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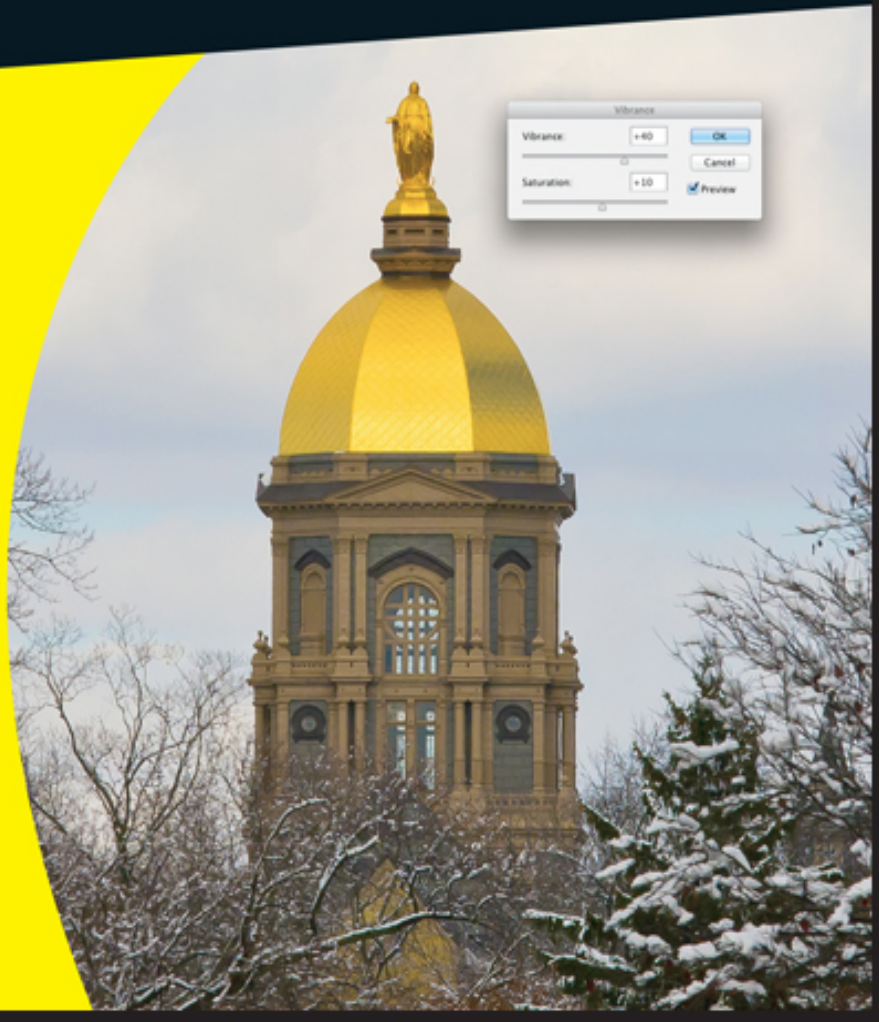

IN FULL COLOR!

Peter Bauer
Photoshop Hall of Famer

Photoshop CS6 For Dummies®

Visit www.dummies.com/cheatsheet/photoshopcs6 to view this book's cheat sheet.

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Cheat Sheet

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by Peter Bauer

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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.

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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.

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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: