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Photoshop Tips & Tricks NO. *Lesson 25*

36 EXP



Gute Fotos? Gute Fotos? Sie werden mit noch Saßeren Fotos machen

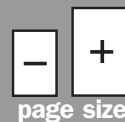


digitalphotography
the complete course

New York Institute of Photography

Photoshop 11: Tricks and Shortcuts

Unit Five
Lesson Twenty Five



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Introduction.

Photoshop is a complex program that can be used to perform virtually any imaging task you will ever need to execute. Its power and depth can be intimidating, however. As we have said throughout the Course, it is important to take small steps.

One of the best ways to increase your knowledge about Photoshop is to learn new tips and shortcuts as you go along. You can do this by talking with your Photoshop peers, reading books, and visiting Web sites. You can always learn something new. You might even try keeping a file of interesting articles and tutorials for future reference.

Keep in mind that Photoshop is a professional application that was originally designed for graphic artists preparing photographs for high-end reproduction on a four-color press. However, it was not long before photographers realized the potential that this powerful program could afford them. Adobe recognized this new market and made Photoshop more photographer-friendly in order to accommodate those photographers who wanted to get in on the game.

To get you started, we have supplied you with practice images that you can work with, but consider using your own pictures too. We've also included some simple shortcuts that will speed up your Photoshop work and give you more time to shoot and be creative.

In this section, we will cover typical photographic tasks, like fixing contrast, changing the character of a sky, making up for underexposure, and adding a personal touch to an image, plus some fun tricks. As you read along, begin to apply these ideas to your own work. And, as we said, there are many ways that you can accomplish the same procedures we describe here. Challenge yourself to find your own methods for accomplishing these exercises, and when you find them you will know you are on your way to handling this exciting software program with expertise.

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EXERCISE 1: DEEPENING THE VALUES IN A SKY

Earlier in the Course, we asked you to step away from the computer and return to the camera to photograph something or someone with four different styles of lighting. Hopefully you gained a sense of how light can influence and comment on your subject. When shooting on the fly we often don't have the time or energy to carry multiple lighting units with us. We are forced to use what nature has given us. As photographers we must always be aware of light: where it is coming from, what its intensity is, what color it is, etc. As you will see, we want to work with this same awareness when manipulating our images in Photoshop.

Open the image named "Blue_Mosque.psd." It can be found in the Unit 5 Practice image folder. [\[SEE FIGURE 1\]](#)

Choose **File>Open**.

This photograph is of the famous Blue Mosque in Istanbul, Turkey. The photo was made at sunset with a digital camera properly exposed. The exposure and lighting on the building is just right, but the sky lacks drama. As the sun lowered in the sky the colors grew richer, but then the building began to lack the detail and warmth of the setting sun's rays. One way

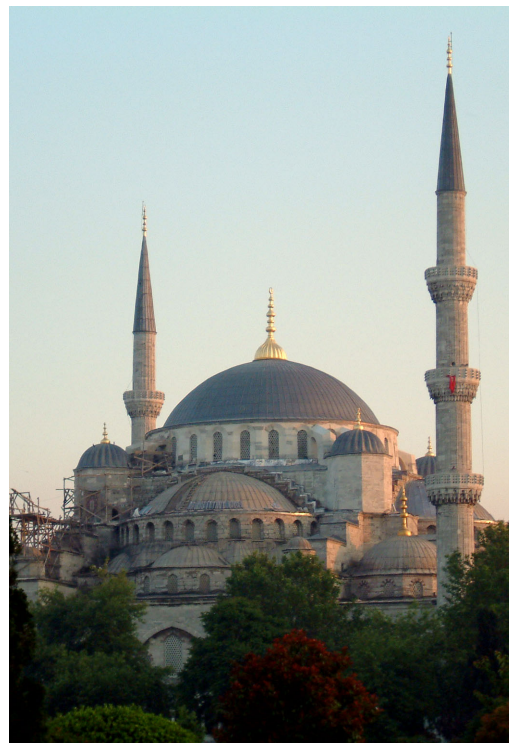
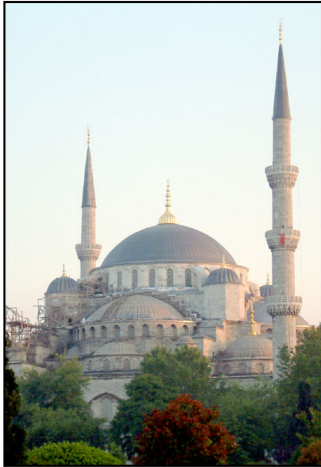


Figure 1 "Blue_Mosque.psd"

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Shot 1: Exposure for building detail.
Figure 2



Shot 2: Exposure for sky color.

we could overcome this situation is to make two exposures of the scene. [\[SEE FIGURE 2\]](#)

Shot number one is metered and exposed to maintain the detail in the building.

Shot number two is metered and exposed to maintain the rich, saturated color of the sky.

This technique requires a steady tripod and some

determination. With both shots "in the can" you can then combine them in Photoshop.

But what if you don't have two separate exposures of the scene? What if your original is a 35mm slide you took twenty years ago. In this case, you will have to work with what you've got.

In the field, you have no control of the light, so this is a typical problem photographers run across. Photoshop allows you to make the most of the exposure you have made and to create just the feeling of light that you desire.

Take a good look at the first shot. [\[SEE FIGURE 2\]](#)

The light on the mosque is perfect. But it would be great if we had some more depth and color in the sky. Now that we have determined that we want to work on a particular portion of the image, we will have to decide what type of selection tool will work best in this case.

Review: A selection tool isolates parts of the image for modification. Any area within an active selection will be affected and anything outside of the active selection will be protected.

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Isolate the Sky with Color Range.

To isolate the sky from the building, we will use the Color Range command. Color Range lets you make selections by isolating certain colors or tonal values. It's a great way to isolate a portion of your image that has an overall similar color or tone.

First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**.

The Duplicate Layer dialog box appears. Click **OK**. A duplicate background layer is created.

Choose **Select>Color Range**. The Color Range dialog box appears. [SEE FIGURE 3]

In the Color Range dialog box you can isolate just the shadows, highlights, or mid-tones by simply selecting one from the drop-down menu.

Since the sky, in this image, seems to contain a large percentage of the highlight values, we will begin by choosing Highlights from the drop-down menu. [SEE FIGURE 4]

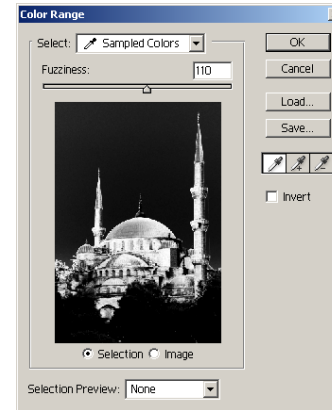


Figure 3

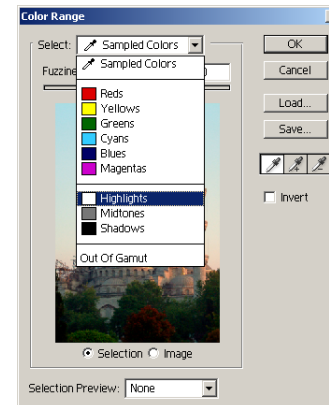


Figure 4 Select Highlights from drop-down menu.

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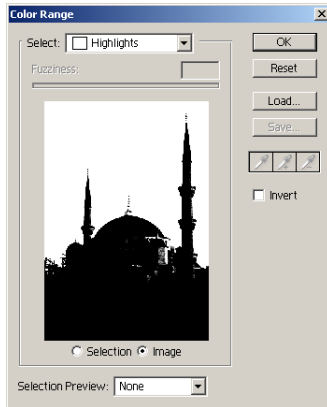


Figure 5 Highlights selected in Preview window.

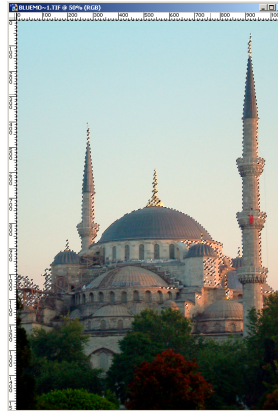


Figure 6 Initial Selection.

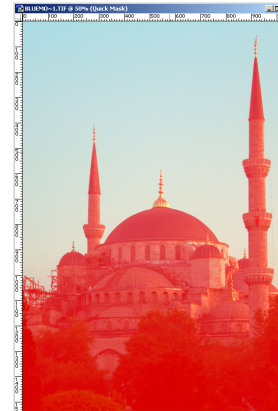


Figure 7 Quick Mask Mode.

This tells Photoshop to select all of the highlights in the image. As you can see by the Preview, since the sky area accounts for most of the highlights in this image, it will be selected. [\[SEE FIGURE 5\]](#)

Click **OK**. The sky is now selected.

It looks like there are some parts of the building that were inadvertently selected in the last step. [\[SEE FIGURE 6\]](#)

We'll use a familiar tool, Quick Mask, to evaluate our

selection and then refine it where necessary.

With the marching ant selection active, press the Q key to enter Quick Mask mode. [\[SEE FIGURE 7\]](#)

Paint with Quick Mask to deselect all of the parts of the mosque that do not need to be selected.

When you are satisfied with your Quick Mask selection, return to the Standard Editing mode by pressing the Q key again. Now that we have isolated the sky, we can darken it confidently.

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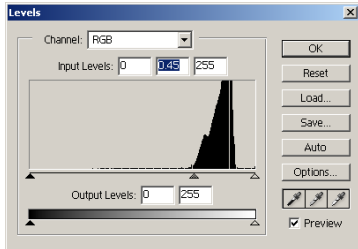


Figure 8 Drag the middle Gamma slider in the Levels dialog box.

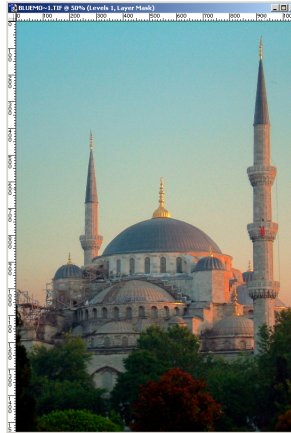


Figure 9

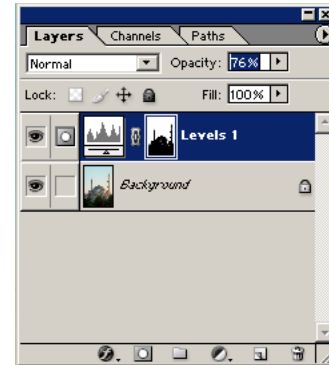


Figure 10 You can modify the Layer Adjustment.

We will do this with a Levels Adjustment Layer.

Choose **Layer>New Adjustment Layer>Levels**.

The Levels dialog appears.

Drag the Gamma slider (the one in the middle) to the right. We dragged ours to 0.45. [SEE FIGURE 8]

Click **OK**.

The sky looks much better now. [SEE FIGURE 9]

If you decide later that the sky is too dark you can modify the adjustment in a couple of different ways.

1. **Modify the Layer Adjustment.** Double-click the Layer Adjustment to readjust the Gamma slider. [SEE FIGURE 10]

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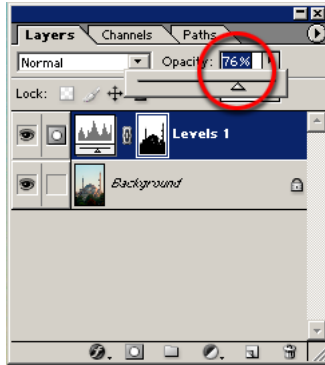


Figure 11 Alter the Opacity value.

- 2. Change the Opacity of the Adjustment Layer.** In the Layers palette, activate the Levels Adjustment Layer. Drag the Opacity slider to the left to lower the layer's Opacity value. Lowering the opacity value decreases the strength of the Levels adjustment. An opacity value of 100 percent is full-strength. A value of 50 percent is half-strength. A value of 0 percent will negate the effect of the Adjustment Layer entirely. [SEE FIGURE 11]

Tip: Sometimes all of the toolbars and palettes get in the way of seeing your image on the screen. To get rid of the clutter on your screen, simply press the Tab key. To bring them back, press the Tab key again.



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Figure 12 "Church.psd"

EXERCISE 2: BACKLIGHTING.

Let's look at another exposure problem that photographers often face: insufficient foreground detail due to the effects of backlighting.

Open the file named "Church.psd." It can be found in the Unit 5 Practice Image folder.

Choose **File>Open**. The church image opens.

Let's take a look at this picture of a church. [SEE FIGURE 12] Because the main light in this image is behind the church,

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the detail in the church's façade is barely perceptible. In this scene, the bright light in the background overwhelms the camera's exposure system and causes underexposure in the front of the church. In some photographic situations, back-lighting can actually be quite dramatic despite the loss of foreground detail. Unfortunately, this is not one of those instances. Here's one way to save and even enhance the scene.

Awareness of the directionality and intensity of light is just as important when working in Photoshop as it is when working with the camera. Though it is possible to replace or alter the sky in an image, make sure you take all of the lighting cues that each individual image gives into account when you start to combine them.

Where is the light coming from? What time of day do you think it is? These questions will help you to determine the direction of a shadow or the intensity of the reflections.

Remember: good Photoshop work should not be apparent.

Let's get back to the church. Our task is to bring out the detail in the foreground without losing the quality of the background. So, again we will need to isolate this area with

one of Photoshop's Selection tools.

Select the Church.

In Exercise 1 we used the Color Range command to isolate and select the Highlights.

In this exercise, we will use Color Range again, but this time we will use the Color Range Eyedropper in conjunction with the (interestingly named) Fuzziness slider.

First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**.

The Duplicate Layer dialog box appears.

Click **OK**.

A duplicate background layer is created.

Choose **Select>Color Range**.

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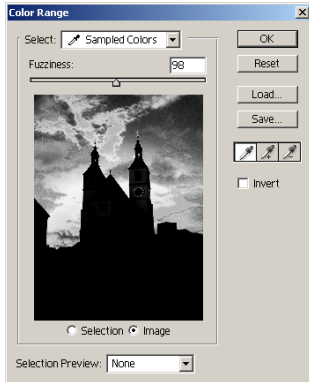


Figure 13

The Color Range dialog box appears. [SEE FIGURE 13]

Select the Color Range Eyedropper tool by single-clicking it. [SEE FIGURE 14]

Rather than try to select the church, we will select the sky first and then invert the selection.

Sometimes it is easier to select an area of similar color and then invert the entire selection.

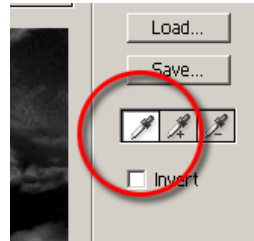


Figure 14 Color Range Eyedropper.

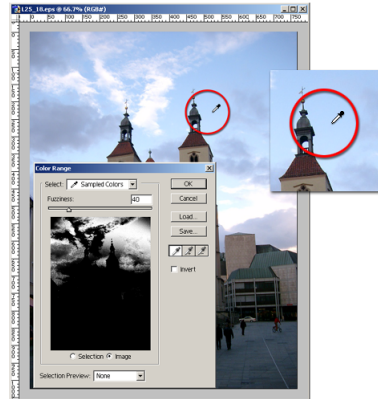


Figure 15 Click Eyedropper on the Canvas just to the right of the steeple.

Place the Eyedropper over a blue portion of the sky (on the Canvas) just to the right of the steeple, and click once. [SEE FIGURE 15]

The Color Range Preview indicates that most of the sky has been successfully selected. [SEE FIGURE 16]

We can refine the initial Color Range selection using the Fuzziness slider. It works by dynamically adding more or less tolerance of the color range to the selected area.

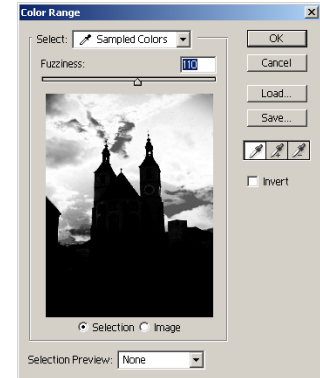


Figure 16

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Click and drag the Fuzziness slider to the right to add to the selection range.

Click and drag the Fuzziness slider to the left to subtract from the selection range. [SEE FIGURE 17]

Using the Preview window in conjunction with the Fuzziness slider you can visually judge what is being selected.

We will expand the initial selection we made with the Eyedropper by dragging the slider to the right.

We used a value of 172. [SEE FIGURE 18]

When the Preview looks good, click **OK**.

As with most Photoshop selections, this is only the beginning of a great selection. Rarely will any of Photoshop's tools or commands make a perfect selection the first time.

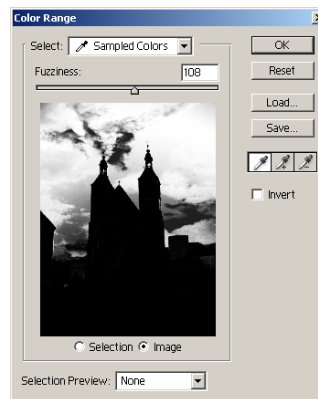


Figure 17 Drag the slider to the left to subtract from the selection range.

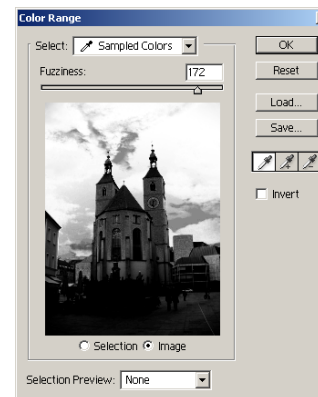


Figure 18 Drag the slider to the right to increase the selection range.

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So again, we will use Quick Mask to refine our selection. With the marching ant selection active, press the **Q** key to enter the Quick Mask mode.

Refine the selection using Quick Mask and any of Photoshop's painting tools.

When you are satisfied with your mask, press the Q key a second time to exit the Quick Mask mode. [SEE FIGURE 19]

Now that we have made an accurate selection, it's time to lighten the church.

But wait, we just selected the sky. We want to modify the church.

The easiest way to reverse, or invert, the selection is with Photoshop's Invert command.

Choose **Select>Inverse**.

The selection is inverted and the building now becomes the selected area. Any modifications we make now will be isolated to the building. [SEE FIGURE 20]



Figure 19 Marching ants with refined sky selection.



Figure 20 Selection is inverted to isolate building.

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Lighten the Church.

To lighten the church, we will use three key Photoshop features:

1. Adjustment Layers
2. Blending Modes
3. Layer Opacity

We will begin by creating the Adjustment Layer and applying a Blending mode directly to the adjustment.

Review: Layer Blending modes control how a layer interacts with other layers in the document.

Choose **Layers>New Adjustment Layer>Levels**.

The Levels Adjustment Layer dialog box appears. [\[SEE FIGURE 21\]](#)

Note the Blending Mode menu within the dialog box. Click on it and view the options.

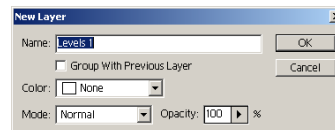


Figure 21

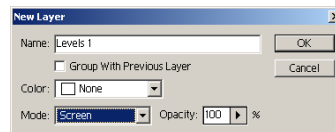


Figure 22

Choose the Screen mode. [\[SEE FIGURE 22\]](#)

This lightens whatever area has been selected but does not alter the contrast. It is important here to maintain contrast in the building to help keep it "true" to the overall light in the scene.

The building gets quite a bit lighter, but one reason we have used an Adjustment Layer is that it allows us to change the effect from full to subtle. Now we will modify the Opacity of the Blending mode to achieve a reduced effect.

Open the Layers palette, if it is not already open.

Choose **Window>Layers**.

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Now we will reduce the Opacity of the Adjustment Layer to reduce its effect on the image.

Click on the arrow to the right of the percentage in the Opacity box.

Click and drag the Opacity slider to about 40 percent. This diminishes the effect. [SEE FIGURE 23A]

The final scene brings more light onto the building without making it look unnatural. [SEE FIGURE 23B]

Keep in mind that we have used a New Adjustment Layer to create this image, so when we go to save it we might want to make it a JPEG or TIFF file without losing its character. The final step is to make the Adjustment Layer a "true" part of the scene rather than an effect. You do this by flattening the image.

Choose **Layer>Flatten**.

*Tip: If you want to move around the toolbar without clicking on the tool with the mouse, use the keyboard. There are many shortcuts, such as **a** for Airbrush; **y** for Pencil; **b** for Brushes; **s** for the Clone tool; and the **x** key to toggle back and forth between the selected foreground and background colors.*

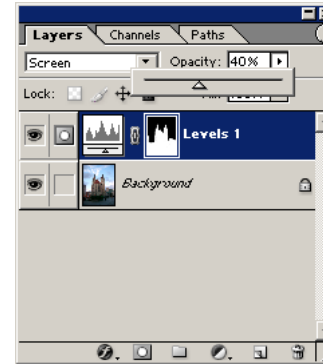


Figure 23A Drag the Opacity slider to 40 percent.



Figure 23B Image after Opacity has been adjusted.

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EXERCISE 3: CHANGING THE MOOD THROUGH COLOR CONTROL.

There is almost nothing so frustrating as getting your pictures back and feeling that there is something missing from the shot. It is equally frustrating when we can't quite put our finger on what is lacking. Often it is the emotional punch we felt the day we took the picture. We spend so much time (deservedly so) trying to produce perfect technical prints that we forget about the emotions attached to our work. Color carries emotional messages. The mood created by color has a great effect on how the viewer perceives an image. In Photoshop you have the power to change every aspect of color in a scene, including its hue, saturation, and brightness. Sometimes color correction or enhancement is all that is needed to bring back that emotional punch to our images. You can change individual colors or the colorcast that dominates the scene. In this exercise we will make some simple global color changes to see how these affect the image. When we say "global" we mean covering the entire frame. We will work with changing the character and even the hue of select colors in the following exercises.

Open the image named "Sacramento.psd." It can be found in the Unit 5 Practice Image folder.

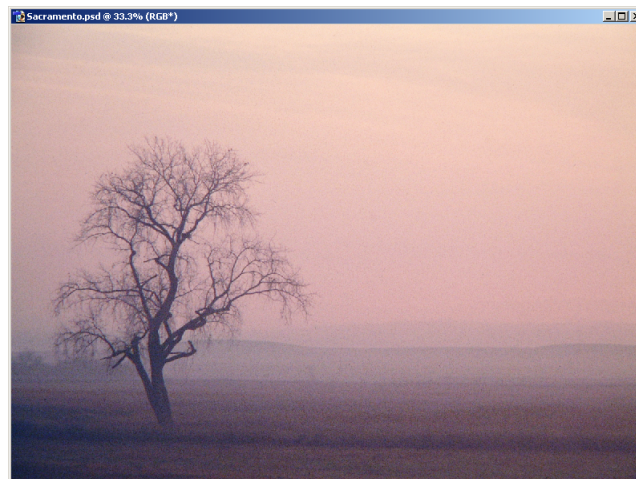


Figure 24 "Sacramento.psd"

© George Schaub

This photograph of a foggy morning outside Sacramento, California, was made with Ektachrome 200 color slide film. The film was then scanned. [SEE FIGURE 24]

While the mood of the slide and scan matched the original scene, we felt there was more we could do with it. Changing the mood through color was a good option. One of the great things about working in the digital darkroom is that you can begin to see the potential of many pictures you have already made, and you can begin to explore possibilities for exciting graphic effects.

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The easy way to work with color in this scene is with the **Hue/Saturation** command.

First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**.

The Duplicate Layer dialog box appears. Click **OK**. A duplicate background layer is created.

Choose **Image>Adjustments>Hue/Saturation**. The Hue/Saturation dialog box appears. [\[SEE FIGURE 25\]](#)

Select the Preview option. This allows you to visualize the changes you are making in real time.

There are three sliders in this dialog box. These give us control over all of the components of color itself.

The Hue slider controls the color itself—be it red, green, orange, or whatever.

Move the Hue slider to the left and right.

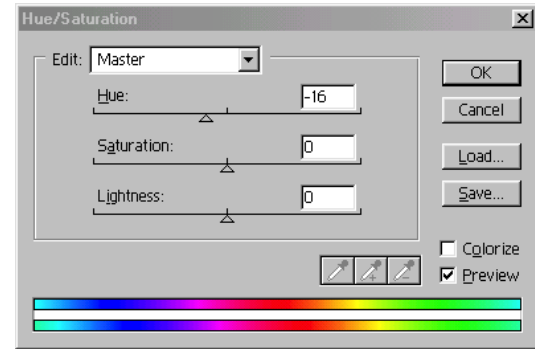


Figure 25

Your image might look rather surreal in these new colors. Notice how the color you create by moving all the way to the left is the same as the color you create by moving the slider all the way to the right. Remember our color wheel?!

Move the slider to the center.

The Saturation slider controls the vividness of the color. Think of saturation as richness, with high saturation being a freshly painted red wall versus low saturation of that red wall after years in the sun.

Move the Saturation slider all the way to the left. Your image will appear black and white, just like a grayscale image.

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Move your Saturation slider all the way to the right. The colors will intensify to the point of bleeding into each other.

Move the slider back to center.

The Lightness slider controls how that color looks in ambient light, with high lightness being bright light and low being dim light. Note that this control here requires an extra light touch, as too much deviation causes the image to become either too dark or too pale. Because the Lightness control makes its adjustment with the "global light" we mentioned above, it should not be used instead of your levels and curves adjustment tools. As you will notice, the light stays fairly flat. It seems to feel gray—in other words, not very high in contrast.

Move the Lightness slider to the left. The image becomes darker.

Move the Lightness slider to the right. The image becomes lighter—almost "greying out."

Move the Slider back to the center.

Here are two variations of the scene. Can you tell which one has more color saturation? [\[SEE FIGURE 26\]](#)



Figure 26

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EXERCISE 4: USING VARIATIONS TO SET THE MOOD

One of the easier-to-use controls in Photoshop is the Variations command.

You may have found Variations to be simplistic and unable to provide the control or finesse you need. However, it is still a very efficient tool to use when time is an issue or if you are still building your color "muscles." So, if you want a "quick fix," or you're just not sure how to make your image look better, give Variations a try. It may be the only tool you will ever need.

The Sacramento photograph was made with a SLR. Although it was shot in color mode, it seems as though it is monochrome. This was simply the nature of that early foggy morning. It is fine as is, but for fun we thought we would add some extra color to the scene, using it like a canvas on which we have made a sketch that awaits the addition of color.

With the Sacramento image still open, choose **Image>Adjustments>Variations**.

The Variations window appears. [\[SEE FIGURE 27\]](#)

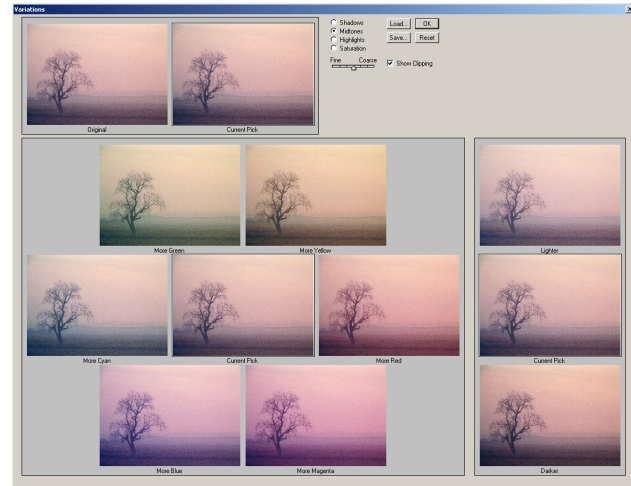


Figure 27

Play with the different options by clicking on each one and watching the result on the screen. Try reds, blue, even warm yellow, then change from light to dark, and so forth. Once you get inside this dialog box you'll see just how easy and how much fun it is to try out different effects.

When you are satisfied, click **OK**.

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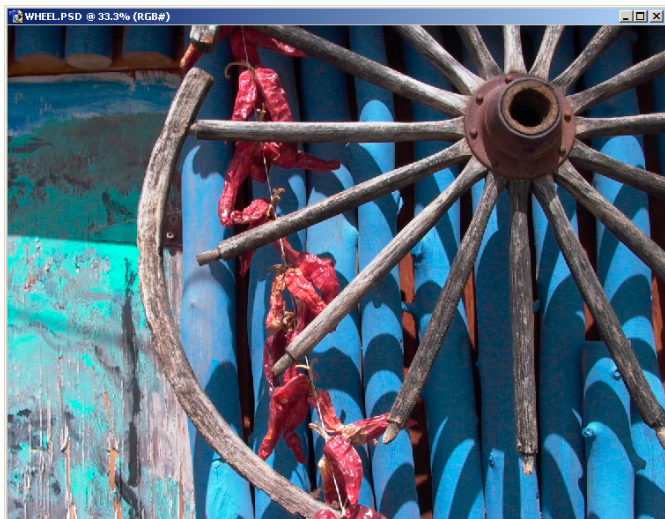


Figure 28 "Wheel.psd"

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EXERCISE 5: CHANGING THE CHARACTER OF SELECT COLORS.

As we mentioned before, there are many ways to get to the same results in Photoshop. Changing the character of select colors presents you with almost too many choices, although each path does have its place. In this exercise we are going to follow one path—using the Hue/Saturation controls to select and change a specific color's character. In this instance, we are making an image for a travel brochure and really want the colors to pop. Thus, we can take an image made on a neutral-color saturation film and make it look like it was photographed on the most highly saturated film we could buy.

Open up the file named "Wheel.psd." It can be found in the Unit 5 Practice Image folder.

Choose **File>Open**.

Here is the original scanned photograph. [\[SEE FIGURE 28\]](#)

Although the color is acceptable, it is not great. Because this image is to be used in a travel brochure, we want the colors to be a bit more enticing. We'll accomplish this using the Hue/Saturation command.

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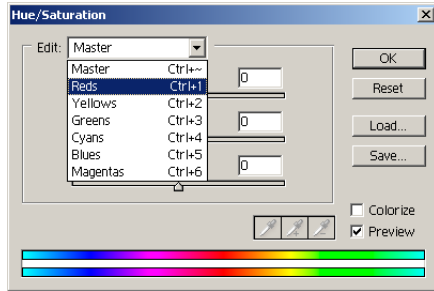


Figure 29

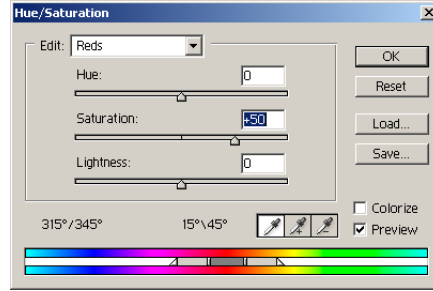


Figure 30

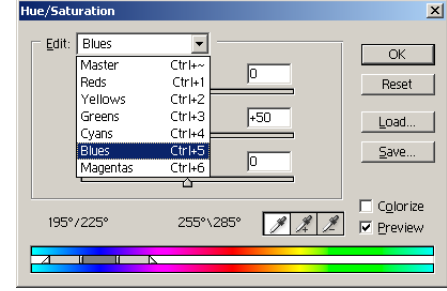


Figure 31

First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**. The Duplicate Layer dialog box appears.

Click **OK**. A duplicate background layer is created.

Choose **Image>Adjustments>Hue/Saturation**.

The Hue/Saturation dialog box appears.

Click on the Edit pull-down menu at the top of the box and select Reds from the list. [SEE FIGURE 29]

With Reds chosen, any adjustments we make will now be isolated to the red pixels in the image.

Move the Saturation slider to the right until it reads "+50" to increase the saturation of the red pixels in the chili peppers. Notice how they begin to pop in the scene. [SEE FIGURE 30]

Next we will increase the richness of the blue paint on the background.

Click on the Edit pull-down menu at the top of the box and select Blues from the list. [SEE FIGURE 31]

With Blues chosen, any adjustments we make will now be isolated to the blue pixels in the image.

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Move the Saturation slider to the right until it reads +45 to increase saturation of the blue pixels in the background. Notice how this helps to separate the foreground from the background.

Click **OK**.

Now look at your image. [SEE FIGURE 32]

Are you satisfied? Did you oversaturate?

Remember: we created duplicate layers for this color adjustment, so you can use your Layer Opacity slider to reduce the effect.



Figure 32 "Wheel.psd" after color adjustments.

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EXERCISE 6: COLOR REPLACEMENT

There is a technique used by catalog photographers and graphics bureaus that can be fun and at times useful for every photographer: finding and replacing colors. Let's say a catalog photographer is shooting a line of sweaters that have the same design but come in a choice of colors. In the good old days they'd have to shoot each sweater. Now, a common practice is to photograph just one of the design line and then change its color using Photoshop. All the designer or photographer needs to do is to scan swatches of color that match the others in the line and then replace the color using the original picture. Designers can use this when picking room colors, or carmakers to see the potential of different colors for their new car designs. Its a surprisingly simple technique.

Open up the file named "Garden_Chairs.psd." It can be found in the Unit 5 Practice Image folder. [\[SEE FIGURE 33\]](#)

In this scene we have three garden chairs, photographed outside an art museum in Orlando, Florida, using a digital point-and-shoot camera. Let's say these are your chairs and they need a new coat of paint, but you are not sure which colors you want them to be. One way to pick a color is to hold paint swatches next to chairs and try to previsualize the



Figure 33 "Garden_Chairs.psd"

© George Schaub

color applied to the chair. A better way to do this is with a digital camera and Photoshop.

Using the Replace Color command, you can change the color of the chairs to any one you choose.

First, duplicate the Background Layer so that you can experiment freely.

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Choose **Layer>Duplicate Layer**. The Duplicate Layer dialog box appears.

Click **OK**. A duplicate background layer is created.

Choose **Image>Adjustments>Replace Color**.

The Replace Color dialog box appears. [SEE FIGURE 34]

The Color Range command allows you to perform two tasks.

1. Select an area of the image.
2. Change the color of the selected area.

Let's begin by changing the color of one of the chairs. To isolate one of the chairs, select the Eyedropper on the left (the one without a plus or minus sign). [SEE FIGURE 35]

Place the Eyedropper over the middle chair and single-click. [SEE FIGURE 36]

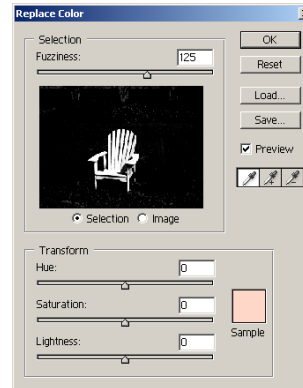


Figure 34

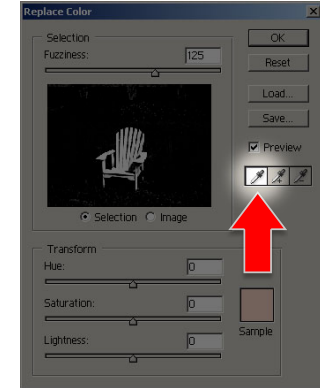


Figure 35



Figure 36

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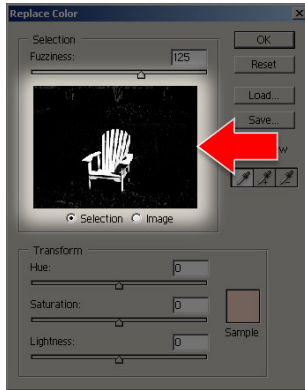


Figure 37

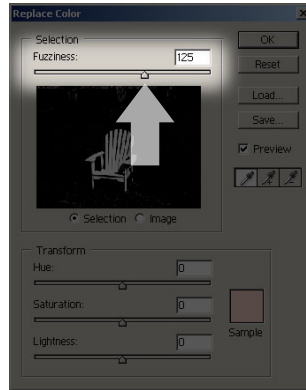


Figure 38

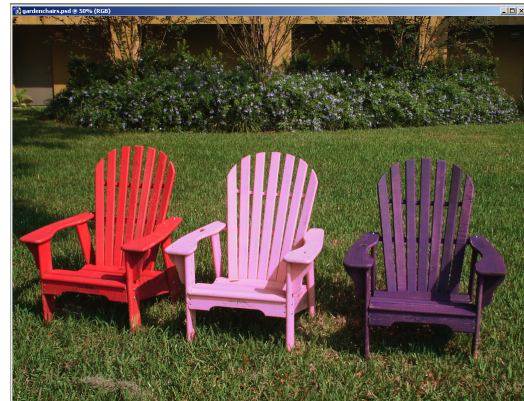


Figure 39 The middle chair is now bright pink.

A Preview window helps you to determine what has been selected. [SEE FIGURE 37]

Slight variations in color or exposure might require that the selection be finessed. You can increase or decrease the range of your selection by clicking and dragging the Fuzziness slider. [SEE FIGURE 38]

Adjust your selection using the Fuzziness slider.

Next we will change the color of the selected chair to a bright pink.

Move the Hue slider until it reads -100.

The color of the chair changes to pink.

Click **OK**. [SEE FIGURE 39]

With the Replace Color dialog box you can get very creative with your work. Try playing with the Saturation slider on a portrait. Select the background of your subject and desaturate it. Play with mixing black and white and over-saturation in some of your pictures. Try to create a hand-painted effect. Experiment!

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Tip: There are many ways to narrow or broaden the parameters of selection tools. You will want to narrow parameters when you need to deal with very specific colors or values, and broaden them when you want to make changes to areas. In some dialog boxes that control is called Fuzziness; in Burning and Dodging tools it is called Exposure; and in Selection tools it is called Tolerance. When you see these options, play with them to get a sense of how each affects the number of pixels or the character of the pixels that are selected.

EXERCISE 7: USE THE NAVIGATOR WINDOW TO EXPLORE YOUR IMAGE.

Perhaps one of the most underutilized tools in Photoshop is the Navigator window. It is great for zooming in and out as well as for just moving around to work on different areas of your images without having to use the scroll bars.

If it's not visible, choose **Window > Navigator**. The Navigator window appears. [\[SEE FIGURE 40\]](#)

The Navigator will help you to navigate your images without using the scroll bars or zoom tool. In this exercise, we will use it to get rid of a red-eye problem.



Figure 40

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Figure 41 "Red_Eye.psd" © Chuck DeLaney

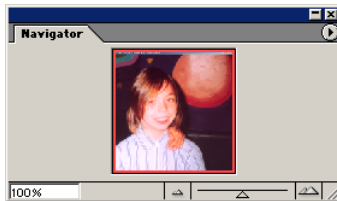


Figure 42

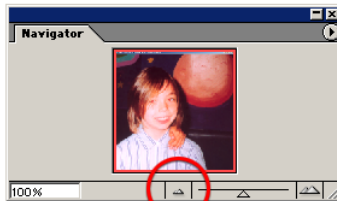


Figure 43

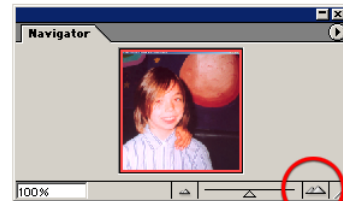


Figure 44

Open the file named "Red_Eye.psd." It can be found in the Unit 5 Practice Image folder. [SEE FIGURE 41]

A thumbnail-size version of the red-eye image appears in the Navigator window. [SEE FIGURE 42]

Click the small mountain icon to zoom out on your image in preset increments. [SEE FIGURE 43]

Click the large mountain icon to zoom in on your image in preset increments. [SEE FIGURE 44]

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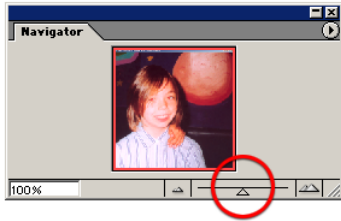


Figure 45

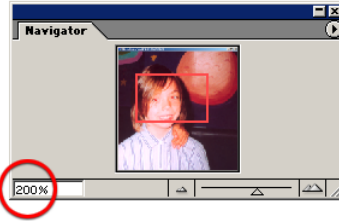


Figure 46

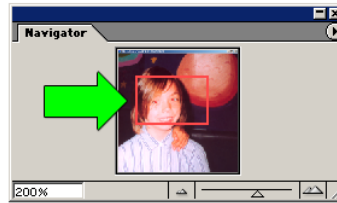


Figure 47

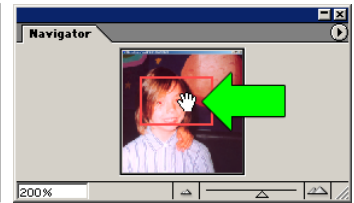


Figure 48

In addition, you can click and drag the Navigator slider for more exacting zoom control. [\[SEE FIGURE 45\]](#)

Zoom in to 200 percent (as noted in lower-left corner).

At higher magnifications a red outline appears in the navigator window indicating how much of the image is visible in the working window. [\[SEE FIGURE 46\]](#)

If we want to navigate around the image at this enlargement, we simply move the cursor over the red outline and click and drag when the Hand tool appears. [\[SEE FIGURE 47\]](#)

Move the red outline over the eyes of the subject. [\[SEE FIGURE 48\]](#)

Drag the slider to zoom in if you need to.

Now we will correct the red eye.

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First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**.

The Duplicate Layer dialog box appears.

Click **OK**.

A duplicate background layer is created.

Select the Sponge tool from the toolbox. [SEE FIGURE 49]

Note: The Sponge tool is nested with the Dodge and Burn tools.

The Sponge tool options appear.

Change the Opacity to 50 percent.

Select the Desaturate option. [SEE FIGURE 50]

The Desaturate option allows you to remove color information in discrete areas using a brush of your choice.

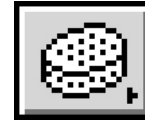


Figure 49

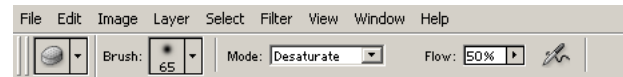


Figure 50

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Choose a brush that is slightly smaller than the red part of the eye.

Paint carefully over the red area of the eye to desaturate the offending red color. [SEE FIGURE 51]

When fixing a photo like this, it becomes clear why the Navigator tool is so valuable. You can use it to:

- Navigate between the two eyes you are working on.
- Zoom out to 100 percent to review your work in progress.
- Zoom in to retouch fine detail.

Now you can retouch your images and examine them quickly and efficiently.

Tip: You can change the currently selected tool, no matter what it is, to the Hand tool by simply pressing and holding down the spacebar. Now you can click and drag to move the image where you want it. Release the spacebar to revert back to the selected tool.

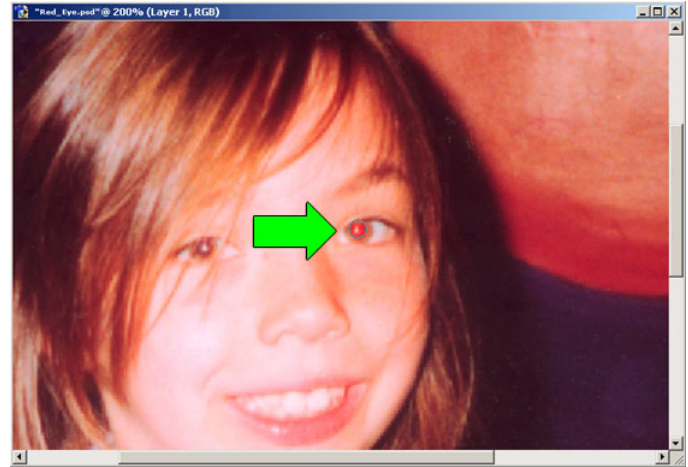


Figure 51 Paint carefully over the red area of the eye.

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EXERCISE 8: STRAIGHTENING HORIZON LINES.

Straight lines in a photo may not seem like much of a problem if you are taking candid photos or portraits. But when you are shooting landscapes or architecture, lines should be parallel to the image frame or things just look wrong. One way to ensure straight lines is to use a tripod and a bubble level, although this is not always convenient or even possible.

Open up the file named "Rocket.psd." It can be found in the Unit 5 Practice Image folder. [\[SEE FIGURE 52\]](#)

Here is a photo made of a rocket launch at Cape Kennedy. The launch was right after sunset, a great time for photographs of the event. The rocket is heading right toward the full moon as it rises above the horizon. But, in the excitement of the moment the horizon line became crooked.

To straighten the horizon, we'll use the Crop tool.

Select the Crop tool from the toolbox. [\[SEE FIGURE 53\]](#)

Click and drag the tool across the image to create an initial bounding box that will be used to establish our crop.



Figure 52 "Rocket.psd"

© George Schaub



Figure 53

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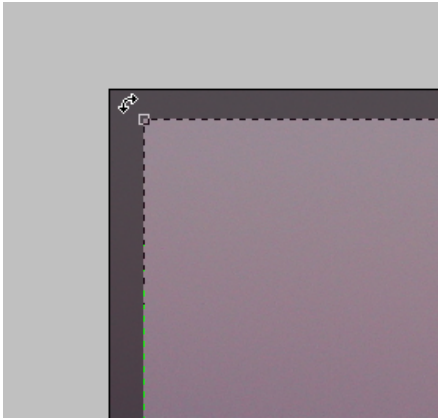


Figure 54 Curved, double-ended arrow allows you to rotate the bounding box.



Figure 55



Figure 56

Notice how Photoshop grays out the area that will be removed from the image. This helps you visualize your new composition before you commit to it.

Position your cursor just outside any one of the corners of the crop selection.

When the cursor turns into a double-ended arrow, click and drag to rotate the bounding box. [SEE FIGURE 54]

Rotate the crop selection until the top and bottom sides of the crop selection are parallel to the horizon line.

[SEE FIGURE 55]

Adjust the sides of the Crop selection by clicking and dragging them within the image area. [SEE FIGURE 56]

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To commit to the crop, do one of the following:

1. Double-click inside the cropped area.
2. Press the Enter/Return key on the numeric keyboard.

The image is cropped and the horizon line has been straightened. [\[SEE FIGURE 57\]](#)

Tip: Use the History palette to track your moves when working on an image. The default setting for moves is 20. You can increase the moves, or "states" by going into the History palette options, but this can eat up valuable RAM. Better yet, every time you get to a place where you are satisfied with the work, create a Snapshot by clicking on the Snapshot icon at the base of the palette. This allows you to use one click to return to chosen states as you work through and experiment with different approaches and ideas.



Figure 57 Cropped image.

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EXERCISE 9: CREATE A CONTACT SHEET.

One way photographers organize and view film negatives is by making a contact sheet. A contact sheet allows the photographer or art director to peruse an entire roll of film as small thumbnail images without the trouble of enlarging each one individually.

Because they exist in an intangible form on a CD or HD, digital images are even harder to organize. You just can't pick up a disk and see your images like you can with film. To make things easier, Photoshop provides the digital photographer with an option similar to the traditional contact sheet.

Choose **File>Automate>Contact Sheet II**.

The Contact Sheet dialog box appears. [SEE FIGURE 58]

Click the Browse button. [SEE FIGURE 59]

The Select Directory dialog box appears. [SEE FIGURE 60]

Using the Select Directory dialog box, locate a folder of images you would like to make a contact sheet of.

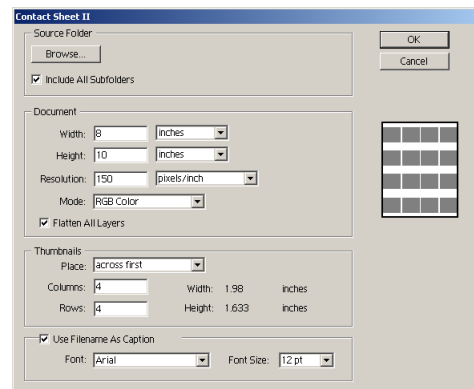


Figure 58

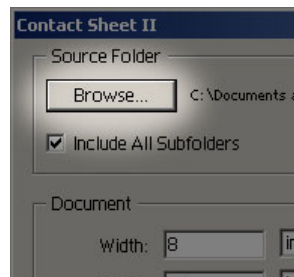


Figure 59

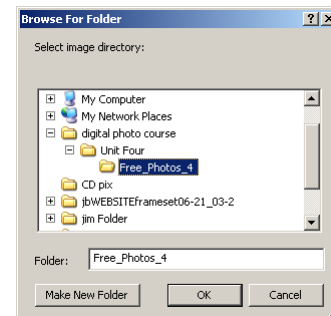


Figure 60

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For this exercise we will make a contact sheet of the Unit 4 Totally-Free images. Once you locate the folder, click **Choose**.

Configure the Document settings as shown.

Width: 8"

Height: 10"

Resolution: 150 ppi

Mode: RGB

Select the **Flatten Layers** option.

Configure the Thumbnail settings as shown.

Place: Across First

Column: 3

Rows: 5

We have chosen a 3" x 5" layout, which is perfect for the fifteen images you will find in this folder.

Choose the **Filename** as Caption option so that the name on the contact sheet will match the name of the digital file.

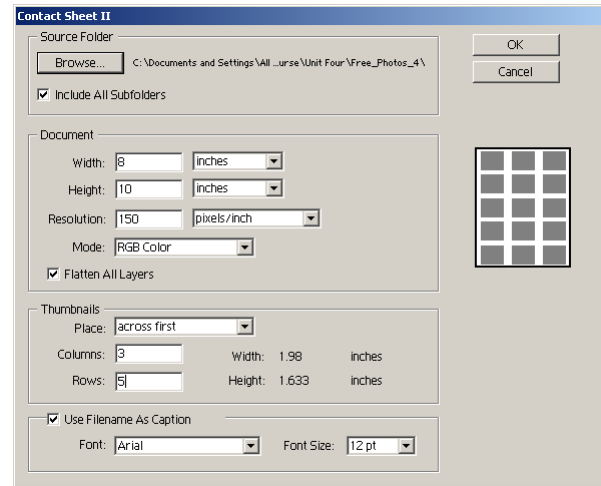


Figure 61

Finally, choose a Font and Font Size for the caption.

[SEE FIGURE 61]

Click **OK**.

Photoshop opens each image and automatically resizes it and places it on a new document page.

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Once the Contact Sheet has been created, print it as you would any other image. [SEE FIGURE 62]

Tip: Get Adobe Updates by going to the Help menu and choosing Updates. You can then choose whether or not you want to download any files or updates that can fix bugs or add to your creativity. You will have to be connected to the Internet when you do this, of course.

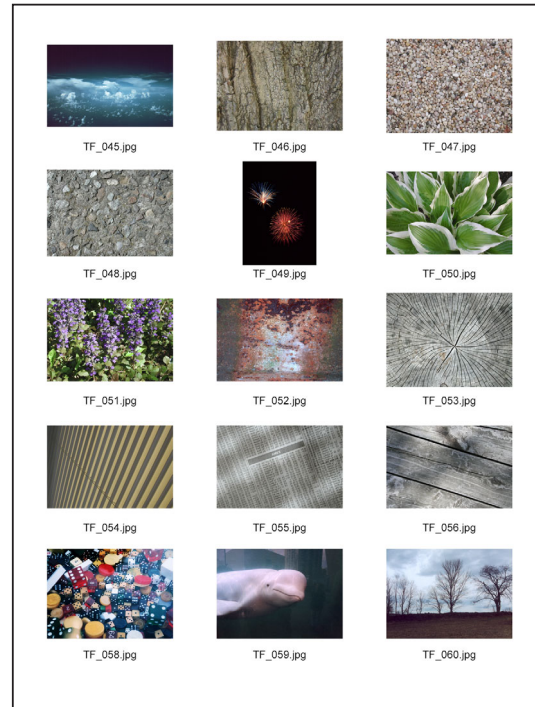


Figure 62

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EXERCISE 10: CREATE AN INSTANT GRAPHIC RENDITION USING FILTERS.

Photoshop Filters allow the digital photographer to become a digital artist. The possibilities are endless. One of our favorite filters is Find Edges. Find Edges converts a continuous-tone image, such as a photograph, into a line drawing. After you have applied the filter, you can modify it further by using other commands, like Levels, Hue/Saturation, Color Balance, and more.

Open the file named "ChryslerBldg.psd. It can be found in the Unit 5 Practice Image folder. [\[SEE FIGURE 63\]](#)

At first glance, this still-life photograph seems rather bland. We will change that by applying the Find Edges filter in conjunction with a Levels adjustment.

First, duplicate the Background Layer so that you can experiment freely.

Choose **Layer>Duplicate Layer**.

The Duplicate Layer dialog box appears.



Figure 63 "ChryslerBldg.psd"

© Jim Barbann

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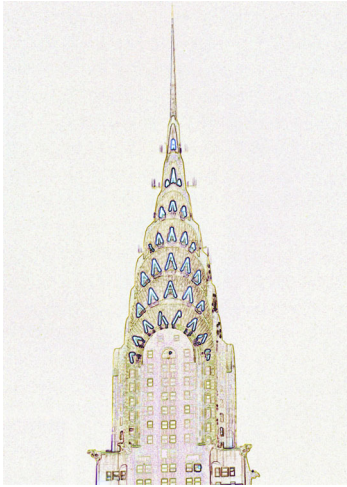


Figure 64 “ChryslerBldg.psd” after Find Edges filter is applied.

Name the layer if you wish. Click **OK**.

A duplicate background layer is created. We will first apply the filter.

Choose **Filter>Stylize>Find Edges**.

The image is instantly converted into a line drawing.

[SEE FIGURE 64]

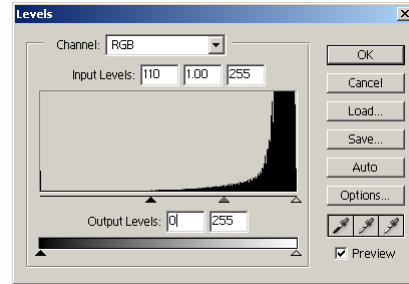


Figure 65

The filter has created an interesting image, but we can modify it further.

Choose **Layer>New Adjustment Layer>Levels**.

The New Layer dialog box appears. Name the new layer if you wish. Click **OK**.

The Levels Adjustment Layer dialog box appears. [SEE FIGURE 65]

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Click and drag the Shadow Input slider towards the center of the Histogram.

We've dragged ours to 110. Click **OK**.

A new Adjustment Layer appears in the Layer palette.

We can add strength to the lines by changing the Blending Mode of the Adjustment layer.

Single-click the Levels Adjustment layer to activate it, then choose Multiply from the Blending mode drop-down menu in the Layer palette. [SEE FIGURE 66]

Remember that you can modify an Adjustment Layer at any point by simply double-clicking the layer and re-adjust the Levels sliders until you have an effect you like.

[SEE FIGURE 67]

The artistic freedom the filters provide is remarkable. They can also save your neck if you blew the family photos at last year's holiday parties. Pictures that did not come out perfectly can be brought back to life through the use of Photoshop's filters. An overexposed Aunt Betty might just look better as a sepia-toned watercolor. And fuzzy Cousin Bob can become

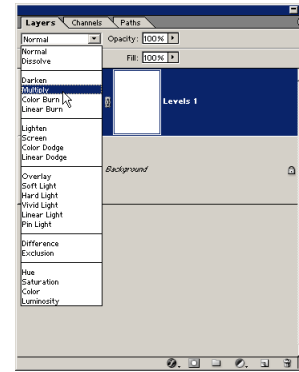


Figure 66

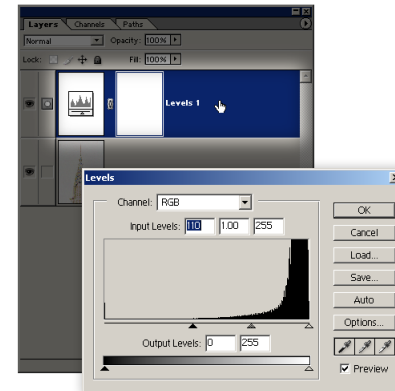


Figure 67

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an impressionist masterpiece with a run through the Stained Glass filter. Use your filters to turn flubs into art (just tell your family you're in your "Monet period").

Tip: Let's say you're working on an image and get a phone call, or want to call it quits for that session, yet you don't want to lose the creative flow you've established. One way to recall your mindset is to type yourself a note that you attach right to the image. All you need to do is click on the Notes (N) tool and then click anywhere inside the image frame. A digital sticky note will appear into which you can type any message you want. Then, when you open the image again your note will appear. Don't worry, because you can eliminate the note anytime, or when you start to work on the image again.

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EXERCISE 11: CREATE A SOFT BORDER AROUND YOUR IMAGE.

If you plan to frame your work on the wall or in an album, it can be fun to add your own border. A border separates the image from the background and helps to guide the viewer's eye. It also can be used to add graphic appeal to an image. While there are plenty of software programs designed to add "stock" borders, in this exercise we will make a simple one of our own.

Open the file named "Ornaments.psd." It can be found in the Unit 5 Practice Image folder. [SEE FIGURE 68]

We are going to add a soft white border and make this photo a vignette. A vignette is a picture that gradually fades into the background. It's a classic photographic look that will give this ornament image a nostalgic feel.

Before we start, make a duplicate of the image.

Choose **Image>Duplicate**.

The Duplicate dialog box appears.



Figure 68 "Ornaments.psd"

© Chuck DeLaney

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Name the duplicate if you wish. [SEE FIGURE 69]

Click **OK**.

A duplicate image appears on your desktop.

To avoid cropping any of the original image area, we'll need to increase the size of the canvas. We'll do that with the Canvas Size command.

Press the D key to reset Photoshop's Color Picker to foreground/ black and background/white. With the background color set to white, the new canvas will be white too.

Choose **Image>Canvas Size**.

The Canvas Size dialog box appears. [SEE FIGURE 70]

The current size of the canvas is 1200 pixels by 1800 pixels.

Enter a value of 1400 pixels for the width.

Enter a value of 2000 pixels for the height.

Click **OK**.



Figure 69

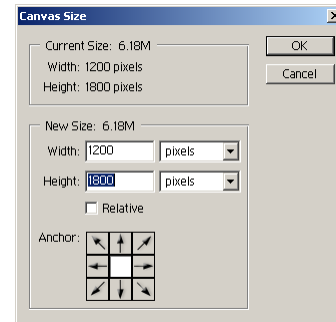


Figure 70

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By default the canvas size will be increased by 100 pixels evenly on all sides. The next step is to define the shape and position of the white frame.

Select the Elliptical Marquee tool. [SEE FIGURE 71]

Click and drag an oval marquee that's within the image area. [SEE FIGURE 72]

An active marquee appears. We can soften the edge of the frame using the Feather command.

Choose **Select>Feather**.

The Feather dialog box appears. Enter a value of 35. [SEE FIGURE 73]

Click **OK**. The selection is softened.

Note: You can use Quick Mask mode to see exactly how soft the selection is.

There is one small problem; currently the area inside the marquee is selected. We need the area outside to be selected. That's easy to fix.

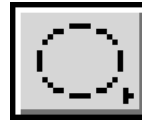


Figure 71



Figure 72

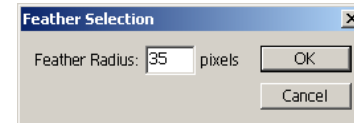


Figure 73

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Choose **Select>Inverse**. The selection is reversed.

[SEE FIGURE 74]

Press the Delete key to remove the background.

The pixels within the selected area are removed and the white background is revealed.

The frame is complete. [SEE FIGURE 75]

Try this technique on a favorite portrait. It's a great way to focus attention on your subject.

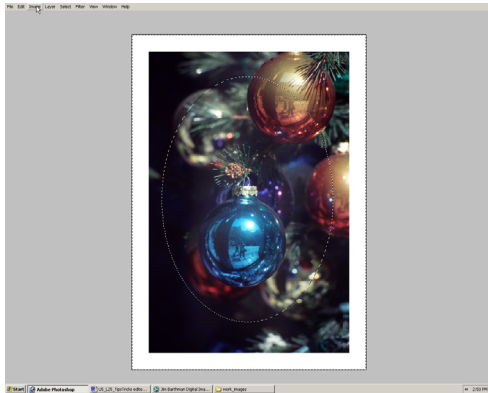


Figure 74



Figure 75

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EXERCISE 12: A SIMPLE TOUCH.

As we mentioned at the beginning of this Lesson, Photoshop is so complex and "deep" you can get tangled up in trying to do too much to an image. We do encourage experimentation, and it is always fun to try to correct or create an image using various paths. But the truth is most photographs do not need as much help as you might think. If you do find that you have to do too much to get an image right, you might want to go back and deal with problems you are creating when you capture the image—either in exposure or scanning techniques. Yes, Photoshop can do wonders, but why waste all your time doing corrective work when there is so much creative work to explore? It is a good to know that Photoshop now stands behind every image you make, and that you can overcome flaws in the image with ease. But don't allow that ease to make you a lazy photographer or to practice poor scanning techniques. Get it right in the camera or scanner the first time, if you can.

With that in mind, we close this section with the simplest of techniques: lightening a slightly underexposed image. Photos that are dark, or perhaps just too light, might have been marginal and perhaps even tossed in the past. But with Photoshop, corrective techniques are so easy you might be able to salvage a favorite image that somehow was just off the exposure mark.



Figure 76 "Tree.psd"

© George Schaub

Open the file named "Tree.psd." It can be found in the Unit 5 Practice Image folder. [SEE FIGURE 76]

This photo was made with a digital SLR using the exposure compensation feature (-1.5 EV). It looked good on the Preview screen in the camera, viewed in bright sunlight, but when it hit the computer screen it was just a bit too dark.

Here's one way to easily salvage the image. First, duplicate the Background Layer.

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Unit Five Lesson Twenty Five

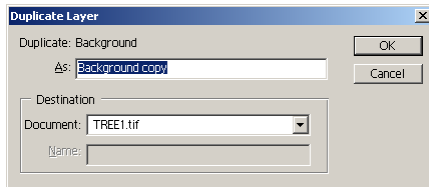


Figure 77

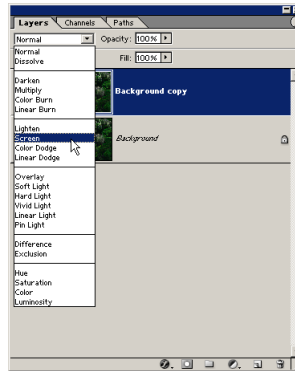


Figure 78



Figure 79

Choose **Layer>Duplicate Layer**. The Duplicate Layer dialog box appears. [SEE FIGURE 77]

Click **OK**.

A duplicate background layer is created. In previous exercises, we have been duplicating the background layer so that we can experiment without harming the original image. In this exercise we will combine the two layers with Blending modes and create a lighter image.

With the new layer active, click on the Blending mode pull-down menu and choose Screen. [SEE FIGURE 78]

The image is lightened instantly. [SEE FIGURE 79]

No other adjustments need to be made; it's a one-click correction. Next picture!

Tip: You can use Blending modes to affect the original rendition of your New Adjustment Layer. The three that are used most often are Multiply (to make a picture darker without affecting the contrast), Screen (to make a picture lighter without changing the contrast), and Overlay (to increase contrast). These can be one-stop quick fixes that might be all you need to do to get the image look you desire.

Photoshop 11: Tricks and Shortcuts

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