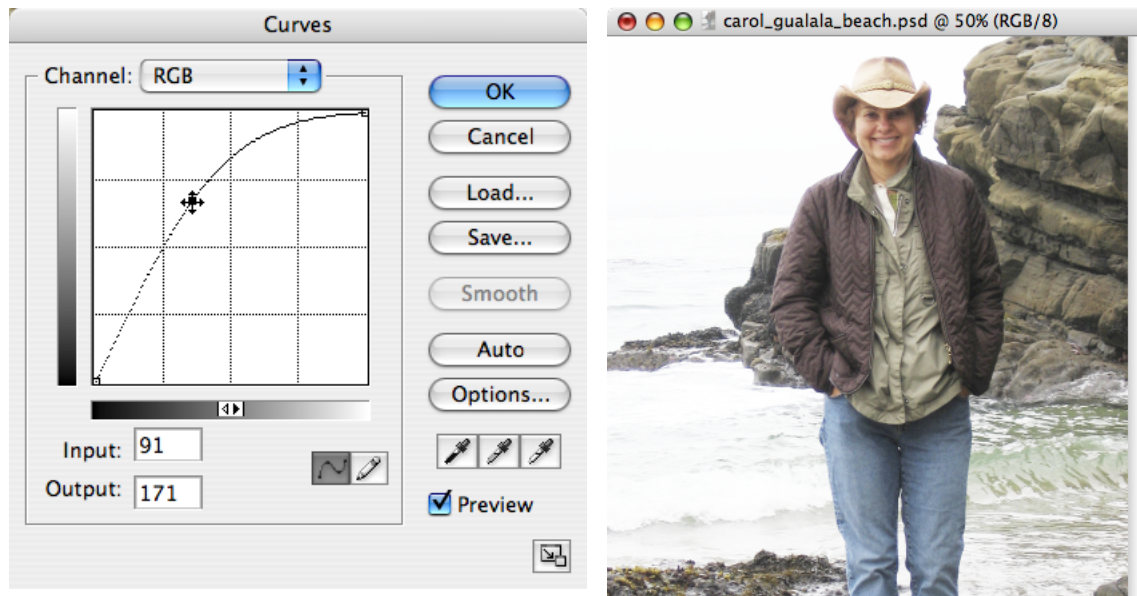
History Panel Diagram



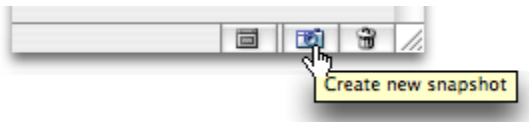
Using History

We're going to use a technique I call *"painting with the past"*. Often, I see people wasting a majority of their time in Photoshop making selections, History makes selections virtually unnecessary. The shot we're correcting has a shadow over the face, we're going to use History to paint in a lighter state.

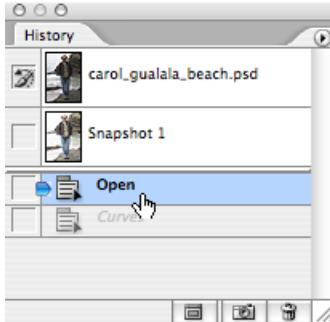
1. Start by opening **carol_gualala_beach.psd**.
2. Choose **Image > Adjustments > Curves** (Command M or Ctrl M). Pull the **curve slider up** until the entire image is lighter, ignoring that this may be blowing out detail in the background.



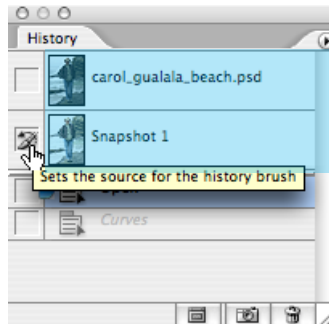
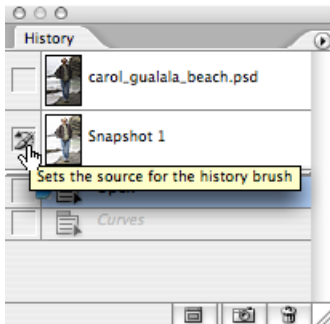
3. At the bottom of the History panel, click the **Create new snapshot** button.



4. In the History panel, **click** on the **Open** state to undo the Curves step (*don't worry, we've got it saved in a snapshot*).

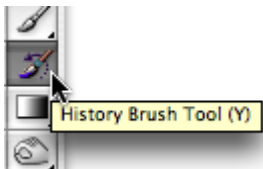


5. Now, click in the **Left Column** next to **Snapshot 1** to **Set the source for the history brush**. This will use what the snapshot looks like to paint changes in the image. If you mess up, you can switch your history brush target back to the original image (the top left column of the History panel).



Danger zone! Do not click on the icon or words here, you could loose all your undos.

6. Switch to the **History brush** in the toolbar (*the letter Y on your keyboard will get you there*).



7. Paint in the face and it will lighten, you can't go to far (*unlike the dodge tool*). The History brush will only lighten as much as your snapshot.



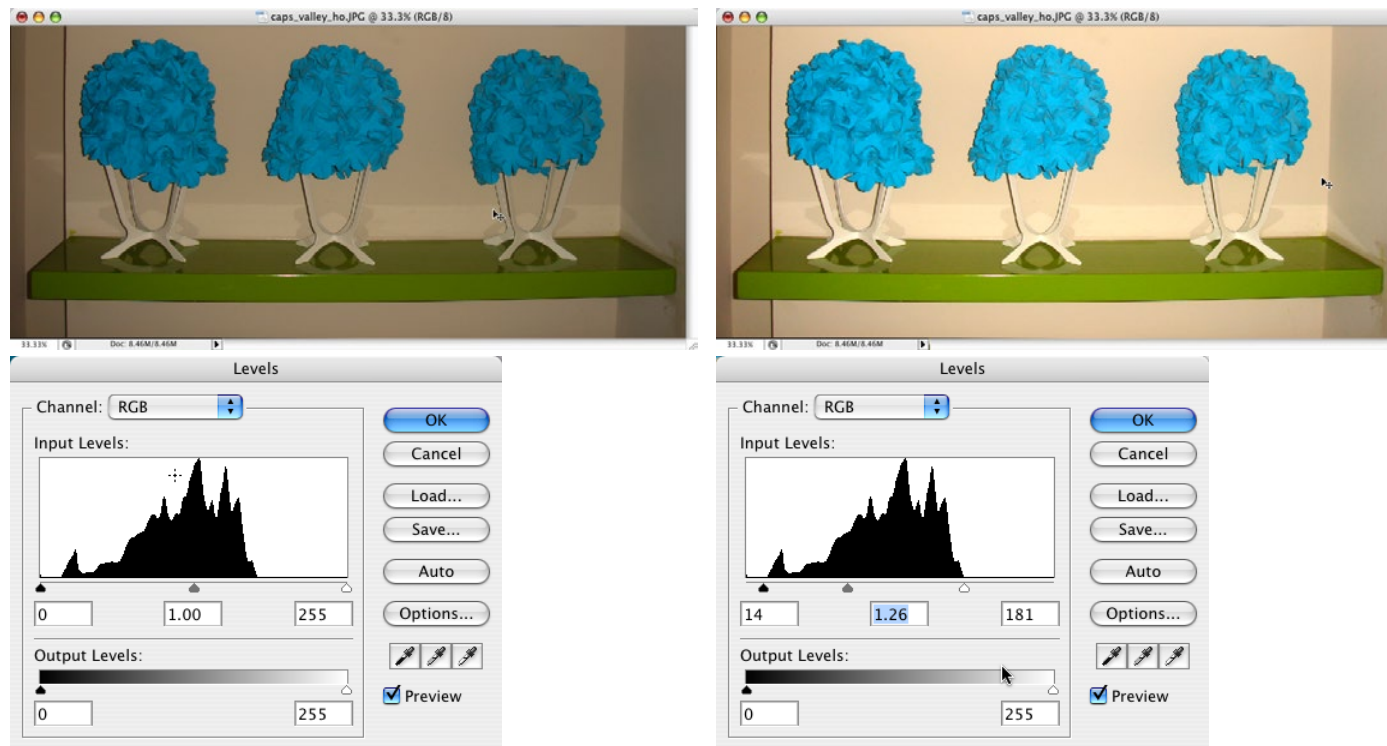
Note: When you close your document the History will be lost, it is not savable.

Curves vs Levels

There are many varying opinions on which is the better tool (*or more powerful tool*) in Photoshop. In my opinion, they both accomplish the same task and **Levels** is an easier & safer tool. Curves is a more powerful (*and more dangerous*) tool.

Levels Color Correction

Levels has the power to adjust brightness, contrast and tonal range by adjusting the black point, white point and midtones in a histogram.



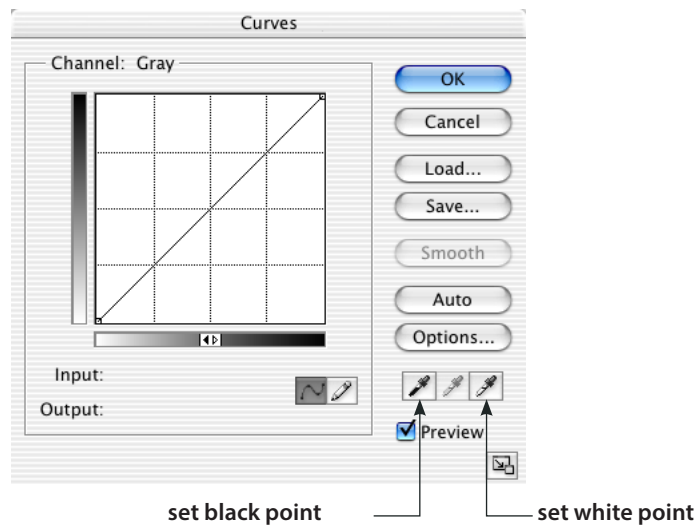
Curves Color Correction

We will follow the same directions as correcting black & white photos, only this time there will be more numbers.

1. **Open** a color photo.
2. Choose **File > Save As...** add **your initials** to the end.
3. To clean our work area press **Tab** to **Hide All the Palettes** and **Press F** to jump to **Full Screen Mode** with a neutral gray background.
4. Now, bring up your **on-screen densitometer**, the Info palette **Window > Info (F8)**.

Setting the Defaults

5. Now we will set our **highlight** and **shadow** values with **Image > Adjustments > Curves (Command M or Ctrl M)**.



6. The human eye is well adapted to adjust the color information it receives so that objects we know to be white, appear white, even if in reality objects look yellow under tungsten light, green under fluorescent, etc. In a scanned image or digital camera shot, you will often need to correct objects back to what looks like white, to compensate for their lighting conditions. To do this, **Double click** on the **White Point tool**. Set the values to:

Printing Press

C: 5 or 4
M: 3 2
Y: 3 2
K: 0 0

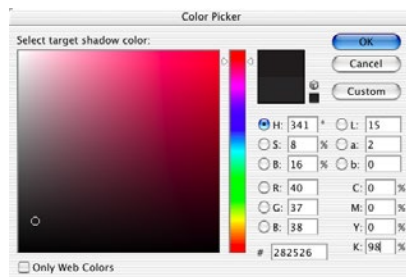
7. Click **Ok**.

8. **Double click** the **Set Black Point tool** and set the values to:

C: 75 or 70
M: 70 65
Y: 70 65
K: 95 90

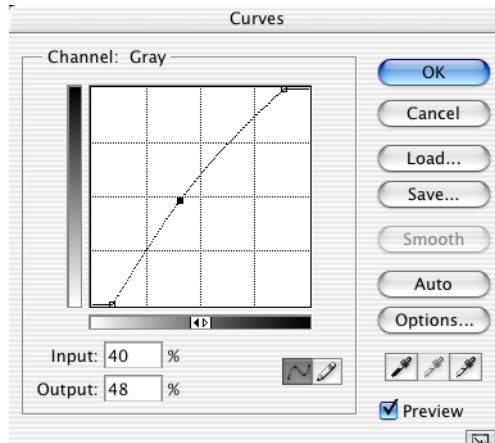
Note:

The 2nd set of numbers for the Black point is for Uncoated paper.



9. Take the **top right corner** (*Black point*) of the tone curve and *drag to the left* to find the **lightest spot in the image**. Make a **mental note** of the location and **put** the tone curve **marker back in the top right corner**.
10. Now, drag the **lower left corner** (*White Point*) of the tone curve **to the right** to find the **darkest spot in the image**.

11. Click once on the **Black Eyedropper tool**, then locate the **darkest spot** in the image using the Info palette (*highest K value, for example 90% K*) and click once.
12. Click once on the **White Eyedropper tool**, then locate the **lightest spot** in the image.
13. Now, if you want to **lighten** or **darken** the **image overall**, grab the **middle of the curve** and pull **up** or **down**.



14. When you are happy with the image click **Ok**. A dialog box will appear, if this is your first correction, asking you to save the values you entered in the set white point and set black point tools as the defaults. Click **Yes**.



15. If you would like to see a **before** and **after** choose **Edit > Undo**, then **Edit > Redo** (**Command Z** or **C t r l Z**).

16. Now, clean any scratches, tears, imperfections, or dust using the **Healing brush, Patch tool, Cloning Stamp** or **Filter > Noise > Dust and Scratches**.

*Note: Dust and Scratches should **never** be used on the whole image. It is best to make a selection first, then run the filter.*

17. The final step is **Filter > Sharpen > Unsharp Mask**.

Amount = Detail A range of 50% - 150% is recommended (a higher value will make images very grainy)

Radius = Contrast A value of 1.2, 1.4, 1.6 or 1.8 is common, for product shots (like a refrigerator) you may go as high as 5.

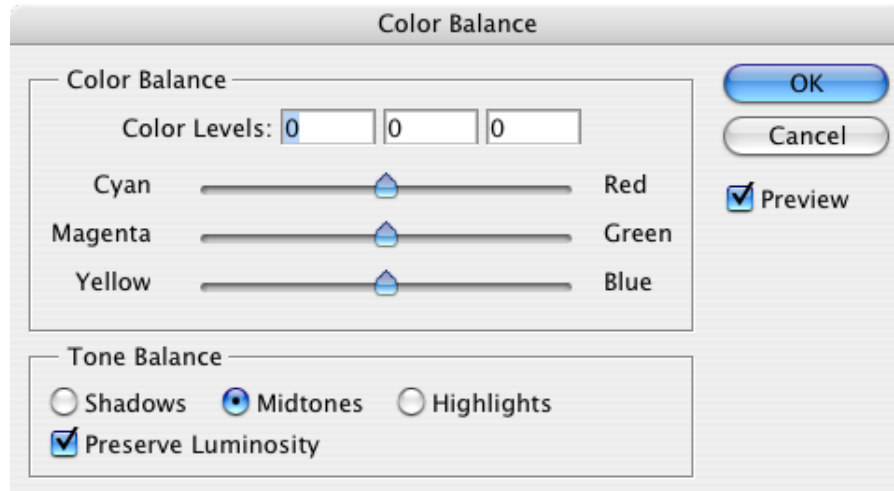
Threshold = Protection A value of 0 will sharpen everywhere, a value of 10 will not sharpen within 10 color levels of the surrounding pixels. A range of 1 - 20 is recommended (values vary according to the photo).

18. When you are happy with the file, click **Ok** on Unsharp Mask, then **File > Save**.

Color Balance

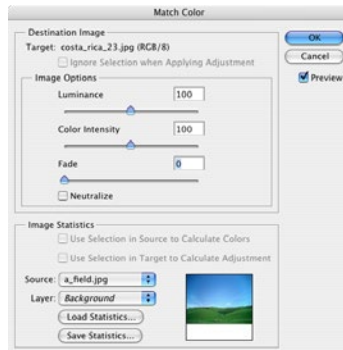
When all color correction has been completed and a dominant color cast still exists in the photo use **Image > Adjustments > Color Balance**. The goal is to try and achieve the formula we worked with earlier in the Highlights and Shadows (*or some fraction of this, for example 15, 9, 9 in a highlight instead of 5,3,3*):

| Highlight | Shadow |
|-----------|--------|
| C: 5 | C: 75 |
| M: 3 | M: 70 |
| Y: 3 | Y: 70 |
| K: 0 | K: 95 |



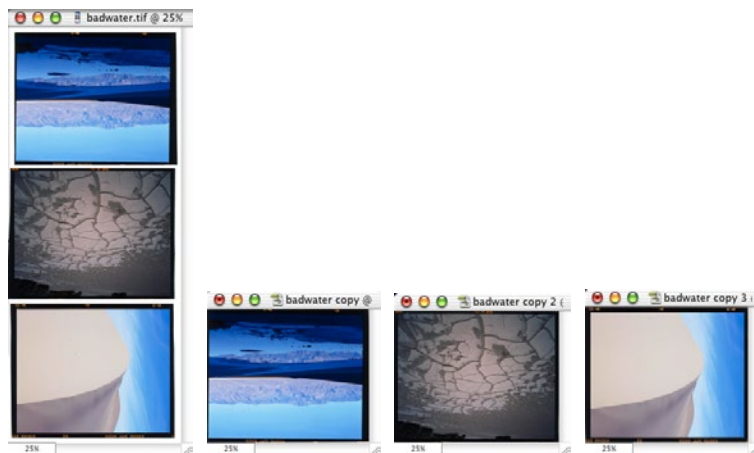
Match Color

You can take a bad shot and apply the color of a good shot under **Image > Adjustments > Match Color**. Simply open two images and the good color can be applied to the bad image.



Crop & Straighten Photos

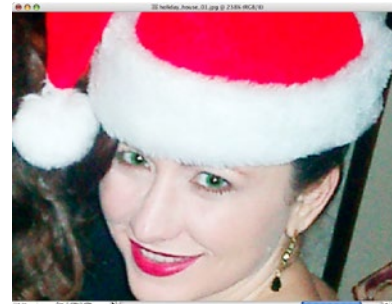
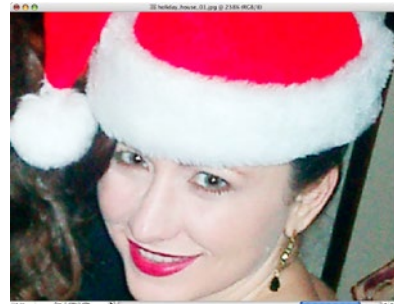
In order to save time, scans can be ganged (even if that isn't a feature of the scanner) and Photoshop can find the edges and turn each image into its own file. Scan several photos at once and choose **File > Automate > Crop and Straighten Photos**.



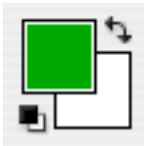
Red Eye Removal

Finally Photoshop has added **1-click Red Eye Removal**. This not only removes the red, it also darkens the pupil to prevent it from looking gray.

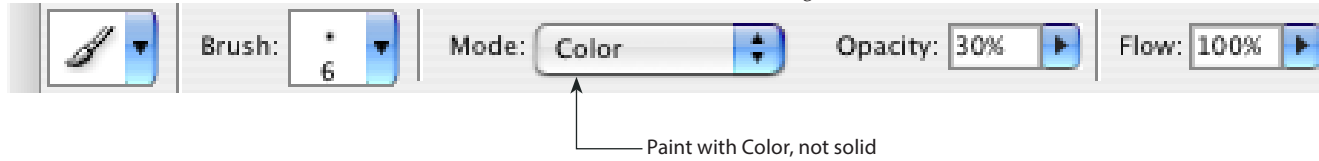
1. Click and hold on the **Spot Healing Brush** tool and slide to the **Red Eye tool**.
2. Click in the Red parts of the eye, just once.



3. To Paint in new color, click on **Foreground** and choose the desired color (*green*).



4. Switch to the **Brush** tool, Click on the **Options bar at the top** and change the mode from **Normal** to **Color**.



5. Now paint in the eye, the color will change, but the detail will remain.