

Making Everything Easier!™

Adobe® Photoshop® CS6

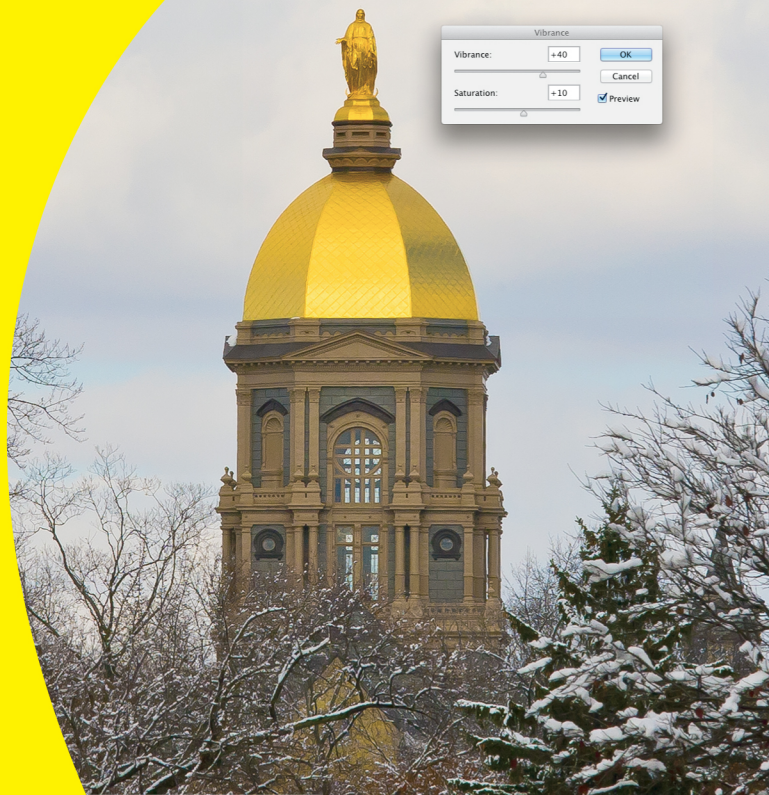
FOR DUMMIES®

Learn to:

- Edit and enhance images like a pro
- Fix the most common digital photo problems
- Control color and tone
- Add text and create illustrations and paintings

IN FULL COLOR!

Peter Bauer
Photoshop Hall of Famer



Get More and Do More at Dummies.com®



Start with **FREE** Cheat Sheets

Cheat Sheets include

- Checklists
- Charts
- Common Instructions
- And Other Good Stuff!

To access the Cheat Sheet created specifically for this book, go to
www.dummies.com/cheatsheet/photoshopcs6

Get Smart at Dummies.com

Dummies.com makes your life easier with 1,000s of answers on everything from removing wallpaper to using the latest version of Windows.

Check out our

- Videos
- Illustrated Articles
- Step-by-Step Instructions

Plus, each month you can win valuable prizes by entering our Dummies.com sweepstakes.*

Want a weekly dose of Dummies? Sign up for Newsletters on

- Digital Photography
- Microsoft Windows & Office
- Personal Finance & Investing
- Health & Wellness
- Computing, iPods & Cell Phones
- eBay
- Internet
- Food, Home & Garden

Find out "HOW" at Dummies.com

*Sweepstakes not currently available in all countries; visit Dummies.com for official rules.



Photoshop® CS6
FOR
DUMMIES®

by Peter Bauer



WILEY

John Wiley & Sons, Inc.

Photoshop® CS6 For Dummies®

Published by
John Wiley & Sons, Inc.
111 River Street
Hoboken, NJ 07030-5774
www.wiley.com

Copyright © 2012 by John Wiley & Sons, Inc., Hoboken, New Jersey

Published by John Wiley & Sons, Inc., Hoboken, New Jersey

Published simultaneously in Canada

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, (978) 750-8400, fax (978) 646-8600. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008, or online at <http://www.wiley.com/go/permissions>.

Trademarks: Wiley, the Wiley logo, For Dummies, the Dummies Man logo, A Reference for the Rest of Us!, The Dummies Way, Dummies Daily, The Fun and Easy Way, Dummies.com, Making Everything Easier, and related trade dress are trademarks or registered trademarks of John Wiley & Sons, Inc. and/or its affiliates in the United States and other countries, and may not be used without written permission. Adobe and Photoshop are registered trademarks of Adobe Systems, Incorporated. All other trademarks are the property of their respective owners. John Wiley & Sons, Inc. is not associated with any product or vendor mentioned in this book.

LIMIT OF LIABILITY/DISCLAIMER OF WARRANTY: THE PUBLISHER AND THE AUTHOR MAKE NO REPRESENTATIONS OR WARRANTIES WITH RESPECT TO THE ACCURACY OR COMPLETENESS OF THE CONTENTS OF THIS WORK AND SPECIFICALLY DISCLAIM ALL WARRANTIES, INCLUDING WITHOUT LIMITATION WARRANTIES OF FITNESS FOR A PARTICULAR PURPOSE. NO WARRANTY MAY BE CREATED OR EXTENDED BY SALES OR PROMOTIONAL MATERIALS. THE ADVICE AND STRATEGIES CONTAINED HEREIN MAY NOT BE SUITABLE FOR EVERY SITUATION. THIS WORK IS SOLD WITH THE UNDERSTANDING THAT THE PUBLISHER IS NOT ENGAGED IN RENDERING LEGAL, ACCOUNTING, OR OTHER PROFESSIONAL SERVICES. IF PROFESSIONAL ASSISTANCE IS REQUIRED, THE SERVICES OF A COMPETENT PROFESSIONAL PERSON SHOULD BE SOUGHT. NEITHER THE PUBLISHER NOR THE AUTHOR SHALL BE LIABLE FOR DAMAGES ARISING HEREFROM. THE FACT THAT AN ORGANIZATION OR WEBSITE IS REFERRED TO IN THIS WORK AS A CITATION AND/OR A POTENTIAL SOURCE OF FURTHER INFORMATION DOES NOT MEAN THAT THE AUTHOR OR THE PUBLISHER ENDORSES THE INFORMATION THE ORGANIZATION OR WEBSITE MAY PROVIDE OR RECOMMENDATIONS IT MAY MAKE. FURTHER, READERS SHOULD BE AWARE THAT INTERNET WEBSITES LISTED IN THIS WORK MAY HAVE CHANGED OR DISAPPEARED BETWEEN WHEN THIS WORK WAS WRITTEN AND WHEN IT IS READ.

For general information on our other products and services, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002.

For technical support, please visit www.wiley.com/techsupport.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this material at <http://booksupport.wiley.com>. For more information about Wiley products, visit www.wiley.com.

Library of Congress Control Number is available from the Publisher.

ISBN: 978-1-118-17457-9 (pbk); ISBN 978-1-118-22706-0 (ebk); ISBN 978-1-118-24010-6 (ebk); ISBN 978-1-118-26471-3 (ebk)

Manufactured in the United States of America

10 9 8 7 6 5 4 3 2 1



About the Author

Peter Bauer is a member of the Photoshop Hall of Fame, an award-winning fine-art photographer, the Help Desk Director for the National Association of Photoshop Professionals (NAPP), and an adjunct professor of design at the University of Notre Dame. He has authored more than a dozen books on Adobe Photoshop, Adobe Illustrator, computer graphics, and photography. Pete is also the host of video-training titles at Lynda.com and a contributing writer for *Photoshop User* magazine. He appears regularly as a member of the Photoshop World Instructor Dream Team, hosting *Help Desk Live!* As NAPP Help Desk Director, Pete personally answers thousands of e-mail questions annually about Photoshop and computer graphics. He has contributed to and assisted on such projects as special effects for feature films and television, major book and magazine publications, award-winning websites, and fine art exhibitions. He serves as a computer graphics efficiency consultant for a select corporate clientele, and shoots exclusive photographic portraiture. Pete's prior careers have included bartending, theater, broadcast journalism, professional rodeo, business management, and military intelligence interrogation. Pete and his wife, Professor Mary Ellen O'Connell, of the University of Notre Dame Law School, live in South Bend, Indiana.

Dedication

I have written (and John Wiley & Sons has published) this book for you — the many who learn and live by the written word. Whether on paper or tablet, these words and illustrative figures were put here for you. There is no irony in the fact that you'll use these words to produce pictures.

Author's Acknowledgments

First, I'd like to thank Bob Woerner and Linda Morris and the rest of the superb crew at John Wiley & Sons that put the book together. I'd also like to acknowledge Scott and Kalebra Kelby, Jean Kendra, Larry Becker, and Dave Moser of the National Association of Photoshop Professionals (NAPP). With their support, I'm the Help Desk Director for NAPP, and get to share my Photoshop knowledge with tens of thousands of NAPP members — and with you. I also thank my Help Desk colleagues Nicole S. Young (Nicolesy) and Rob Sylvan (who served as technical editor on this book) for their support during the development of this project.

Another great group from whom I continue to receive support are my colleagues on the Photoshop World Instructor Dream Team. If you haven't been to Photoshop World, try to make it — soon. Rather than "Photoshop conference," think "Photoshop festival." Where else can you see suits and slackers, side by side, savoring every single syllable? It's more than just training and learning: It's a truly intellectually invigorating environment. And, of course, I thank my wife, the wonderful Professor Mary Ellen O'Connell of the Notre Dame Law School, for her unwavering support during yet another book project.

Publisher's Acknowledgments

We're proud of this book; please send us your comments at <http://dummies.custhelp.com>. For other comments, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002.

Some of the people who helped bring this book to market include the following:

Acquisitions and Editorial

Project Editor: Linda Morris

Executive Editor: Bob Woerner

Copy Editor: Linda Morris

Technical Editor: Rob Sylvan

Editorial Manager: Jodi Jensen

Editorial Assistant: Amanda Graham

Sr. Editorial Assistant: Cherie Case

Cover Photo:

Cover images created by Peter Bauer

Cartoons: Rich Tennant (www.the5thwave.com)

Composition Services

Project Coordinator: Patrick Redmond

Layout and Graphics: Claudia Bell,
Joyce Haughey, Corrie Niehaus

Proofreader: Evelyn Wellborn

Indexer: Potomac Indexing, LLC

Publishing and Editorial for Technology Dummies

Richard Swadley, Vice President and Executive Group Publisher

Andy Cummings, Vice President and Publisher

Mary Bednarek, Executive Acquisitions Director

Mary C. Corder, Editorial Director

Publishing for Consumer Dummies

Kathleen Nebenhaus, Vice President and Executive Publisher

Composition Services

Debbie Stailey, Director of Composition Services

Table of Contents

Introduction 1

About This Book	1
How This Book Is Organized	2
Part I: Breezing through Basic Training	2
Part II: Easy Enhancements for Digital Images	2
Part III: Creating “Art” in Photoshop	3
Part IV: Power Photoshop	3
Part V: The Part of Tens	3
Conventions Used in This Book	4
Icons Used in This Book	4
How to Use This Book	5
Where to Go from Here	5

Part 1: Breezing through Basic Training 7

Chapter 1: Welcome to Photoshop! 9

Exploring Adobe Photoshop	9
What Photoshop is designed to do	10
New features to help you do those jobs	10
Other things you can do with Photoshop	13
Viewing Photoshop’s Parts and Processes	15
Reviewing basic computer operations	15
Photoshop’s incredible selective Undo	17
Installing Photoshop: Need to know	19

Chapter 2: Knowing Just Enough about Digital Images 21

What Exactly Is a Digital Image?	22
The True Nature of Pixels	22
How Many Pixels Can Dance on the Head of a Pin?	24
Resolution revelations	25
Resolving image resolution	26
File Formats: Which Do You Need?	35
Formats for digital photos	35
Formats for web graphics	37
Formats for commercial printing	38
Formats for PowerPoint and Word	39

Chapter 3: Taking the Chef's Tour of Your Photoshop Kitchen 41

Food for Thought: How Things Work.....	42
Ordering from the menu	42
Your platter full of panels.....	43
The tools of your trade	46
Get Cookin' with Customization	47
Clearing the table: Custom workspaces.....	48
Sugar and spice, shortcuts are nice	50
Spoons can't chop: Creating tool presets.....	51
Season to Taste: The Photoshop Settings.....	52
Standing orders: Setting the Preferences	53
Ensuring consistency: Color Settings.....	60
When Good Programs Go Bad: Fixing Photoshop.....	61

Chapter 4: Getting Images into and out of Photoshop 63

Bringing Images into Photoshop	64
Downloading from your digital camera	65
Scanning prints	67
Keeping Your Images Organized	71
Creating a folder structure	71
Using Adobe Bridge	72
Renaming image files easily.....	74
Printing Your Images.....	75
Cropping to a specific aspect ratio.....	76
Remembering resolution	78
Controlling color using File⇨Print.....	79
Considering color management solutions.....	81
Printing alternatives	82
Sharing Your Images	83
Creating PDFs and websites	83
E-mailing your images	84

Part II: Easy Enhancements for Digital Images* 85*Chapter 5: Adding Dark Shadows and Sparkling Highlights 87**

Adjusting Tonality to Make Your Images Pop.....	88
Histograms Simplified	88
Using Photoshop's Auto Corrections.....	92
Levels and Curves and You.....	93
Level-headed you!.....	95
Tonal corrections with the eyedroppers.....	97
Adjusting your curves without dieting	98

Grabbing Even More Control	101
Using Shadow/Highlight	102
Changing exposure after the fact	105
Using Photoshop's toning tools	105
Chapter 6: Making Color Look Natural	107
What Is Color in Photoshop?	107
Color modes, models, and depths	108
Recording color in your image	114
Making Color Adjustments in Photoshop	114
Watching the Histogram and Info panels	116
Choosing color adjustment commands	116
Manual corrections in individual channels	131
The People Factor: Flesh Tone Formulas	132
Chapter 7: The Adobe Camera Raw 7 Plug-In	135
Understanding the Raw Facts	135
What's the big deal about Raw?	137
Working in Raw	138
Do You Have What It Takes?	139
Working in the Camera Raw Plug-In	140
Tools and preview options	140
The histogram	146
The preview area	147
Workflow Options and presets	148
The Basic panel	150
The Detail panel	153
HSL, grayscale, and split toning	155
Compensating with Lens Corrections	157
Adding special effects	158
Camera profiles, presets, and snapshots	159
The Camera Raw buttons	159
Chapter 8: Fine-Tuning Your Fixes	161
What Is a Selection?	162
Feathering and Anti-Aliasing	164
Making Your Selections with Tools	166
Marquee selection tools	166
Lasso selection tools	169
The Quick Selection tool	171
The Magic Wand tool	172
Refine Edge	172



- Your Selection Commands 174
 - The primary selection commands 175
 - The Color Range command 176
 - Selection modification commands 177
 - Transforming the shape of selections..... 178
 - Edit in Quick Mask mode 179
 - The mask-related selection commands 180
- Masks: Not Just for Halloween Anymore..... 181
 - Saving and loading selections 181
 - Editing an alpha channel..... 182
 - Adding masks to layers and Smart Objects..... 183
 - Masking with vector paths 184
- Adjustment Layers: Controlling Changes 184
 - Adding an adjustment layer 185
 - Limiting your adjustments..... 186

Chapter 9: Common Problems and Their Cures189

- Making People Prettier 190
 - Getting the red out . . . digitally 190
 - The digital fountain of youth..... 191
 - Dieting digitally 192
 - De-glaring glasses 194
 - Whitening teeth..... 194
- Reducing Noise in Your Images 194
 - Decreasing digital noise 195
 - Eliminating luminance noise 195
- Fooling Around with Mother Nature..... 196
 - Removing the unwanted from photos..... 196
 - Eliminating the lean: Fixing perspective 200
 - Rotating images precisely..... 202

Part III: Creating “Art” in Photoshop 203

Chapter 10: Combining Images205

- Compositing Images: 1 + 1 = 1 205
 - Understanding layers 206
 - Why you should use Smart Objects 207
 - Using the basic blending modes 208
 - Opacity, transparency, and layer masks 211
 - Creating clipping groups..... 212
 - Making composited elements look natural 213

Making Complex Selections.....	214
Vanishing Point.....	216
Creating Panoramas with Photomerge.....	220
Chapter 11: Precision Edges with Vector Paths	221
Pixels, Paths, and You.....	222
Easy Vectors: Using Shapes	223
Your basic shape tools.....	224
The Custom Shape tool.....	226
More custom shapes — free!.....	226
Changing the appearance of a shape	228
Simulating a multicolor shape layer.....	229
Using Your Pen Tool to Create Paths.....	231
Understanding paths	231
Clicking and dragging your way down the path of knowledge	232
A closer look at the Paths panel	234
Customizing Any Path.....	238
Adding, deleting, and moving anchor points	238
Combining paths	240
Tweaking type for a custom font	241
Chapter 12: Dressing Up Images with Layer Styles	243
What Are Layer Styles?	243
Using the Styles Panel.....	245
Creating Custom Layer Styles.....	247
Exploring the Layer Style menu	247
Exploring the Layer Style dialog box.....	248
Layer effects basics	250
Opacity, fill, and advanced blending.....	258
Saving Your Layer Styles	261
Adding styles to the Style panel.....	261
Preserving your layer styles.....	262
Chapter 13: Giving Your Images a Text Message	263
Making a Word Worth a Thousand Pixels	264
A type tool for every season, or reason.....	266
What are all those options?.....	267
Taking control of your text with panels.....	270
The panel menus — even more options	274
Working with Styles	276
Putting a picture in your text	277
Creating Paragraphs with Type Containers	278
Selecting alignment or justification	281
Ready, BREAK! Hyphenating your text.....	282

Shaping Up Your Language with Warp Text and Type on a Path	283
Applying the predefined warps.....	283
Customizing the course with paths.....	284
Chapter 14: Painting in Photoshop	287
Discovering Photoshop's Painting Tools	288
Painting with the Brush tool.....	290
Adding color with the Pencil tool.....	292
Removing color with the Eraser tool.....	292
Working with Panels and Selecting Colors.....	293
An overview of options	293
Creating and saving custom brush tips	296
Picking a color	297
Integrating Your iPad into Your Painting Workflow.....	299
Expressing yourself with PS Express	299
Using Adobe Nav.....	300
Getting colorful with Color Lava.....	301
Easing your way into Eazel.....	302
Connecting with Photoshop.....	302
Fine Art Painting with Specialty Brush Tips and the Mixer Brush.....	303
Exploring erodible brush tips	303
Introducing airbrush and watercolor tips	304
Mixing things up with the Mixer Brush.....	305
Filling, Stroking, Dumping, and Blending Colors	307
Deleting and dumping to add color	307
Using gradients	308
Chapter 15: Filters: The Fun Side of Photoshop	311
Smart Filters: Your Creative Insurance Policy.....	311
The Filters You Really Need.....	313
Sharpening to focus the eye.....	313
Unsharp Mask.....	314
Smart Sharpen.....	315
Blurring images and selections.....	316
The other Blur filters.....	318
Correcting for the vagaries of lenses	320
Cleaning up with Reduce Noise.....	323
Getting Creative and Artistic.....	324
Photo to painting with the Oil Paint filter.....	325
Working with the Filter Gallery.....	326
Push, Pull, and Twist with Liquify	328
Do I Need Those Other Filters?.....	330
Adding drama with Lighting Effects	331
Bending and bubbling	331
Creating clouds	332

Part IV: Power Photoshop..... 333**Chapter 16: Streamlining Your Work in Photoshop 335**

Ready, Set, Action!.....	336
Recording your own Actions.....	337
Working with the Batch command.....	341
Creating contact sheets and presentations.....	343
Sticking to the Script.....	343
Adding Extensions to Photoshop.....	345
Tooling around in Bridge.....	346
Creating Fancy PDF Presentations and Multi-Page PDFs.....	348
Creating a PDF presentation.....	348
Collecting thumbnails in a contact sheet.....	351
Saving paper with picture packages.....	353
Creating Web Galleries.....	353

Chapter 17: Working with Video and Animation 357

Importing and Enhancing Video Clips.....	357
Getting video into Photoshop.....	358
Adjusting the length of video and audio clips.....	360
Adding adjustment layers and painting on video layers.....	361
Transitioning, titling, and adding special effects.....	362
Transforming video layers.....	365
Rendering and exporting video.....	365
Creating Animations in Photoshop.....	366
Building frame-based animations.....	366
Creating frame content.....	367
Tweening to create intermediary frames.....	368
Specifying frame rate.....	369
Optimizing and saving your animation.....	370

Part V: The Part of Tens..... 371**Chapter 18: Ten (or so) Things to Do with Photoshop CS6 Extended 373**

Understanding Photoshop CS6 Extended.....	373
Using Smart Object Stack Modes.....	374
Working with 3D Artwork.....	375
Creating 3D Objects.....	376
Importing 3D Objects.....	376
Rendering and Saving 3D Scenes.....	377
Measuring, Counting, and Analyzing Pixels.....	377

Measuring Length, Area, and More	377
Calculating with Vanishing Point.....	378
Counting Crows or Maybe Avian Flu.....	379
Viewing Your DICOM Medical Records	380
Ignoring MATLAB	381

Chapter 19: Ten Reasons to Love Your Wacom Tablet 383

More Natural Movement.....	383
Health and Safety.....	383
Artistic Control	383
Extended Comfort.....	384
Programmable Express Keys, Touch Rings, and Touch Strips	385
The Optimal Tablet	385
The Pen's Switch.....	385
Setting Preferences.....	386
The Accessories.....	386
Cintiq for the Ultimate Control	387

Chapter 20: Ten Things to Know about HDR 389

Understanding What HDR Is.....	389
Capturing for Merge to HDR Pro.....	390
Preparing Raw "Exposures" in Camera Raw	391
Working with Merge to HDR Pro.....	392
Saving 32-Bit HDR Images	395
HDR Toning	395
Painting and the Color Picker in 32-Bit	396
Filters and Adjustments in 32-Bit	396
Selections and Editing in 32-Bit	397
Printing HDR Images	397

<i>Index</i>	399
--------------------	------------

Introduction

Adobe Photoshop is one of the most important computer programs of our age. It's made photo editing a commonplace thing, something for the everyperson. Still, Photoshop can be a scary thing (especially that first purchase price!), comprising a jungle of menus and panels and tools and options and shortcuts as well as a bewildering array of add-ons and plug-ins. And that's why you're holding this book in your hands. And why I wrote it. And why John Wiley & Sons published it.

You want to make sense of Photoshop — or, at the very least, be able to work competently and efficiently in the program, accomplishing those tasks that need to get done. You want a reference that discusses how things work and what things do, not in a technogeek or encyclopedic manner, but rather as an experienced friend might explain something to you. Although step-by-step explanations are okay if they show how something works, you don't need rote recipes that don't apply to the work you do. You don't mind discovering tricks, as long as they can be applied to your images and artwork in a productive, meaningful manner. You're in the right place!

About This Book

This is a *For Dummies* book, and as such, it was produced with an eye toward you and your needs. From Day One, the goal has been to put into your hands the book that makes Photoshop understandable and useable. You won't find a technical explanation of every option for every tool in every situation, but rather a concise explanation of those parts of Photoshop you're most likely to need. If you happen to be a medical researcher working toward a cure for cancer, your Photoshop requirements might be substantially more specific than what you'll find covered here. But for the overwhelming majority of the people who have access to Adobe Photoshop, this book provides the background needed to get your work done with Photoshop.

As I updated this book, I intentionally tried to strike a balance between the types of images with which you're most likely to work and those visually stimulating (yet far less common) images of unusual subjects from faraway places. At no point in this book does *flavor override foundation*. When you need to see a practical example, that's what I show you. I worked to ensure that each piece of artwork illustrates a technique and does so in a meaningful, nondistracting way for you.

You'll see that I used mostly Apple computers in producing this book. That's simply a matter of choice and convenience. You'll also see (if you look closely) that I shoot mostly with Canon cameras and use Epson printers. That doesn't mean that you shouldn't shoot with Nikon, or that you shouldn't

print with HP or Canon. If that's what you have, if it's what you're comfortable with, and if it fulfills your needs, stick with it! You'll also find that I mention Wacom drawing tablets here and there (and devoted one of the final chapters to the subject). Does that mean you should have one? If you do any work that relies on precise cursor movement (like painting, dodging, burning, path creation and editing, cloning, healing, patching, or lassoing, just to name a few), yes, I do recommend a Wacom Cintiq display or Intuos tablet. Next to more RAM and good color management, it's the best investment just about any Photoshop user can make.

One additional note: If you're brand new to digital imaging and computers, this probably isn't the best place to start. I do indeed make certain assumptions about your level of computer knowledge (and, to a lesser degree, your knowledge of digital imaging). But if you know your File⇨Open from your File⇨Close and can find your lens cap with both hands, read Chapter 1, and you'll have no problem with *Photoshop CS6 For Dummies*.

How This Book Is Organized

Photoshop CS6 For Dummies is primarily a reference book. As such, you can check the Table of Contents or the index for a specific subject, flip to those pages, and get the information you need. You can also start at the beginning and read cover to cover (just to make sure you don't miss a single tip, technique, or joke). To give you an indication of the type of information in each chapter, I organized the book into parts. Here's a quick look at what sort of content you can find in each part.

Part I: Breezing through Basic Training

The first set of chapters presents the basic operation of Photoshop, what you need to know to get around in the program, and the core process of getting images into Photoshop and back out again. If you're new to digital imaging, and particularly unfamiliar with Photoshop, make sure to read Chapter 1 through Chapter 3. If you've worked with Photoshop or another image editing program and aren't quite sure about the concept of resolution or which file formats are best for which purposes, don't overlook Chapter 2. Chapter 4 is the meat and potatoes of Photoshop: scanning and downloading images from cameras, cropping to fit specific print and frame sizes, and printing or posting your images on the web. All in one nice, tidy package.

Part II: Easy Enhancements for Digital Images

In Chapters 5 through 9, you discover ideas and techniques for improving the appearance of your images. You read about *tonality* (the lightness and darkness of the image), *color correction* (making the image's color look natural),

and making selections to isolate individual parts of your image for correction. Part II also includes a full chapter on the Raw file format for digital cameras — what it is, why it’s important, and how to determine whether it’s right for you. At the end of this part, I include a chapter on the most common problems in digital photos: red-eye, wrinkles, and unwanted objects. And, yes, that chapter includes what to do about those problems, too!

Part III: Creating “Art” in Photoshop

The chapters in Part III take a walk on the creative side. Although not everyone wants to use Photoshop as a digital painting program, everyone should understand how to get around in the complex and daunting Brush panel. *Compositing* images (making one picture from two or more), adding text (whether a simple copyright notice or an entire page), using paths, and adding layer styles are all valuable skills for just about all folks who work with Photoshop, even if they don’t consider their work to be “art.” You’ll also find info about how to integrate your iPad into your Photoshop workflow.

Part IV: Power Photoshop

The two chapters in Part IV are more specialized than the rest of the book. If you don’t work in a production environment (even regularly cropping to the same size for printing on your inkjet printer can count as production), you might not need to use Actions in Photoshop. But there’s far more to Chapter 16 than just Actions and scripting! It also shows you how you can use Adobe Bridge’s Output panel to create an on-screen presentation that anyone can view, generate a single page with small thumbnail images of all your photos, and save paper by printing multiple copies of a photo on a single sheet. Chapter 17 explores Photoshop’s new and improved video editing capabilities (now available in the non-Extended version of Photoshop). With more and more digital cameras and smart phones capturing video, here’s an introduction to working with both video and animation in Photoshop.

Part V: The Part of Tens

The final part of this book, The Part of Tens, was both the easiest and most difficult section to prepare. It was easy because, well, the chapters are short. It was incredibly tough because it’s so hard to narrow any Photoshop-related list to just ten items. Photoshop is such a beautifully complex and deep program that I had a very hard time restricting myself to just ten things to know about the Extended version of Photoshop, just ten reasons a Wacom tablet can be your best friend, and just ten things you need to know about high dynamic range (HDR) photography.

Conventions Used in This Book

To save some space and maintain clarity, I use an arrow symbol as shorthand for Photoshop menu commands. I could write this:

Move the cursor onto the word **Image** at the top of your screen and press the mouse button. Continuing to press the mouse button, move the cursor downward to the word **Adjustments**. Still pressing the mouse button, move the cursor to the right and downward onto the words **Shadow/Highlight**. Release the mouse button.

But it makes more sense to write this:

Choose **Shadow/Highlight** from the **Image**→**Adjustments** menu.

Or even to use this:

Choose the **Image**→**Adjustments**→**Shadow/Highlight** command.

You'll also note that I include keyboard shortcuts (when applicable) for both Mac and Windows. Generally the shortcuts are together, with Mac always first, and look like this:

Move the selection to a separate layer with the shortcut **⌘+Shift+J**/
Ctrl+Shift+J.

Icons Used in This Book

You'll see icons in the margins as you read this book, icons that indicate something special. Here, without further ado, is the gallery:



This icon tells you I'm introducing a new feature, something just added to the program with Photoshop CS6. If you're brand new to Photoshop yourself, you can ignore this icon — it's all new to you. If you're an experienced Photoshop user, take note.



When I have a little secret or shortcut to share with you — something that can make your life easier, smoother, more convenient — you see the Tip icon.



This icon doesn't appear very often, but when it does, read carefully! I reserve the Warning icon for those things that can really mess up your day — things that can cause you to lose work by ruining your file or prevent Photoshop from fulfilling your wishes. If there were to be a quiz afterward, every Warning would be included! (Actually, they do appear on my exams — ask my students!)



The Remember icon shows you good-to-know stuff, things that are applicable in a number of different places in Photoshop, or things that can make your Photoshop life easier.



You might notice this icon in a place or two in the book. It's not common because I exclude most of the highly technical background info: you know, the boring techno-geek concepts behind Photoshop. But when you do see the icon, it indicates something that you probably should know.

How to Use This Book

This is a reference book, not a lesson-based workbook or a tips-and-tricks cookbook. When you have a question about how something in Photoshop works, flip to the Table of Contents or the index to find your spot. You certainly can read the chapters in order, cover to cover, to make sure that you get the most out of it. Nonetheless, keep this book handy while you work in Photoshop. (Reading cover to cover not only ensures that you find out the most about Photoshop, but it guarantees that you don't miss a single cartoon or joke.)

Unless you're borrowing a friend's copy or you checked this book out of the library or you're reading it on your iPad, I suggest you get comfortable with the thought of sticky notes and bent page corners. Photoshop is a very complex program — no one knows everything about Photoshop. And many concepts and techniques in Photoshop are hard to remember, especially if you don't use them often. Bookmark those pages so they're easy to find next time because you're sure to be coming back time and again to *Photoshop CS6 For Dummies*.

Where to Go from Here

Occasionally, we have updates to our technology books. If this book does have technical updates, they will be posted at www.dummies.com/go/photoshopCS6fdupdates.

Part I

Breezing through Basic Training

The 5th Wave

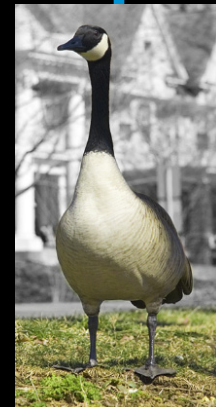
By Rich Tennant



"You might want to adjust the value of
your 'Nudge' function."

A solid understanding of certain basic concepts and techniques makes learning Photoshop much easier. Heck, it's difficult to understand a discussion of feathered selections when you don't know your pixels from a hole in the ground, right?

In Chapter 1, I introduce you to Adobe Photoshop. Chapter 2 focuses on the basic concepts of digital imaging and offers a look at the primary file formats in which you save Photoshop images. Chapter 3 makes sure we're all reading from the same menu as we discuss Photoshop's various commands, tools, and features — and provides some critical troubleshooting procedures. Finally, Chapter 4 covers bringing images into Photoshop from digital cameras or scanners, organizing those files, and basic output through printing.



Welcome to Photoshop!

In This Chapter

- ▶ What Photoshop does very well, kind of well, and just sort of, well . . .
- ▶ What you need to know to work with Photoshop
- ▶ What you need to know about installing Photoshop

Adobe Photoshop is, without question, the leading image-editing program in the world. Photoshop has even become somewhat of a cultural icon. It's not uncommon to hear Photoshop used as a verb ("That picture is obviously Photoshopped!"), and you'll even see references to Photoshop in the daily comics and cartoon strips. And now you're part of this whole gigantic phenomenon called Photoshop.

Before I take you on this journey through the intricacies of Photoshop, I want to introduce you to Photoshop in a more general way. In this chapter, I tell you what Photoshop is *designed* to do, what it *can* do (although not as capably as job-specific software), and what you can *get* it to do if you try really, really hard. I also review some basic computer operation concepts and point out a couple of places where Photoshop is a little different than most other programs. At the end of the chapter, I have a few tips for you on installing Photoshop to ensure that it runs properly.

Exploring Adobe Photoshop

Photoshop is used for an incredible range of projects, from editing and correcting digital photos to preparing images for magazines and newspapers to creating graphics for the web. You can also find Photoshop in the forensics departments of law-enforcement agencies, scientific labs and research facilities, and dental and medical offices, as well as in classrooms, offices, studios, and homes around the world. As the Help Desk Director for the National Association of Photoshop Professionals (NAPP), my team and I solve problems and provide solutions



for Photoshop users from every corner of the computer graphics field and from every corner of the world. People are doing some pretty amazing things with Photoshop, many of which are so far from the program's original roots that it boggles the mind!

What Photoshop is designed to do

Adobe Photoshop is an image-editing program. It's designed to help you edit images — digital or digitized images, photographs, and otherwise. This is the core purpose of Photoshop. Over the years, Photoshop has grown and developed, adding features that supplement its basic operations. But at its heart, Photoshop is an image editor. At its most basic, Photoshop's workflow goes something like this: You take a picture, you edit the picture, and you print the picture (as illustrated in Figure 1-1).

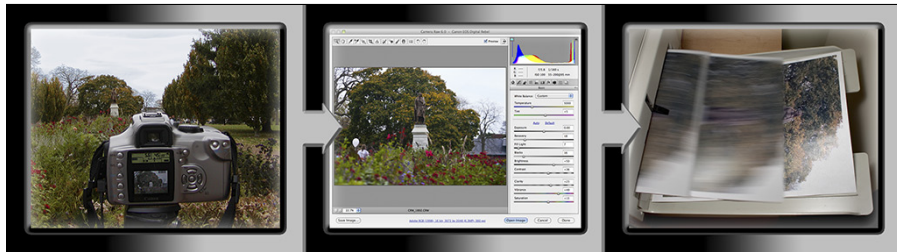


Figure 1-1: Basic Photoshop: Take photo, edit photo, print photo. Drink coffee (optional).

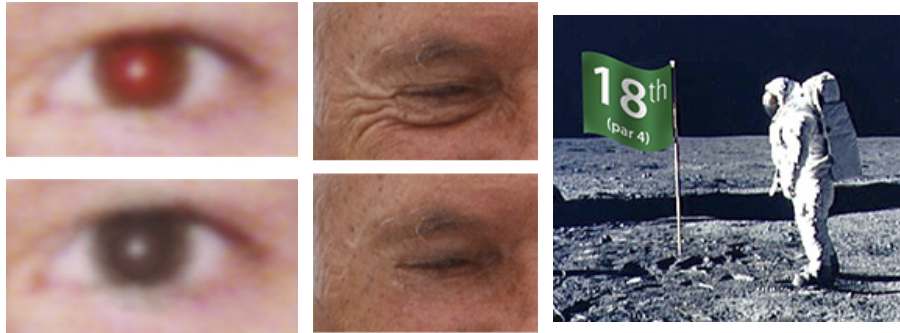
Whether captured with a digital camera, scanned into the computer, or created from scratch in Photoshop, your artwork consists of tiny squares of color, which are picture elements called *pixels*. (I explore pixels and the nature of digital imaging in-depth in Chapter 2.) Photoshop is all about changing and adjusting the colors of those pixels — collectively, in groups, or one at a time — to make your artwork look precisely how you want it to look. (Photoshop, by the way, has no *Good Taste* or *Quality Art* button. It's up to you to decide what suits your artistic or personal vision and what meets your professional requirements.) Some very common Photoshop image-editing tasks are shown in Figure 1-2: namely, correcting red-eye and minimizing wrinkles (both discussed in Chapter 9); and compositing images (see Chapter 10).

New features to help you do those jobs

The new version of Photoshop has lots of new features to help you perform those tasks more efficiently and more easily. For example, the non-Extended version of Photoshop can also work with video (Chapter 17), Color Range now offers Skin Tones in the Select menu with a Detect Faces option, working with



type now includes both character and paragraph styles (Chapter 13), and you now have the option to enable Automatically Save Recovery Information, which protects your work in case Photoshop crashes.



Astronaut image courtesy of NASA

Figure 1-2: Some common Photoshop tasks.

For photographers, perhaps the biggest new thing is the addition of content-aware technology to the Patch tool and the new Content-Aware Move tool. Content-aware patching is perhaps even more powerful than Content-Aware Fill, thanks to five levels of *adaptation*, which is how much free rein you offer the program to replicate the surrounding area.

The Content-Aware Move tool (nested with the Patch tool, the Healing Brush, and the Spot Healing Brush) works its magic in two ways, with a Move mode and an Extend mode. Make a selection and drag in Move mode, and the area from which you moved is filled (content-aware style) to match the surrounding image detail and color. The area to which you drag gets the selected pixels, blending into the new surrounding. In Figure 1-3, you can see the original to the left and the result of using the Content-Aware Move tool in Move mode on the right. As you can see in the Layers panel, I first added an empty layer for non-destructive editing — I've put both the moved pixels and the replacement pixels on their own layer, just in case I need to touch up or even delete the change. The Extend mode is great for flattening bellies or making buildings taller and other such tasks. Make a selection of the pixels you want to extend (or contract) and drag up or down, in or out.



You don't need to make the selection with the Content-Aware Move tool — you might, for example, get a better initial selection with the Magnetic Lasso tool — you just need to do the dragging with the Content-Aware Move tool. In the example shown in Figure 1-3, I painted the selection as an alpha channel and used the Select⇨Load Selection command before dragging with the Content-Aware Move tool. (Selections and alpha channels are discussed in Chapter 10.)

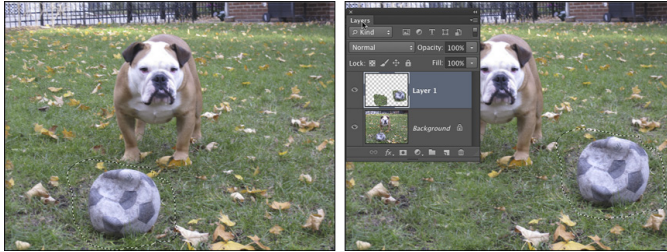


Figure 1-3: The Content-Aware Move tool is another way to seamlessly blend pixels.

In the past few updates, Photoshop has developed some rather powerful illustration capabilities to go with its digital-imaging power. Now Photoshop joins Adobe Illustrator in working with actual vector shapes. Photoshop also has a very capable brush engine, including the new erodible brush tips (they wear down and need to be re-sharpened) and new airbrush and watercolor brush tips, further extending the fine art painting capabilities of the program. Figure 1-4 shows a comparison of raster artwork (the digital photo, left), vector artwork (the illustration, center), and digital painting (right). The three types of artwork can appear in a single image, too. (Creating vector artwork is presented in Chapter 11, and you can read about painting with Photoshop in Chapter 14.)

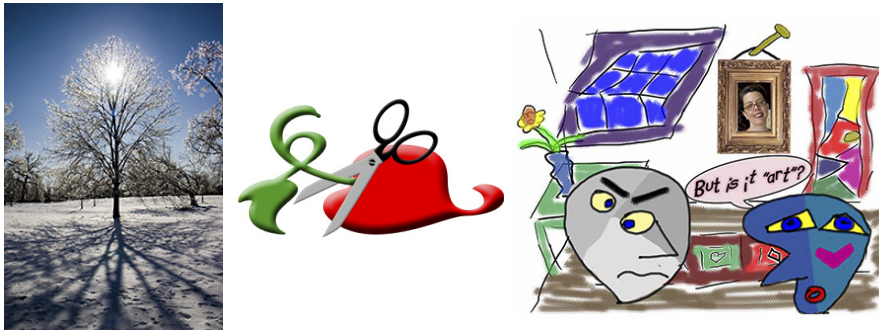


Figure 1-4: You can use Photoshop with raster images, vector shapes, and even to paint.

Photoshop includes some basic features for creating web graphics, including slicing and animations (but web work is best done in a true web development program, such as Dreamweaver). Photoshop's companion program Adobe Bridge even includes the Output panel to help you create entire websites to display your artwork online and PDF presentations for on-screen display, complete with transition effects between slides. (Read about Bridge's Output panel's capabilities in Chapter 16.)

Photoshop CS6 and Photoshop CS6 Extended

Adobe is once again offering two different versions of Photoshop. Photoshop CS6 and Photoshop CS6 Extended both have all of Photoshop's powerful image-editing, vector-drawing, painting, video editing, and type capabilities. Photoshop CS6 Extended also includes some very specialized, highly technical features for use in science, research, and for use with 3D modeling programs. (I briefly introduce these features in Chapter 18.)

So, if you have Photoshop CS6 rather than Photoshop CS6 Extended, should you feel cheated or like a second-class citizen? Nope! Unless you specifically need those extended features, there's no real reason to purchase them. But what if you got Photoshop CS6 Extended as part of a Creative Suite or Adobe Bundle package of software — did you pay for something you don't need? Well, sort-of-yeah-but-not-really. The folks who're really paying

extra for the extended features are those who purchase Photoshop CS6 Extended as a stand-alone program. The additional cost they pay funds the research and development of the extended features.

So why didn't you get to choose between Photoshop CS6 and Photoshop CS6 Extended when you ordered your Bundle or Suite? Buying software shouldn't be as complicated as, say, ordering a cup of coffee. (*Caf, de-caf, half-caf? Latte, espresso, cappuccino? White, brown, or raw sugar? Cream, half-and-half, milk, or skim? Small, medium, large, super, or el grosso maxmo?*) It could get quite confusing. Imagine trying to wade through all of the thousands of products if Adobe marketed every possible combination as a separate Bundle or Suite or Studio! You'd spend so much time trying to *find* your perfect bundle, you'd never get to *use* the software.

Other things you can do with Photoshop

Admittedly, Photoshop just plain can't do some things. It won't make you a good cup of coffee. It can't press your trousers. It doesn't vacuum under the couch. It isn't even a substitute for iTunes, Microsoft Excel, or TurboTax — it just doesn't do those things.

However, there are a number of things for which Photoshop isn't designed that you *can* do in a pinch. If you don't have InDesign, you can still lay out the pages of a newsletter, magazine, or even a book, one page at a time. (With Bridge's Output panel, you can even generate a multipage PDF document from your individual pages.) If you don't have Dreamweaver, you can use Photoshop to create a website, one page at a time, sliced and optimized and even with animated GIFs. And while you're probably not going to create the next blockbuster on your laptop with Photoshop, the new video editing capabilities can certainly get you through the family reunion or that school project.

Page layout in Photoshop isn't particularly difficult for a one-page piece or even a tri-fold brochure. Photoshop has a very capable type engine, considering the program is designed to push pixels rather than play with paragraphs.

(It even has spell check — not bad for an image editor!) Photoshop can even show you a sample of each typeface in the Font menu. Choose from five sizes of preview (and None) in Photoshop's Type menu. However, you can't link Photoshop's type containers, so a substantial addition or subtraction at the top of the first column requires manually recomposing all of the following columns. After all, among the biggest advantages of a dedicated page layout program are the continuity (using a master page or layout) and flow from page to page. If you work with layout regularly, use InDesign.

Dreamweaver is a state-of-the-art web design tool, with good interoperability with Photoshop. However, if you don't have Dreamweaver and you desperately need to create a web page, Photoshop comes to your rescue. After you lay out your page and create your slices, use the Save for Web command to generate an HTML document (your web page) and a folder filled with the images that form the page (see Figure 1-5). One of the advantages to creating a web page in Dreamweaver rather than Photoshop is HTML text. (Using Photoshop, all the text on your web pages is saved as graphic files. HTML text not only produces smaller web pages for faster download, but it's resizable in the web browser.)

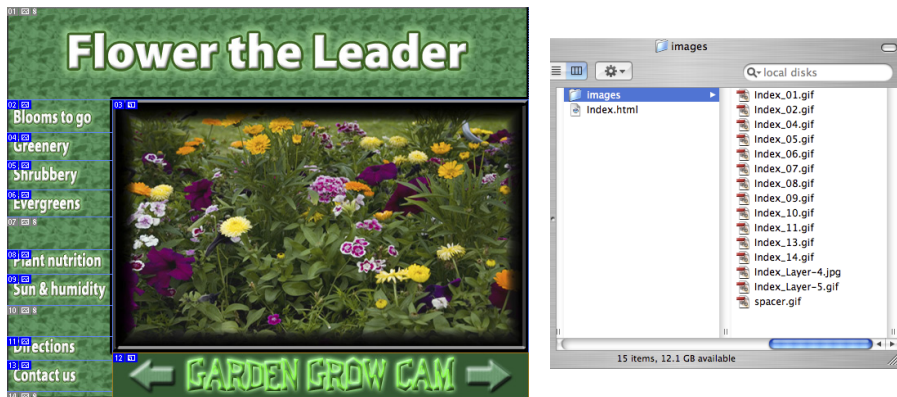


Figure 1-5: You can create an entire web page in Photoshop.

Adobe Premiere (and the budget-conscious Premiere Elements) and Adobe After Effects are the tools for video and related effects. But now Photoshop (and not just the Extended version of Photoshop) offers a more highly-developed video capability, including audio tracks. Adobe Illustrator is the state-of-the-art vector artwork program, but Photoshop now offers true vector shapes, not just simulations created with shape layers. If, however, you need to do sophisticated (or *lots* of) vector artwork, consider Illustrator.