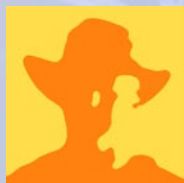


NEW! from the Electric Artist!

25 ESSENTIAL Photoshop MOVES



Electric Artist

GARY CRILLEY





25 **ESSENTIAL** **Photoshop** **MOVES**



Gary Crilley



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25 Essential Photoshop Moves

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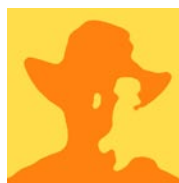
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Electric Artist

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25 *ESSENTIAL* PHOTOSHOP MOVES

INTRODUCTION

This book won't teach you how to use Photoshop. It's not a manual designed to give you a tool-by-tool introduction to the most popular image editing program on the planet. Nor will it come close to showing you ALL there is to know about Photoshop – or even go halfway to turning you into a Photoshop guru.

But it will give you a large helping of the most important, most helpful, and just plain most interesting skills, techniques, tools and tips that a Photoshop user should possess.

Having been a Photoshop user since the days when 'layers' were no more than a pipedream and the Internet was a conspiracy theorist's rumor, I can give you my wholehearted assurance that the information in this book stems directly from day-to-day usage of this valuable tool. These are the things I do every day in my numerous jobs, and do so without a thought as to how I do them. Graphic design, web design, illustration, production and prepress, all at the sharp end of digital graphics.

In fact, these are the skills and tools and techniques that I once thought everybody knew. It wasn't until I began teaching that I learnt that some Photoshop 'professionals' were battling through their working lives without knowing many of what I considered to be the *basics*.



THE ‘ASSISTANT’

If I was to one day break both my arms in a skateboarding ‘incident’, I’d need to hire an assistant to do my work for me. If this assistant, whom I’ll call ‘Jeff’, came to me described as ‘knowing Photoshop’, there are certain tasks that I’d expect him to be able to complete without instruction from me.

I might, for example, ask him to ‘clean up that sky’. Or ‘put a shadow on that dog’. If Jeff indeed *knew* Photoshop, these tasks would be simple for him and I wouldn’t expect to have to explain to him how to do them.

But it’s my experience that even among regular users there are some basic tasks that have either never been taught, or have never arisen in their job to date. If I gave this book to a class of twenty average Photoshop users and asked them how many of these ‘MOVES’ they already know, I’d expect most would pick out between 15 and 20 of them. These MOVES would be the ones they already knew. But the five to ten that they don’t know won’t be the same MOVES for all of them. In fact, from my experience and by the law of averages, every MOVE will be known by at least one person, yet no one will know them all.

These are day-to-day MOVES, including things like making a dull sky blue and sorting out scanned text. Or using a handy tool that saves hours of work.

PREPRESS

A lot of this knowledge is prepress and not design or illustration. I make no apologies for this; in my twenty-plus years as a designer I have unfortunately had to perform far too much prepress. Not all design is ‘start-from-scratch’ logo development or glossy ad campaigns



for billion dollar multinationals. Sometimes the weight of your brochure output depends upon a single photograph supplied by the client – and it's crap. Or the only logo that they can supply is a faded business card.

Many of these MOVES, however, are simple productivity tools. Things to make your job progress a little faster. Some save seconds, others hours. And of course we have a few MOVES that highlight a little-utilized tool or feature of Photoshop. The kind of thing that makes you go *'Oooh, I didn't know you could do that!'*

CHESSE

Someone once asked me to 'teach them Photoshop', and added "how long do you think it will take?"

I thought about it for a bit, and came up with the chess analogy. I can teach you to play chess in half an hour, but it will take you a lifetime to master it. The same goes with Photoshop – except that the initial 'teaching' stage will take a lot longer than half an hour.

The point here is that NOBODY can learn all of it. There are so-called experts who have used Photoshop for decades and who know more tricks than you and I put together.

But even they don't know it all.

Back in the mid-nineties I was at a graphics seminar and was lucky enough to speak to a well known Photoshop guru (who shall remain nameless). We talked of a few things and in general conversation I let slip a technique that I regularly used to get around a tricky problem. To my shock (and eternal pleasure) this 'guru' was keen to know more, as he'd never thought of doing it that way.



I guess it's like the 13-year-old prodigy blind-siding the world chess champion with a brand new move that will ultimately be named after her.

Once you grasp the concept that there will always be stuff in the program that you don't know – names in the drop-down menus that you never click – you're on your way to utilizing this amazing tool to its best potential.

Just don't sweat the small stuff.

BIG SOFTWARE

Adobe's Photoshop was initially created to do exactly what it says; shop photos. It's tools were few, but simulated those used in a darkroom to enhance or alter photographs. Dodge, Burn, Sponge and Airbrush tools teamed up with color correction scales and histograms to provide the budding photographer with all the enhancements he or she might need to refine their scanned photographs for print.

And that was about it.

To be honest, in the initial stages of my career I preferred a program from Aldus (creators of Pagemaker and Freehand) called Photostyler. One handy tool that this product had that was superior to Photoshop was the ability to purge your RAM and free it up for more processing – something that proved vital when only working with 4 megabytes!

It proved so vital, in fact, that when Adobe acquired Aldus, and Photostyler was absorbed into Photoshop, this feature was one of the tools that was retained.

That's the nature of Photoshop. And why it's so good (not to mention complex). The developers listen to the



end-users, and they also watch the market. If artists and designers are purchasing another product rather than theirs, they see what it is about that product that is attracting the buyers and develop their own version. Or buy the company.

The Adobe team will also listen to complaints or suggestions and attempt to incorporate them into the next version. In a way it's almost like open-source software; designed by the users to fulfill their every requirement.

But the end result of this development is that Photoshop is BIG. No longer the photographer's enhancement tool, it has become an illustrator's brush, a web graphics factory, an animator's tool and an essential adjunct to every person or business involved in every computer graphics enterprise there is.

I haven't counted them up but I suspect there are in excess of several thousand tools, adjustments, tweaks and modifications lurking somewhere within the latest 500mb installation.

I also suspect that the number of people on the planet who know them ALL either work for Adobe or are some kind of savant.

THE TEACHER LEARNS

In the course of my teaching career I have regularly found myself in front of a class full of professionals who use Photoshop every day. In this situation, it's common that when I introduce a technique or a 'trick' half the class will nod sagely, thus letting me know that I wasn't showing them anything new.

But with each new piece of information that I imparted (often preceded by "you probably know this one" to



Photoshop in Creative Suite 3 (CS3) is effectively Photoshop 10, and comes in two versions. I use the Photoshop Extended version, but I'm sure there's nothing in this book that's not available in the Standard version.

protect myself from embarrassment), there will always be at least one 'Oooh' from the audience. More often than not a third of the class would write something in their notes or ask for clarification of some minor point – good indicators that they were seeing something new.

Even the most basic of techniques would elicit a reaction from someone!

However that's not all that would happen. It's just as likely that during the course of the seminar one of my 'students' would show me something that I had never seen before myself. Then it would be me writing something down.

Photoshop users come from all quarters, and many are experts – in their fields. A web graphics designer knows a lot about making web graphics, but probably not a lot about photographic enhancements. Whereas a photographer will know more. And a prepress expert will know other tools that the first two have never heard of.

THE AVERAGE USER

Which brings us to you. And me. The average user will use some of the grand total of skills available, but they will lean towards what it is that they do most.

A desktop publisher will need to know about fixing the substandard photographs that are sent in to the publication from contributors. A printer will need to know how to remove some of the excess color from an image so that the ink limits aren't exceeded. And a web designer will want to be able to create specifically sized graphics with pixel accuracy.

But all of these are BASIC skills, and all three of the above users would do well to know what it is that the others deal with on a day-to-day basis.



I estimate that the ‘basic’ skills, knowledge, techniques and tricks required by the average Photoshop user amount to around 200. That’s significantly down on the several thousand available. But it’s still a lot to learn.

I have selected 25 for this book, as well as a few small snippets of information that will aid your production speed and maybe clear up a few mysteries that have been bugging you.

WHICH VERSION?

I am currently up-to-date and have the latest Photoshop version – CS3, or Creative Suite 3. But not everybody is so quick to upgrade, and why bother when the Photoshop of a decade ago was still a fabulous tool?

To that end the tools, techniques, tips and tokens in this book are almost all relevant to versions dating back to last century. Because I am in the latest, however, the location of some of the assets may have changed.

Be assured that while most of the basic keyboard shortcuts, palettes and menu locations remain unchanged through the mists of time, those that have migrated haven’t gone far.

Use your HELP. For example if I say to use the SNAP under the VIEW menu, and your version is missing its SNAP, search for SNAP in the program’s HELP. My memory isn’t so astounding that I can recall every shift and alteration over the ten versions of Photoshop with which I have had a relationship.

The easiest way to contact me is through my website www.theelectricartist.com, or you can visit my blog at [wordpress/theelectricartist.com](http://wordpress.theelectricartist.com)



WHICH PLATFORM?

I am writing this book on both a Toshiba laptop running Windows Vista and an older desktop running Windows XP Professional. These just happen to be the computers most convenient to me. I don't currently have access to a Macintosh computer capable of running CS3.

I have, however, used both Apple Macs and PCs over the years, and although once-upon-a-time Photoshop ran faster on a Mac than an equivalent PC (fact, not opinion – check out RISC chips vs CISC chips), the latest Macs use Intel chips and that means there is no speed advantage.

In fact, there is no difference whatsoever between the two platforms – apart from the swapping of the COMMAND key for the CONTROL key in most shortcuts. That can be confusing if you're swapping back and forth like I used to do – the CTRL key is pressed with the little finger or one of the middle fingers, while the CMMD key is generally controlled by the thumb.

Other than that the Photoshop you use on a Mac is identical to the Photoshop you use on a PC, and the files are interchangeable too. The only other difference is (and remains) fonts.

If you have text layers intact and want to open a .PSD file created in one platform on the other, you will probably get font messages and may have to choose an alternative typeface.

HOW THE BOOK IS ORDERED

Quite simply it's not. It's a small book and the information isn't overwhelming, so it should be read quickly. The order is therefore random, with no structure or chronological or significance-based preference.



I have, however, generally introduced tools in their Move of first use, and when the same tool is used in later Moves, I've foregone the introduction,

Just read it. When you learn something, try it. When you like it, learn it. When you learn it, use it.

Then contact me with your thoughts.



MOVE 1: RULERS, GUIDELINES AND UNITS

I once caught a student using a ruler held up against the screen to work out where to put a center line on a Photoshop image file. When I showed him the page ruler and the units of measurement he was floored. It was such a basic piece of knowledge that I had thought everyone knew it.

Click on the ruler and DRAG down or to the right to produce a guideline that elements in the image will SNAP to.

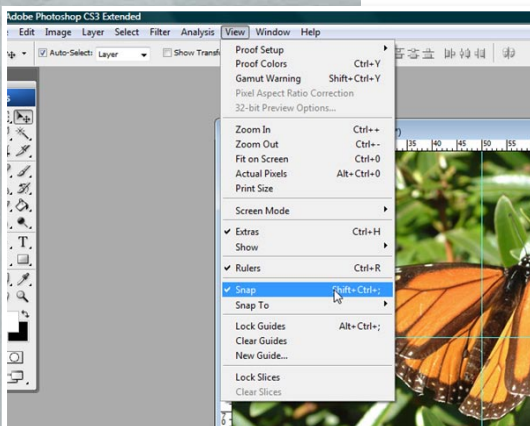
Double-Click on the ruler to bring up the units of measurement box, or RIGHT/OPTION-CLICK for the units only. Most common will be distance measurements for print files (inches or millimeters) and pixels for web graphics.

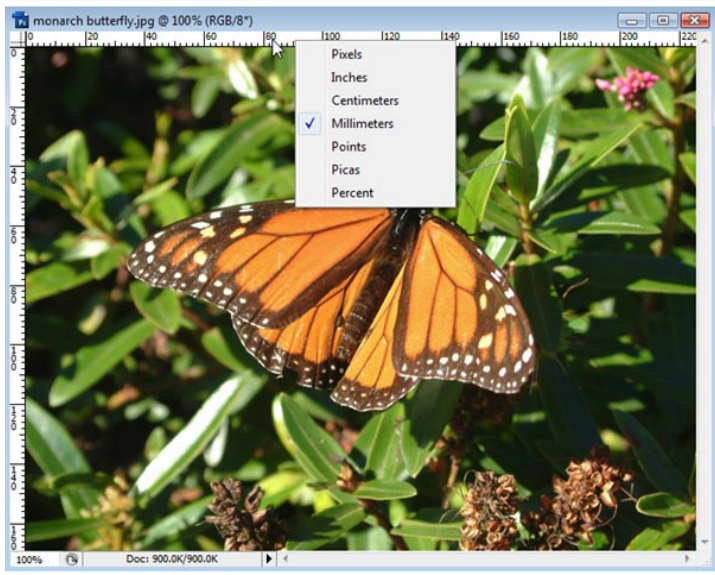
But a very handy measurement is PERCENTAGE. This enables you to place a guideline at the 50% point, for example, on both axes, giving you the center of the page. Or to place guidelines at the thirds or quarters in order to divide the page evenly.

SNAP under the VIEW menu is the one-command-fits-all setting for causing elements to line up with guidelines, page edges or even layer edges. Be aware also that SNAP also allows the geographic center of a layer to line up – say with the center of the page.

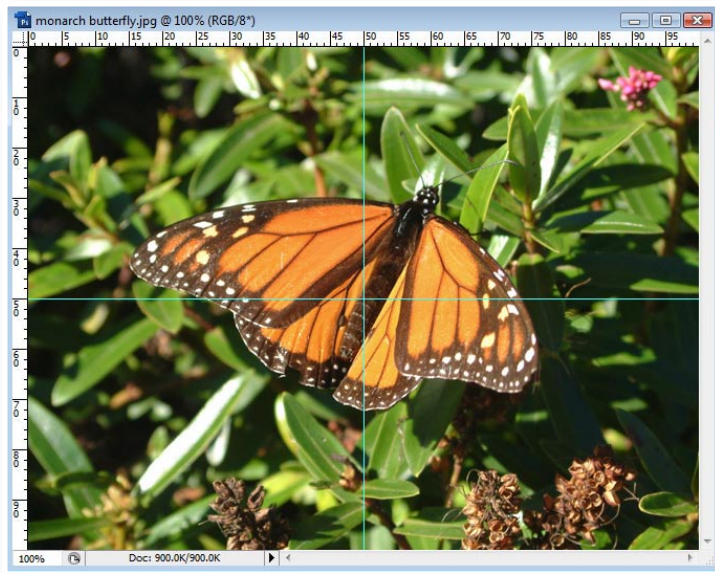
The SNAP TO command below it will allow you to turn on or off individual elements of the SNAP command.

<<Show Rulers>> is
Ctrl/Cmmd-R





RIGHT or OPTION-CLICK on the ruler to bring up the units of measurement.



Using the PERCENTAGE option it's easy to find the center of the image and to position elements using the SNAP command.



MOVE 2: GRADIENT MAP

DUOTONES can be found under IMAGE/MODE, but only when the image is grayscale

A popular effect in printing is the creation of DUOTONES or TRITONES, which is when two or three different colored inks are used to create a photograph.

But this effect only works when SPOT COLORS are used for the print job. If the document calls for CMYK (Four Color or Process Color) inks, then the additional spot colors will either add considerably to the price of printing, or they cannot be used.

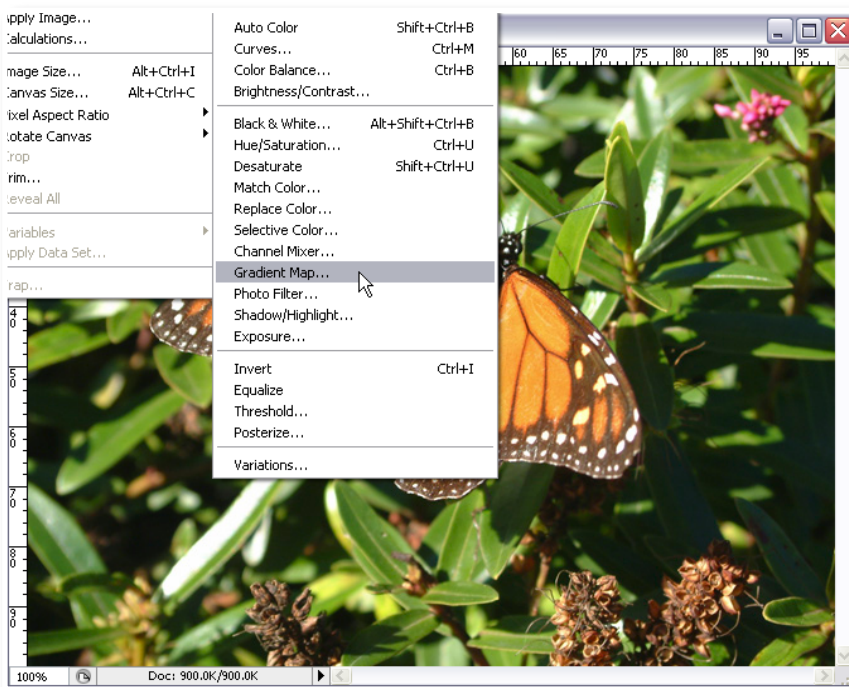
An oft-neglected tool in Photoshop is the GRADIENT MAP, which renders a photograph into a kind of Duotone clone using two colors chosen by the user.

The Gradient Map (IMAGES/ADJUSTMENTS/GRADIENT MAP) can also be used to simulate sepia or alter the hue of a particular graphic.

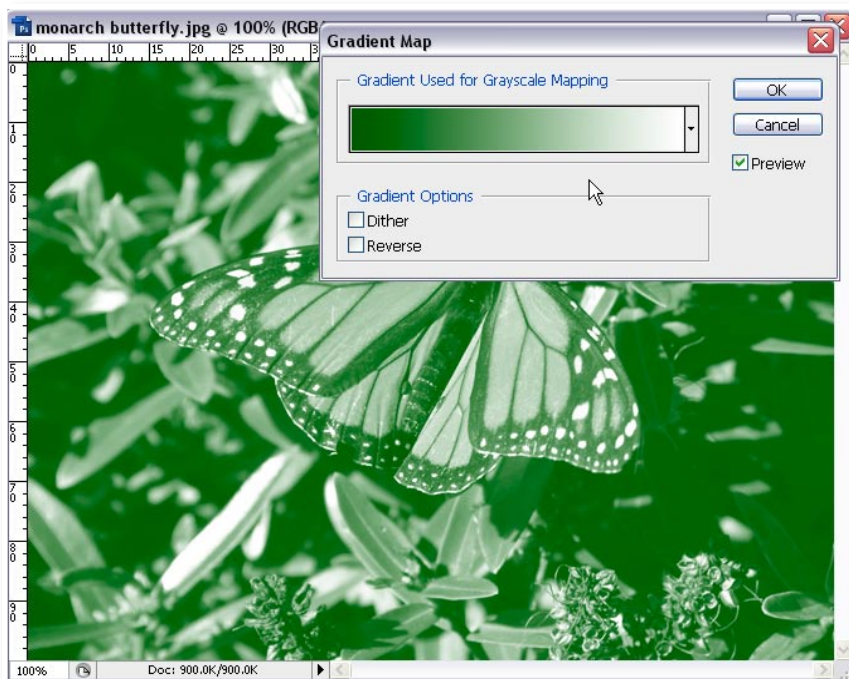
This is something that should be experimented with. Have a play and see what you can come up with.



We start with a color image of a monarch butterfly.



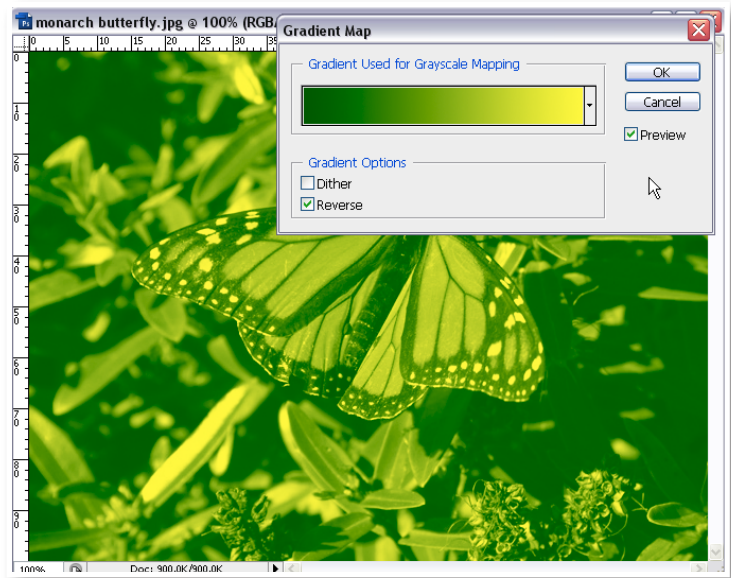
GRADIENT MAP is under IMAGE/ADJUSTMENTS.



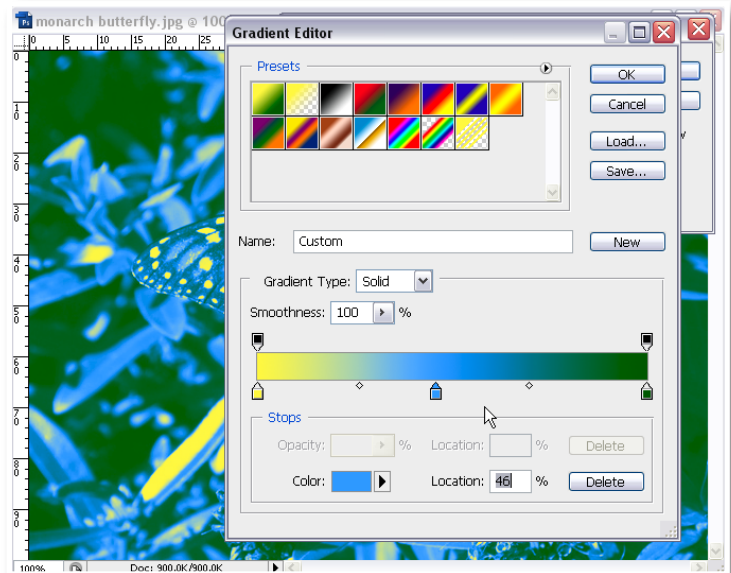
With GREEN and WHITE as the FOREGROUND and BACKGROUND colors, we get a green MONOTONE.

Any two colors can be used to create a GRADIENT MAP, but it works best if they are not only contrasting hues, but also if one is light and one is dark.





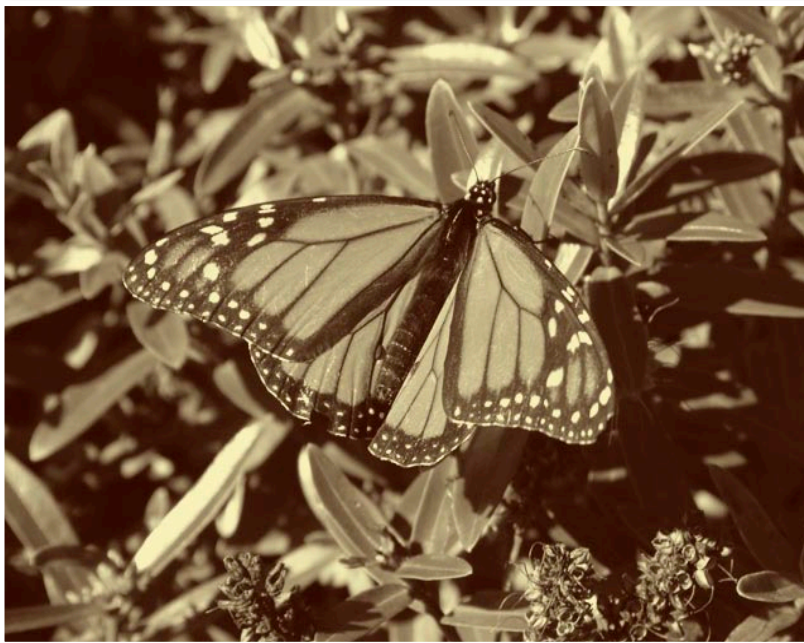
By choosing GREEN and YELLOW we can see a distinctive color to the image emerge.



And by customizing the GRADIENT for the image, there's no end to the special effects we can come up with.



Of course you might choose different colors, but these ones were selected to show the potential effects of the tool. Below is a sepia butterfly.



Move 3: WEB PHOTO GALLERY

A little used feature of Photoshop is its ability to create an entire linked website for images, including navigation, thumbnails and full-sized images. Later versions even include Flash components.

Found under FILE/AUTOMATE/WEB PHOTO GALLERY this little applet is amazing. Like with a lot of these tools I have discovered people creating galleries of images or product thumbnails the long way, when Photoshop can save them heaps of time.

To give you some idea of what we're talking about here, I once created a catalogue and gallery setup for a website using WEB PHOTO GALLERY and calculated the time saved. To do this conventionally, resizing and optimizing all the graphics, creating thumbnails, setting up the web pages and navigation, I estimated that the job would have taken me 5 to 6 hours. With Photoshop it was about ten clicks of the mouse and three minutes of processing time!

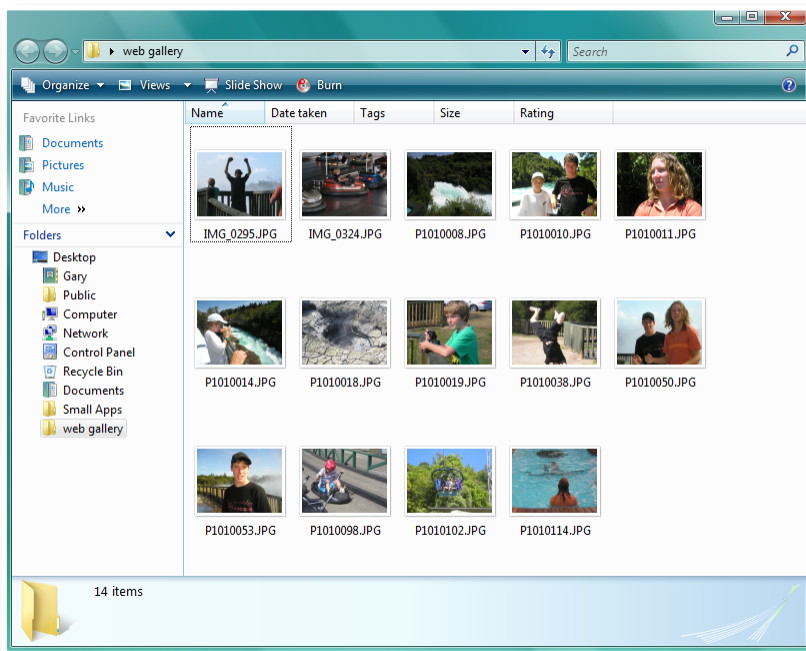
Wow.

Once again this tool is best learned by experimentation. Of course, if the finished result is not exactly what you want, and you know HTML, you can tweak the code in Dreamweaver or another HTML editor. You can even alter the CSS (Cascading Style Sheets) and completely re-design the pages.

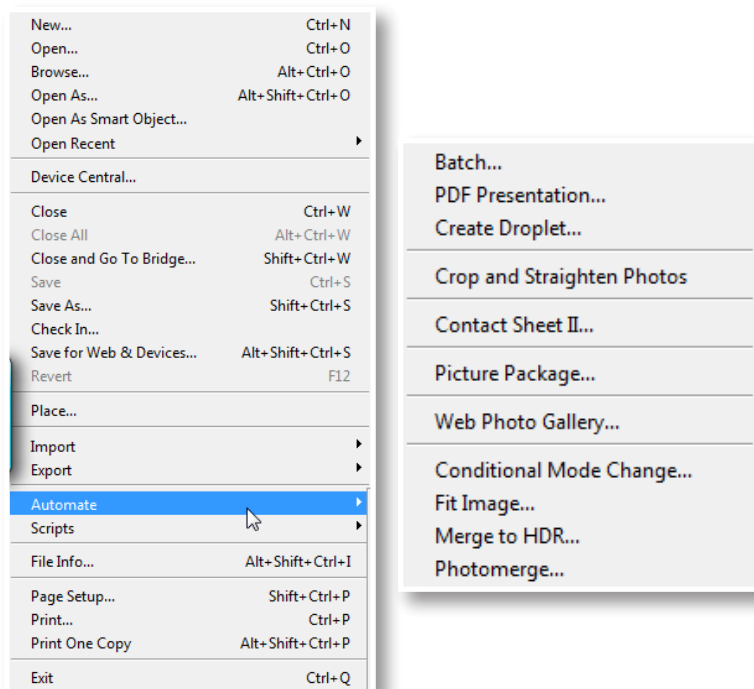
Check out the other brilliant tools under the AUTOMATE command.

BATCH processing and DROPLETS are invaluable once you learn to use them, and CONTACT SHEET is something I don't know if I could live without.





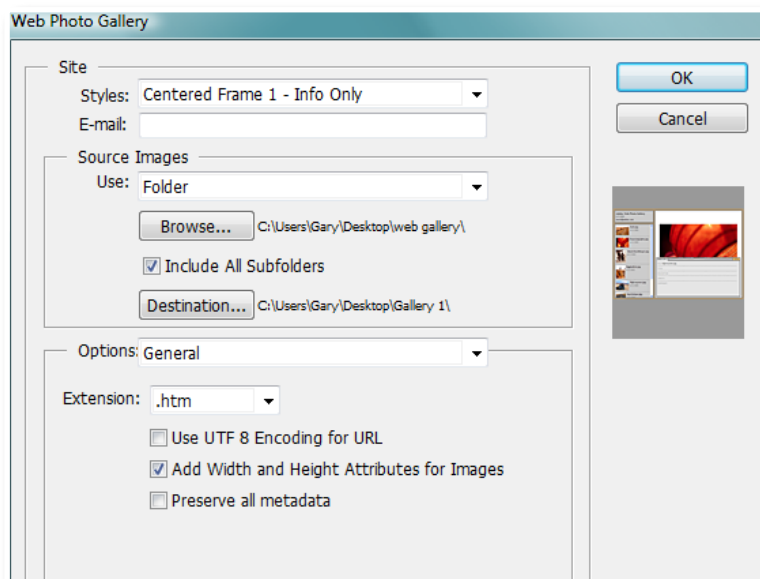
Here's a folder of holiday snaps that I want to put on a website. They're varying sizes and can be any shape or file type that Photoshop can open.



FILE/AUTOMATE/WEB PHOTO GALLERY



The processing time will depend on the size of the original photos and your computer's speed



Specify a folder of images to process and specify a destination. Then choose your options. It pays to experiment as there are many options, but the thumbnails are small, so it's a little pot luck to see what you get.

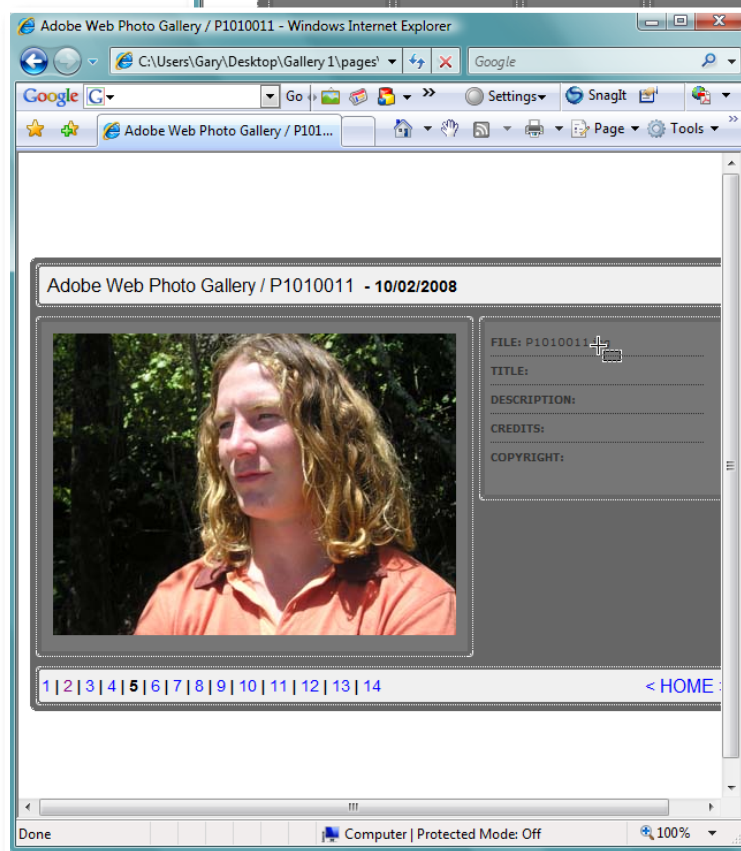
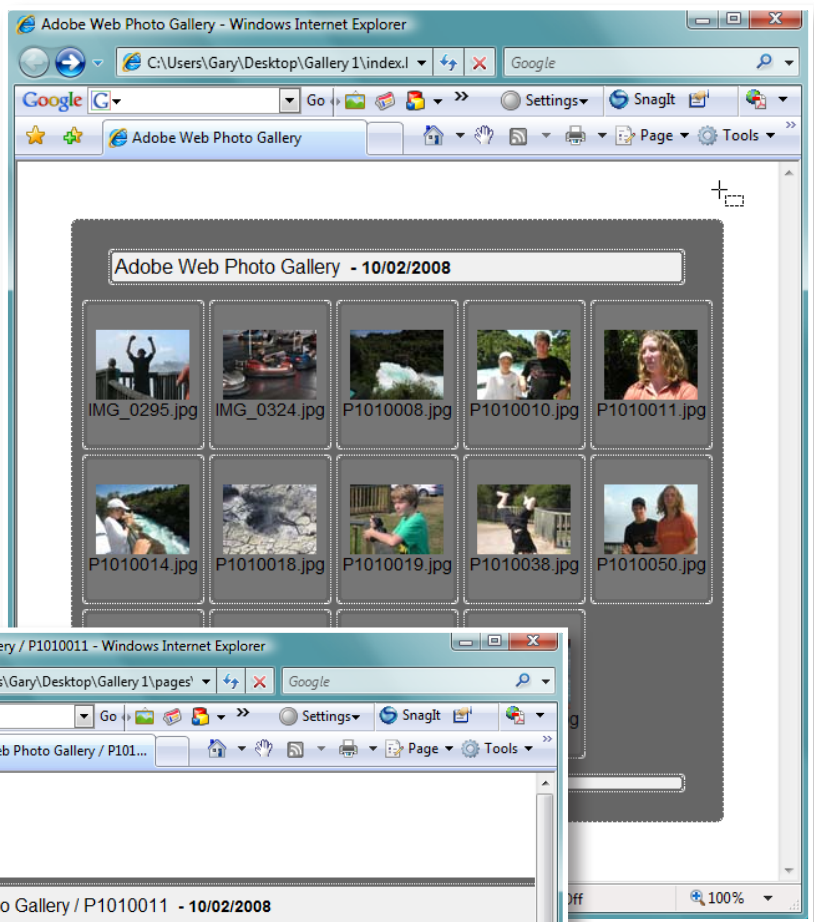


Here's the result of my first attempt. Thumbnails down the side and larger images in the main window.

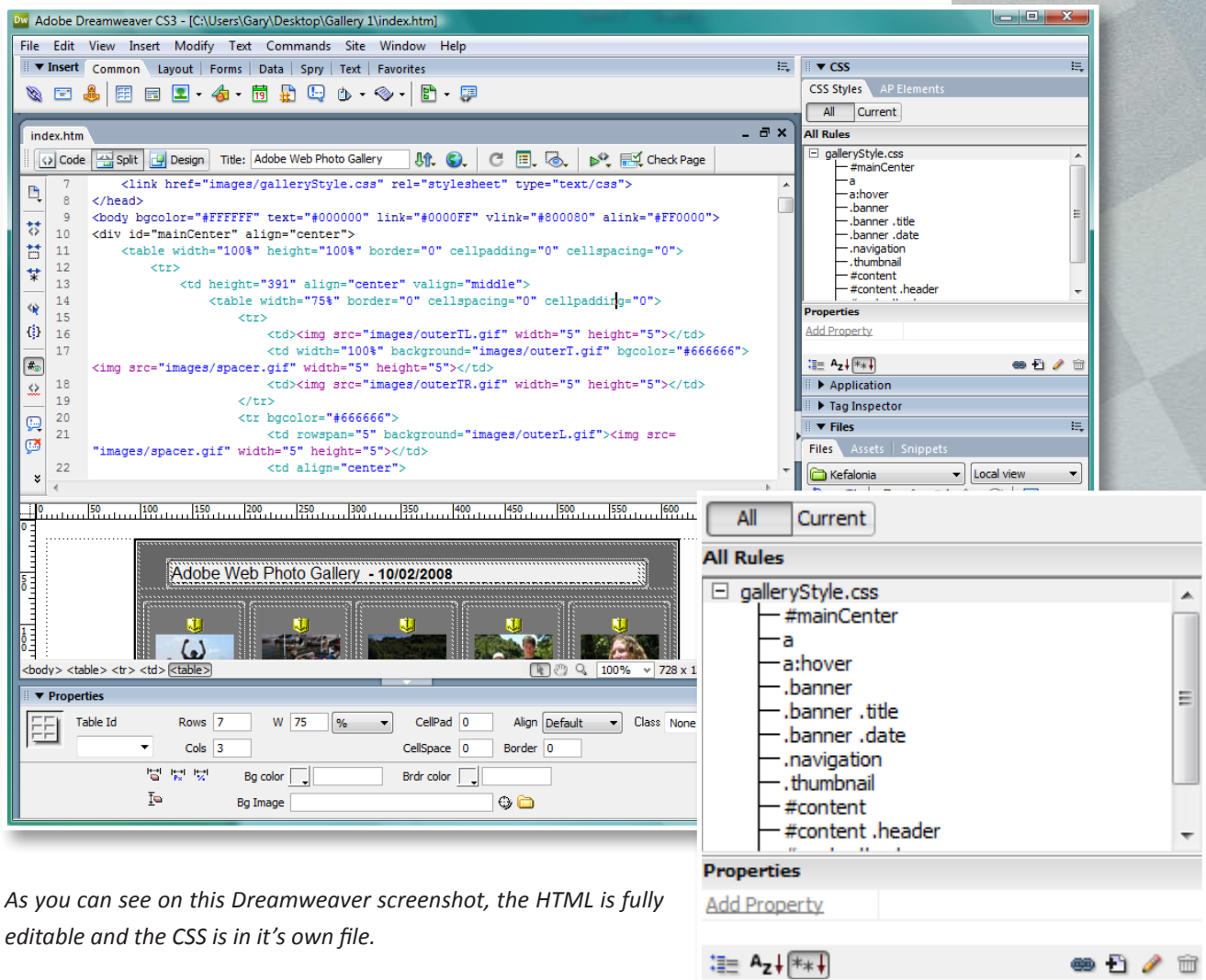


Here's another one, this time with Flash transitions from one image to the next and an option for a slideshow.





This option shows thumbnails only, but a click on the thumbnail brings up a new page.



As you can see on this Dreamweaver screenshot, the HTML is fully editable and the CSS is in it's own file.



MOVE 4:

SIMPLE ACTIONS AND CUSTOMIZABLE KEYS

ACTIONS have been around forever and I think it's fair to say that most regular users know of their existence, if not what they do. But few users ever actually raise the courage to make their own.

Yet ACTIONS are as easy as... ACTIONS.

Setting up an Action doesn't have to be a complicated process. Some people think that Actions can only be used for long, arduous functions, and of course they can be. But simple Actions are cool too.

Back in the days before customizable keyboard shortcuts, I used to assign an Action to F7 that simply rotated an image 90 degrees. I dealt with a lot of scans back then and they weren't always right-way-up, so a press of the F7 key rotated the image 90 degrees. Two presses made 180 degrees and three presses was the equivalent of rotating in the reverse direction – but was far simpler than assigning another Action.

Now I can customize the keyboard without having to record an Action. But that doesn't spoil all my fun.

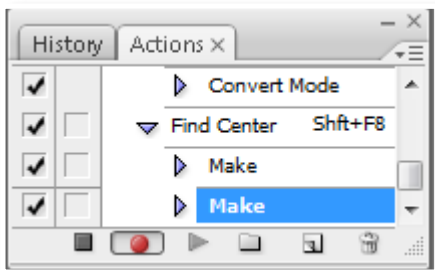
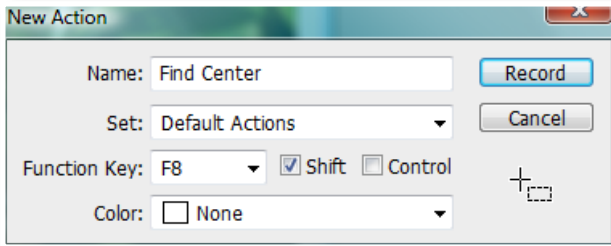
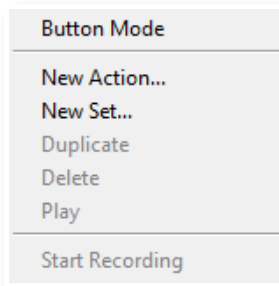
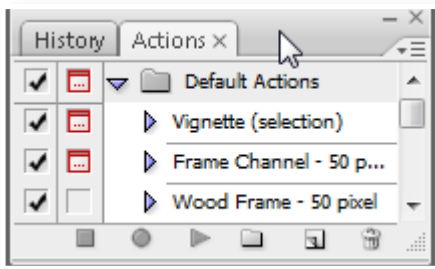
Here's an action that works really well.

Before you begin, SHOW RULERS (CTRL/CMMD-R) and change the measurements to PERCENT.

On the ACTIONS Palette (now called Panels in CS3), press RECORD.

If you save your ACTIONS in a specific folder, you can easily back them up, or move them from computer to computer. When you upgrade or reinstall Photoshop, the ACTIONS should import directly.





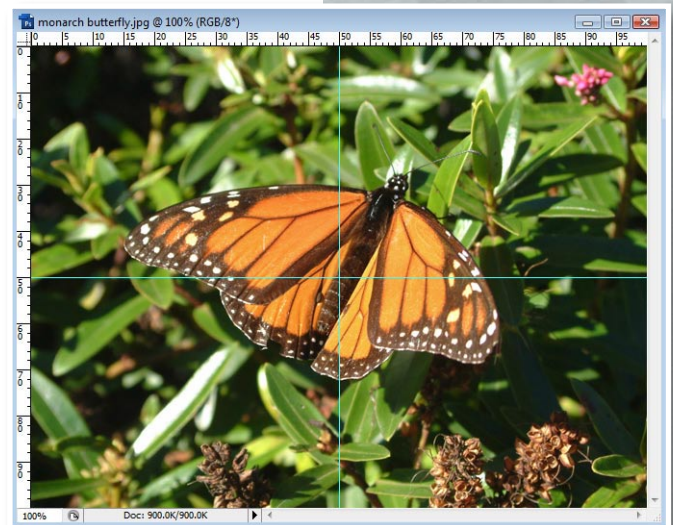
The controls at the bottom of the ACTIONS palette control your RECORDING. The red circle means you are recording KEYSTROKES and other commands. Just press the Gray square to STOP recording.

Start by dragging a guideline off the left hand ruler to the 50 Percent mark and then drag another one down from the top ruler to 50%.

Press STOP. Assign the Action a key, such as CTRL/CMMD or SHIFT F8 (just a suggestion) and call it FIND CENTER.

Now whenever you press SHIFT F8 (or whatever) two guidelines appear and give you the dead center of the image, no matter the size or shape of the file, or what the ruler increments are set to.

Easy. And handy.



MOVE 5:

CANVAS SIZE TO ADD BLEED TO DOCUMENT

As a print designer I'm forever creating background images or illustrations for set page sizes, and invariably these pages require bleed.

One way to do it is to create a new page by calculating the page size plus 6mm (3mm each side) added to the dimensions. Then you have to zoom in and drag bleed guidelines 3mm in from each of the four sides. That should give an indication of the final trimmed page, while allowing the illustration or montage to 'bleed off' the edges of the page.

But there's a much quicker way to do this. Especially since Photoshop introduced standard page sizes in the NEW dialogue box.

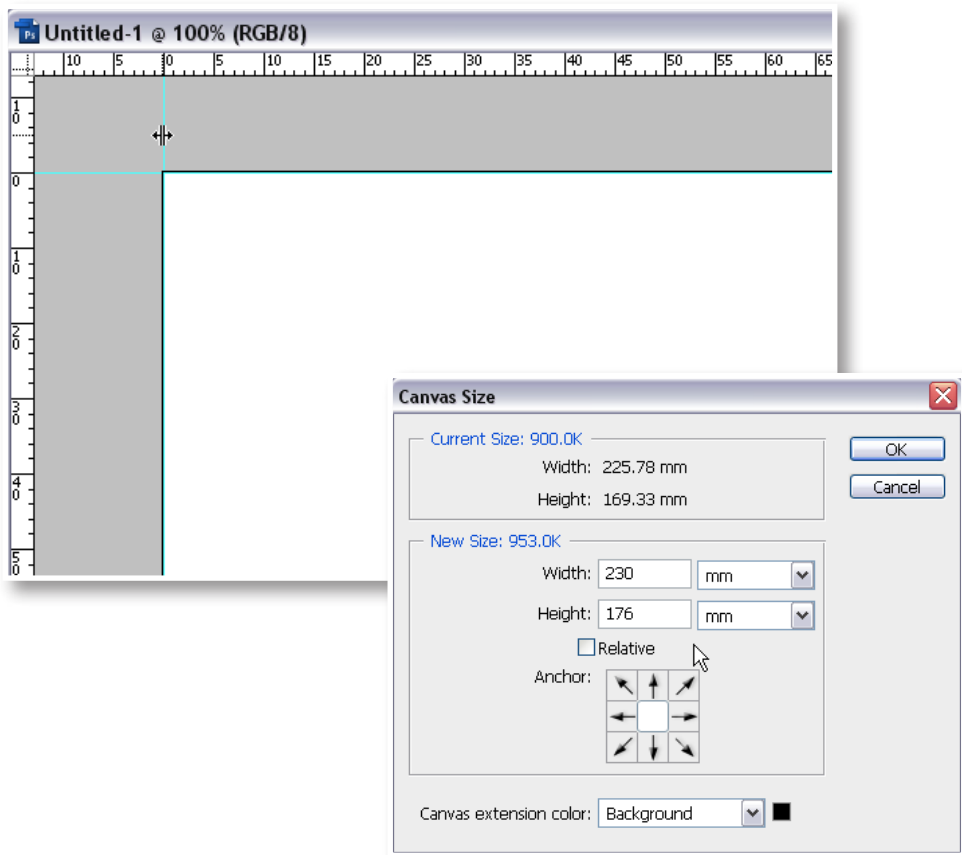
Let's say we're going to create an A4 page with 3mm bleed. Start with FILE/NEW and choose A4 as the page size (at the appropriate resolution and color space). Next (ensuring that SNAP is on) zoom out so that the page is smaller than the window and drag guidelines to the page edges. This should be a snap (pun intended).

Now open up IMAGE/CANVAS SIZE, set the background to white and alter the page size by adding 6mm to each of the two measurements.

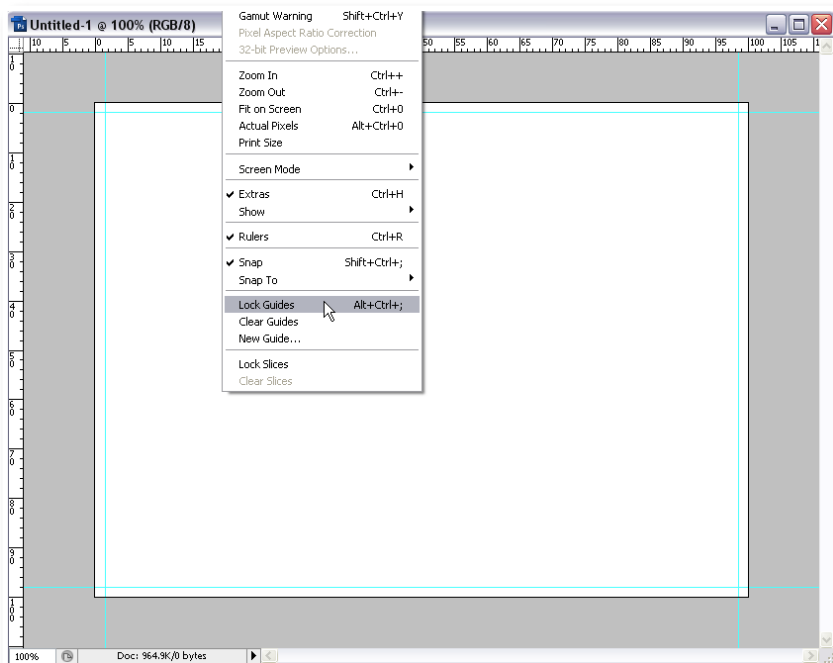
Presto. The guidelines remain at the A4 page size but the page grows to include bleed. It's not much, but it's easier than the other way and you don't need to know the dimensions of the page to begin with.

Obviously you can use this technique for any paper size and it will become second nature after a few uses.





A very quick way to increase the CANVAS size of a document is to drag a layer half off the edge of the page and go to EDIT/REVEAL ALL. The document will increase in size to fit the layer that extends off the edge.



MOVE 6:

QUICK MASK IS MORE THAN BRUSHES

Whenever I have taught Photoshop to newcomers I have always kept the QUICK MASK till last when demonstrating selection techniques. The reason for this was that if I showed this tool first, no one would be listening when I showed them the MAGIC WAND or the COLOR SELECT or any of the other techniques for selection.

The QUICK MASK is THAT good.

Being able to brush on a mask and zoom in or out and change the brush size is an incredibly handy way in which to make a complex selection.

But many people forget that the QUICK MASK is just another CHANNEL. In addition to brushes, the QUICK MASK can be filled with a Gradient, it can be blurred or sharpened, and you can even use shaped brushes on it. If there is transparency or anti-aliasing (see sidebar) you can contract or expand it using the LEVELS command.

How good is that?

Yet no matter how many people use the QUICK MASK, I have discovered very few know you are able to change its color. Yes, that's right. If you're attempting to pick out green leaves on a green background, a green mask isn't appropriate is it? So change it to purple. Or when dealing with human skin, change it to bilious green. And play with the opacity too.

I will note here that I rarely paint on an entire mask. There are too many other ways in which to make large

QUICK MASK is one of those tools that was available in rival image editing programs (such as PICTURE PUBLISHER) before it was added to Photoshop, and for me it was one of the reasons to keep those alternatives around.



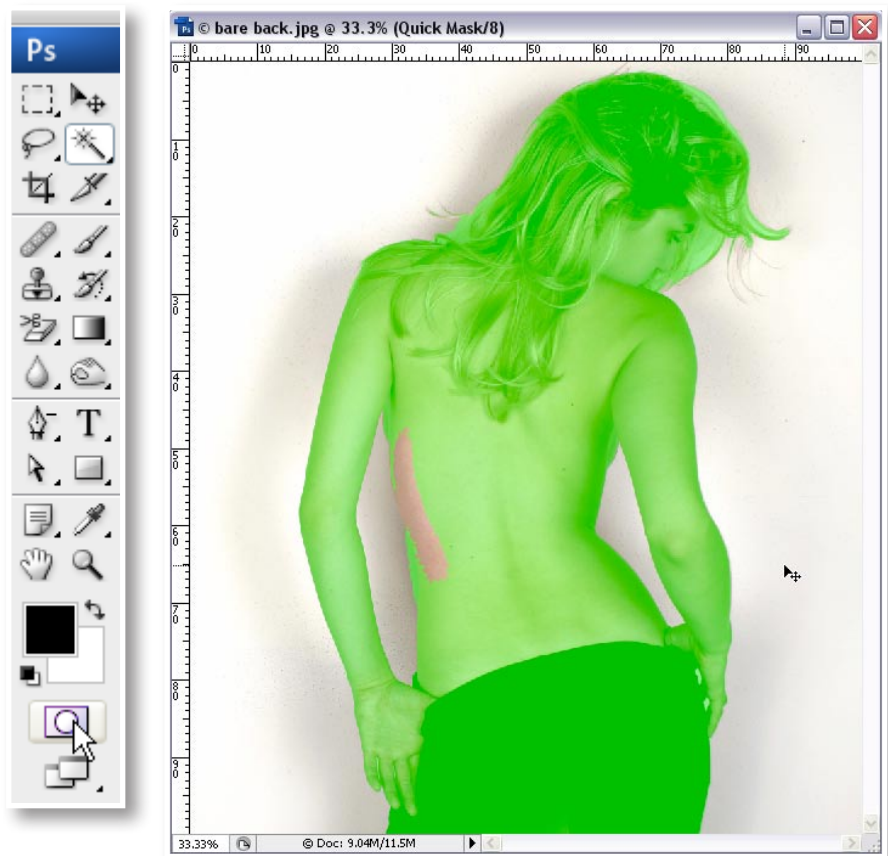
selections, including but not limited to Photoshop's EXTRACT command. The QUICK MASK is more a tool for fine tuning, for cleaning up and finishing off the selection.



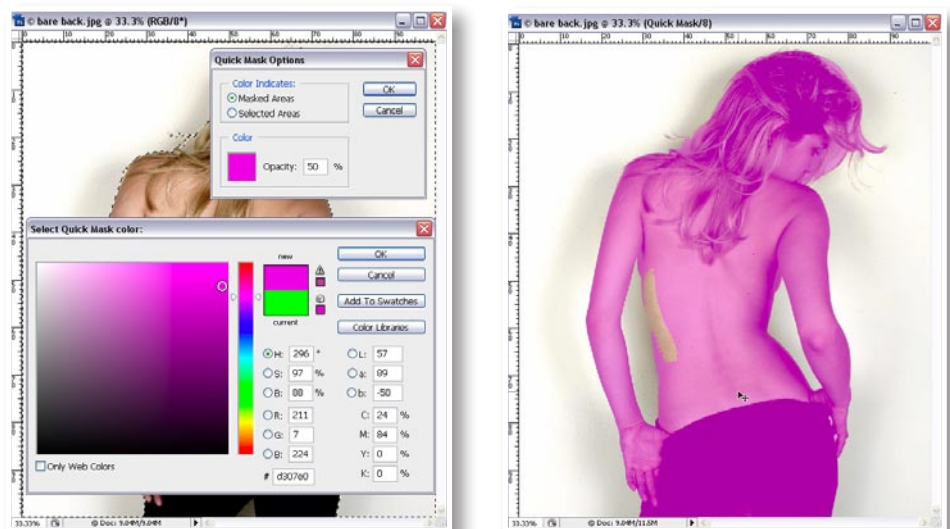
Make your initial selection with the easiest method available. In this case selecting the background would qualify. Notice that a portion of the model's back has also been included and the hair is a bit of a mess.

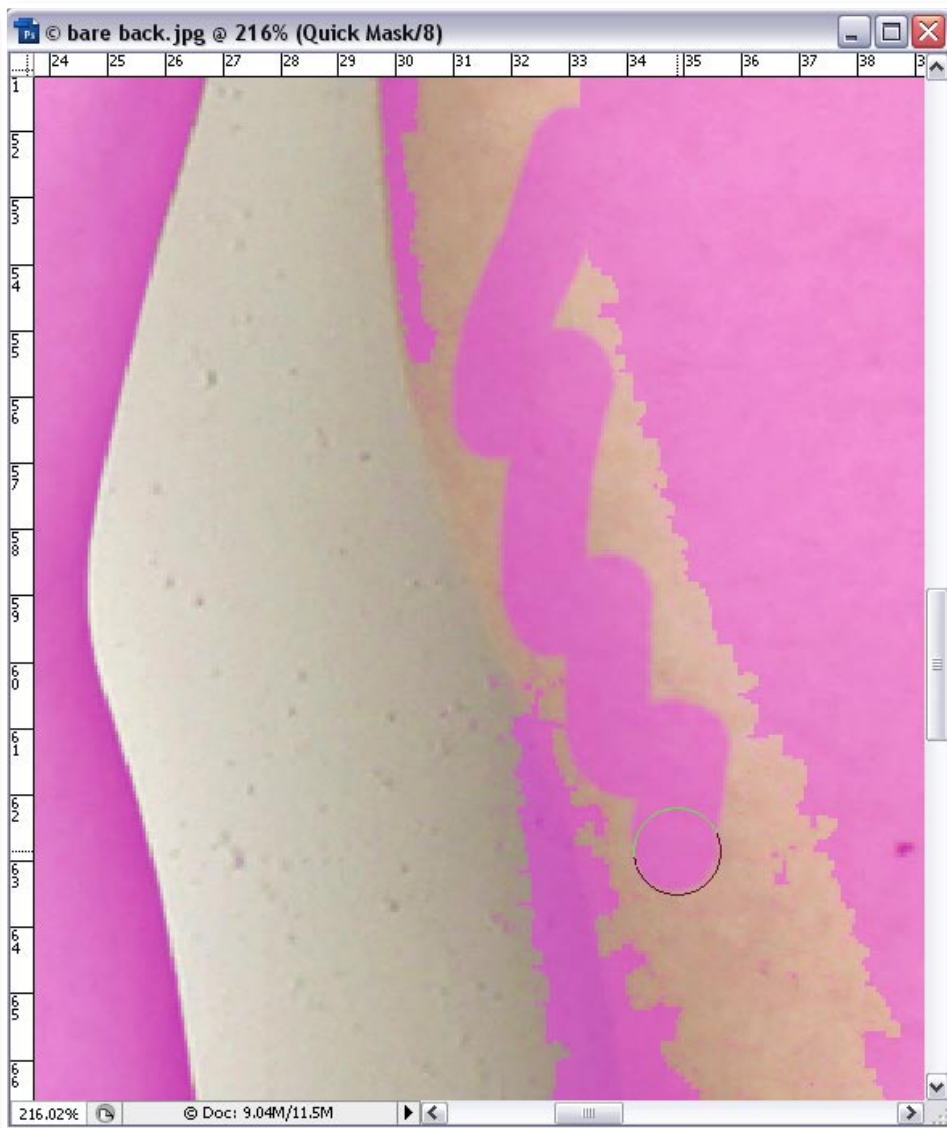


In earlier versions of Photoshop (prior to CS3) there were two buttons here; one for turning the QM on and one for turning it off.



You turn on the QUICK MASK with the button at the bottom of the TOOLBAR. The EXCLUDED areas will now show as a shade of color. Double-clicking on the button will bring up the dialogue box that enables you to choose a color and the opacity of the mask.

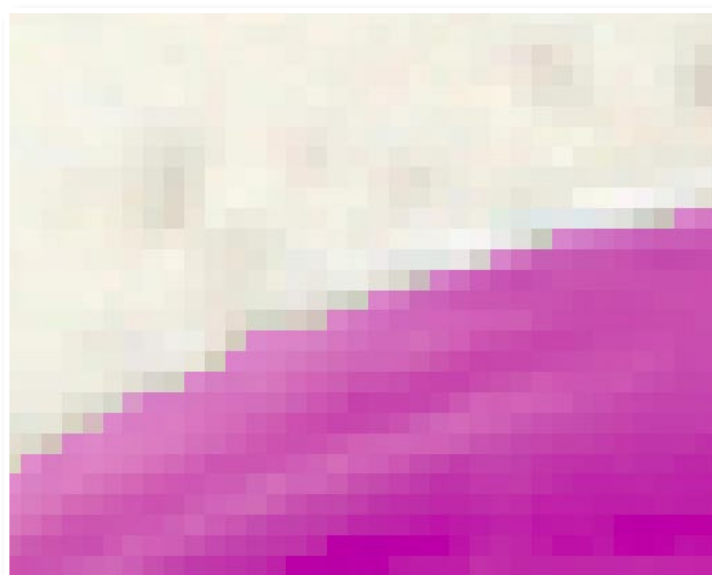




In QUICK MASK mode you can now brush on the mask (or by changing your brush color to WHITE brush it off). I'm a little old-fashioned, so I prefer to be brushing color onto the object I wish to isolate, which tends to be a little opposite, but I don't care. I can always invert the selection later.

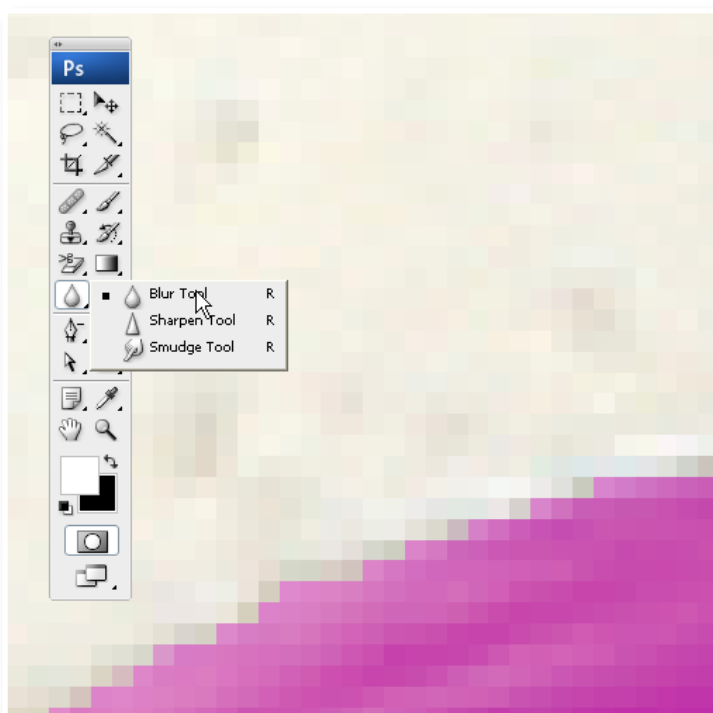
CTRL/CMMMD-I will invert the selection, but not while in QUICK MASK mode. You will have to turn the QM off first.





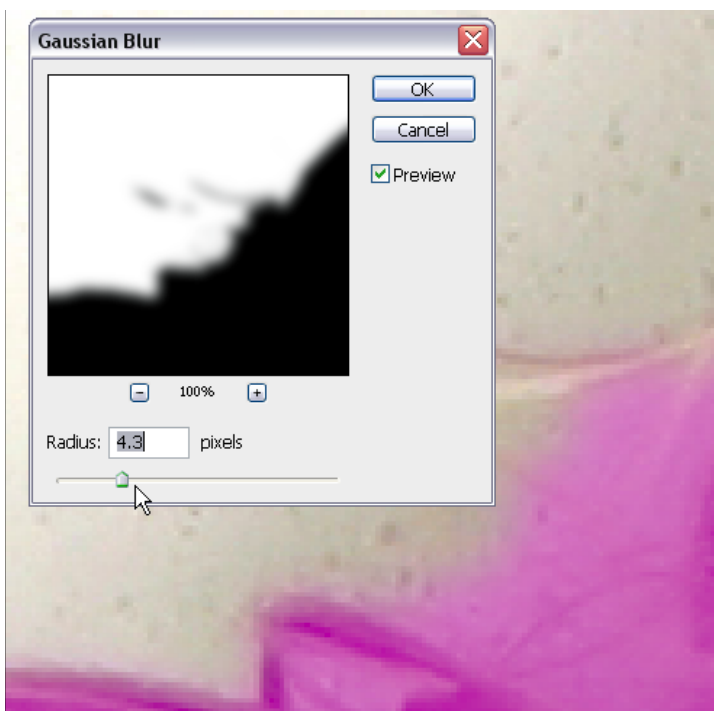
Notice that the edge of the MAGIC WAND selection is extremely rough. This is common to that tool and needs to be addressed.

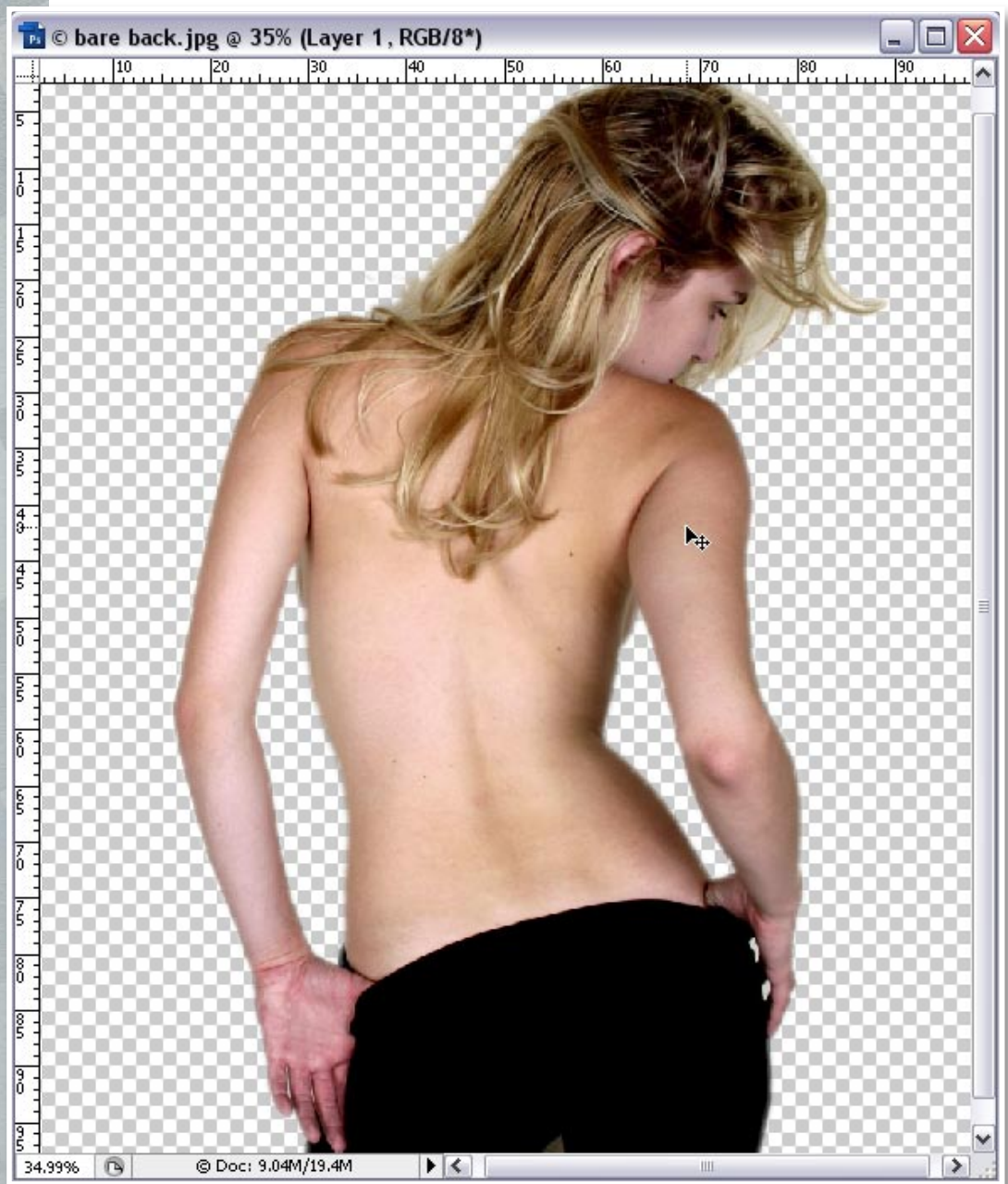
But it's not only brushes that can be used in QUICK MASK mode. Select the BLUR tool from the toolbox.





Now you can brush on a blur to soften the edges of the selection to match the level of blur in the photograph. A context-sensitive toolbar at the top of the screen will allow you to dial in the amount of blur required. Or you can apply a GAUSSIAN BLUR to the entire mask if required.





By switching to QUICK MASK mode and zooming in, and then using brushes, blur and other tools, it should be possible to make a pretty good selection.

GALLERY



Above is an illustration created for a tattoo festival campaign.



MOVE 7: CROP TO SIZE

There is no real quick way to crop a whole lot of photographs to fit a template. You can resize them, but any cropping would have to use the exact same start– and end–point on the same sized documents. Scripts could be written to take the crop from the center, for example, but nothing beats the human eye for choosing where and when to crop.

Let's say you're making a web page and all the images have to be the same size – for example 430 pixels by 300 pixels.

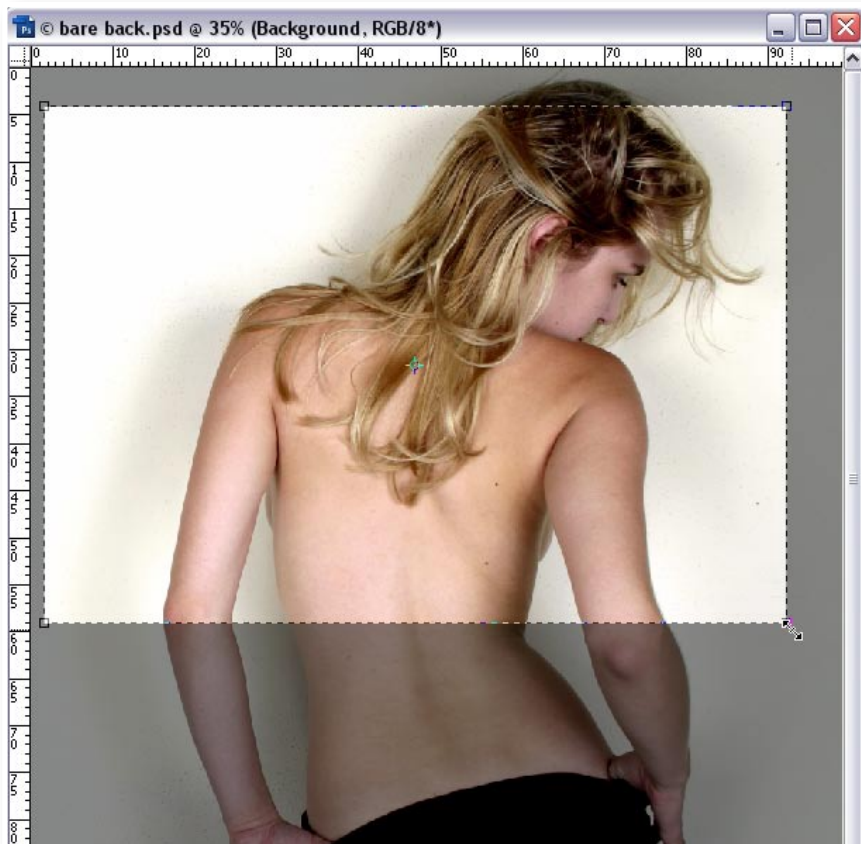
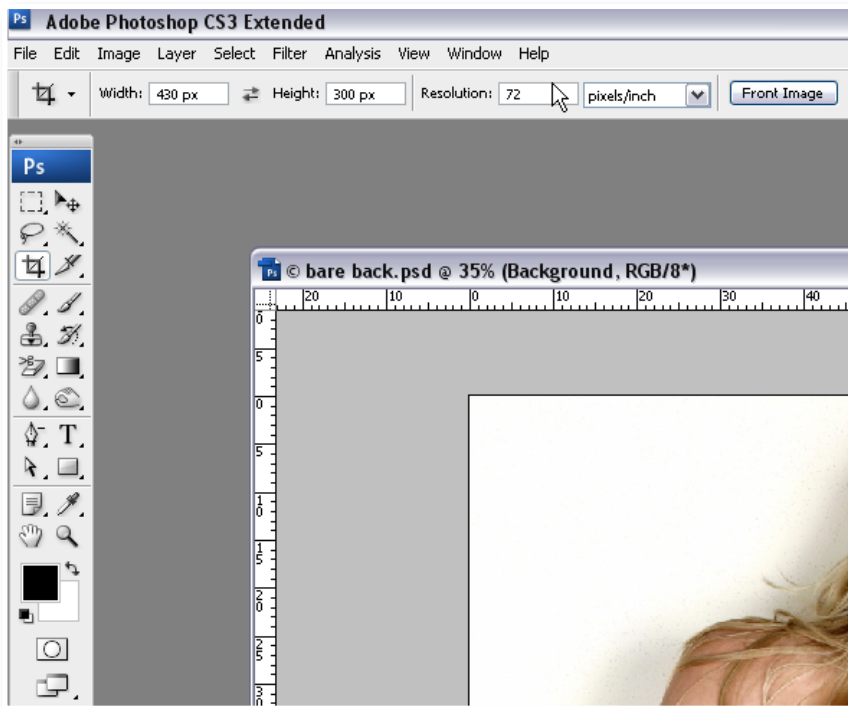
The images supplied are all different sizes, and some are portrait, some landscape, many with spurious elements that will need to be cropped out.

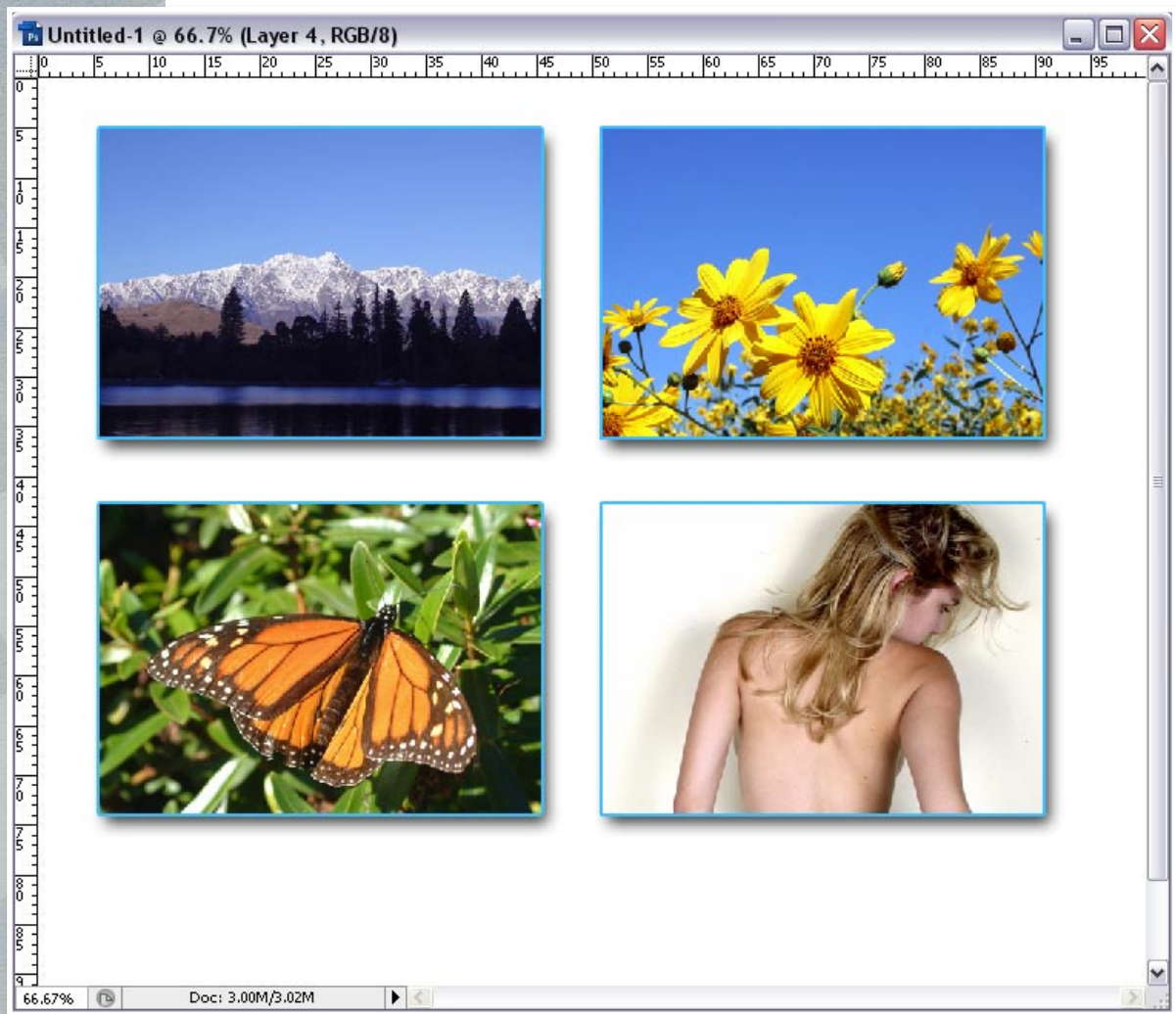
The quickest – and as it happens the most creative – method for sizing all these images is to set the size of the crop.

When the CROP tool is selected, the context sensitive menu across the top of the screen shows boxes for width and height. Type 430px (px for pixels) in the width and 300px in the height. Then set the resolution at 72dpi.

Now open your images, as many as you want at a time. Whenever you use the CROP tool on one, it will be restrained to a certain shape (which just happens to fit the boxes on your web page). You can see *exactly* how the image will be cropped to fit, and can use this moment to artistically crop each image as well as resize it.

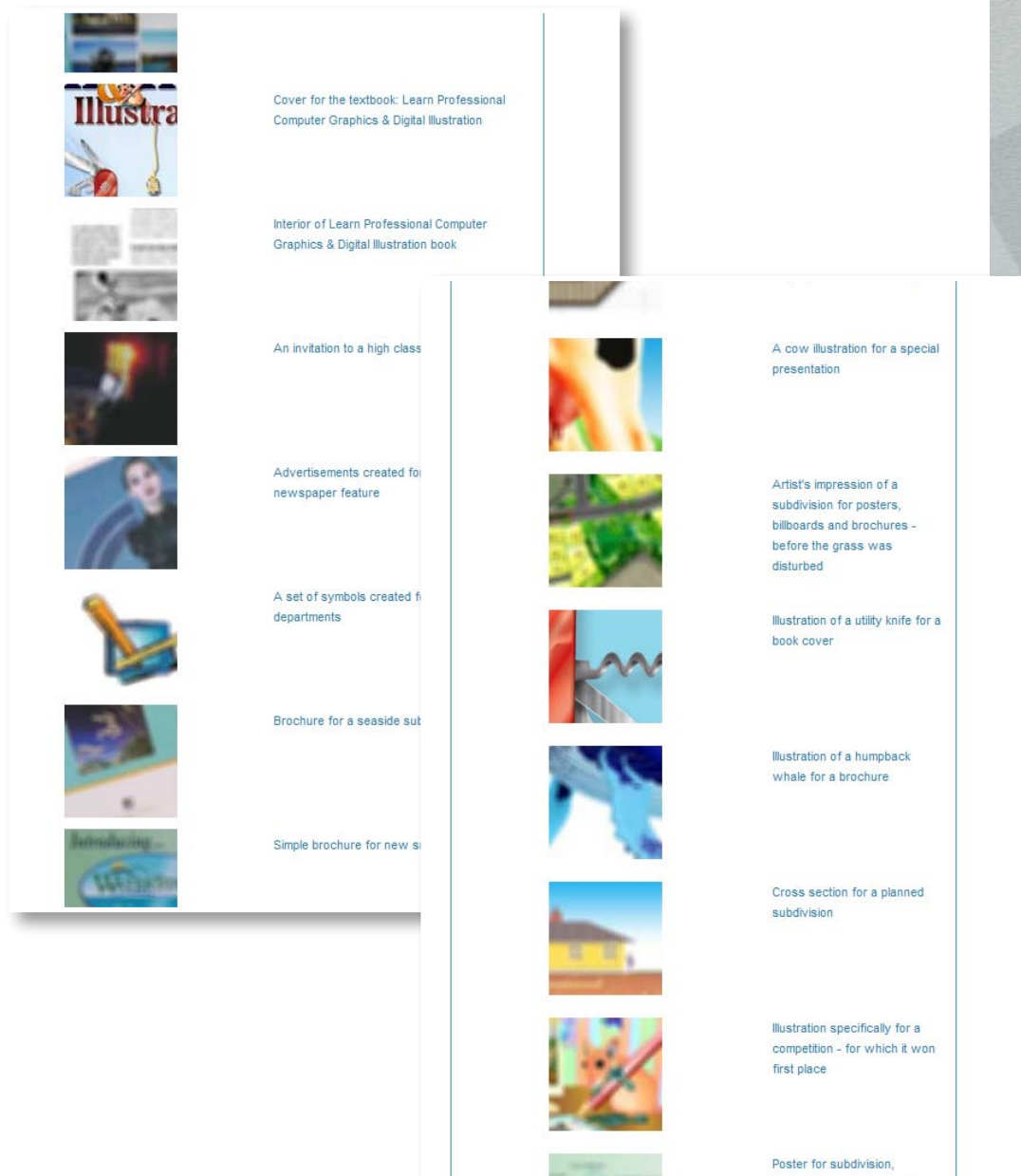






By setting a size to the CROP tool, you not only resample your images to an appropriate resolution, but you also conform to a set size and crop the unwanted elements at the same time.

GALLERY



Without this technique, the graphics for the website (above) would have taken a lot longer to create. Each one was cropped to a specific visual location, but the whole job was very quick.



MOVE 8:

STRAIGHTEN PHOTOGRAPHS

Every time you perform an edit on a photograph like rotation (straightening is rotation), you cause a resampling of all pixels. Do this sparingly, and of the end result is to be very high quality, get your photographer to take a straight picture in the first place.

A simple strategy for straightening photographs is to use the ROTATE arrows at the corners of the CROP box when cropping. Draw a crop box with the CROP tool in the center of the image. Now find a horizontal or vertical element in the image – the horizon is always best.

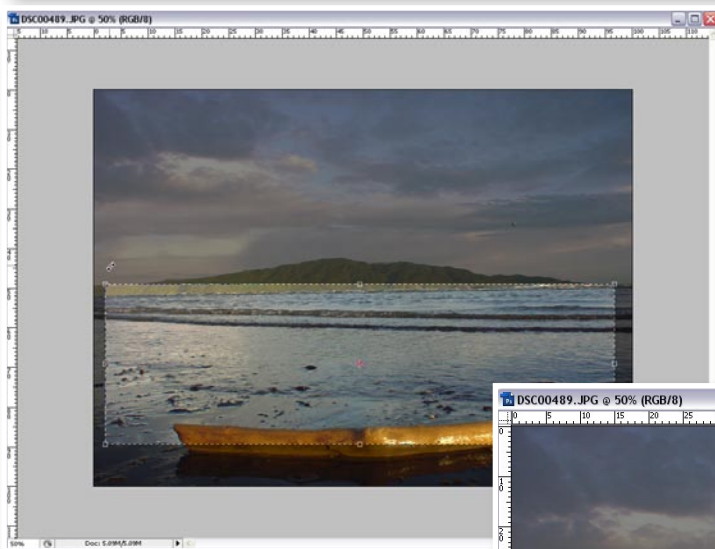
Line up one of the sides of the CROP box with the horizon (or another known straight element) by rotating the box. Then expand the sides out to the extremes of the image, or where you would want to crop it anyway.

NOTE: if no horizon or obvious horizontal or vertical element is visible, it's probably not essential that you straighten the photograph. The most obvious skewed images are those with a well-defined horizon or an Eiffel Tower that is noticeably crooked.

In a similar manner to MOVE 7, an oft forgotten addition to the CROP tool in later versions of Photoshop is the PERSPECTIVE button. This allows you to straighten and 'square-off' images that have been taken at an angle or with lens parallax.

As before, with the PERSPECTIVE button ticked, line up each of the four sides with an obvious horizontal or vertical element and when satisfied, expand the sides out to the extremes of the image.





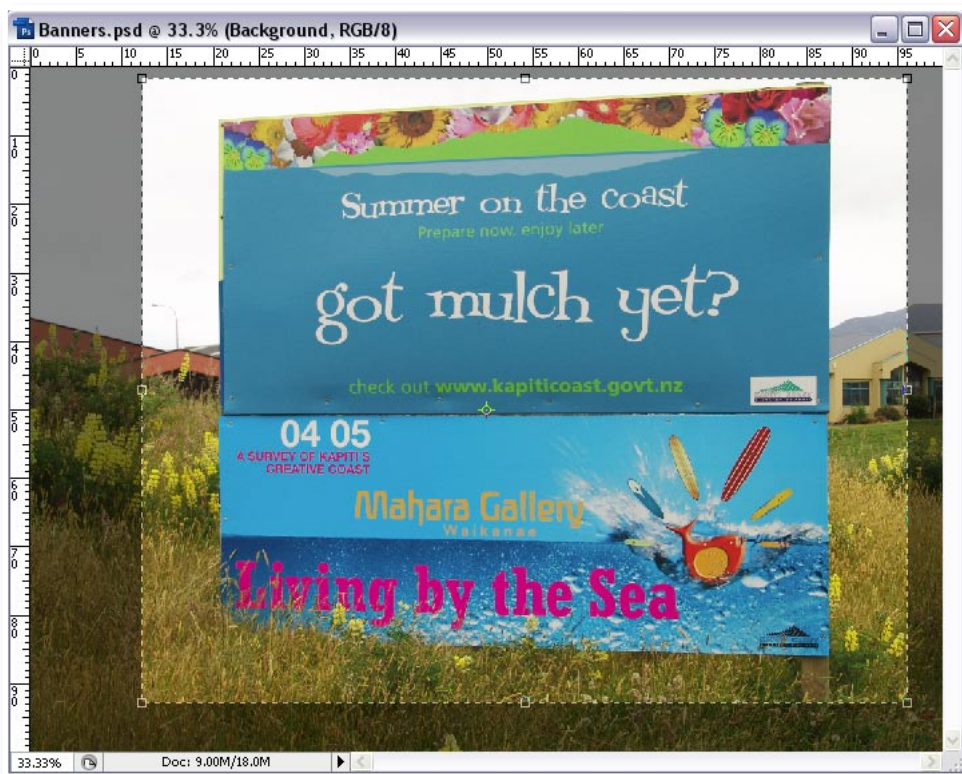
Line up one edge of the crop box to the horizon by rotating the box. Then drag the edges of the box out to the limits of the image, or the desired CROP location.



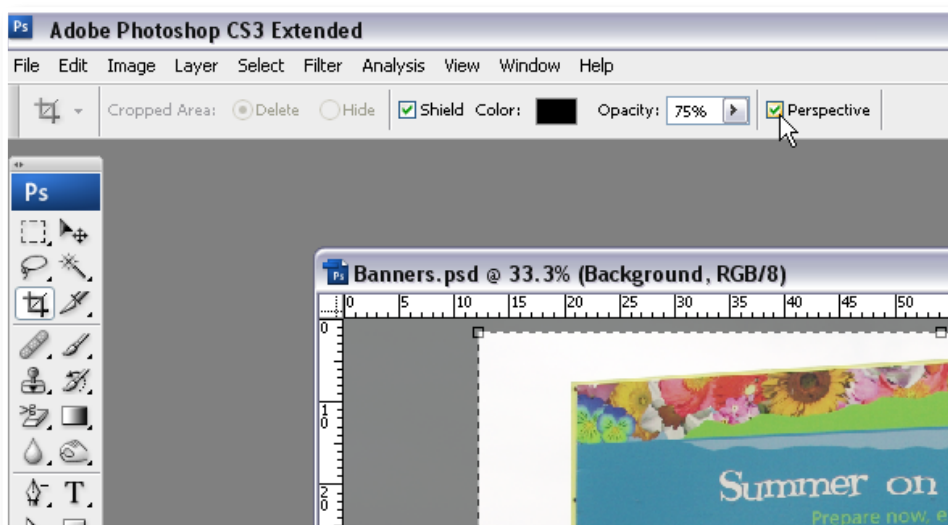


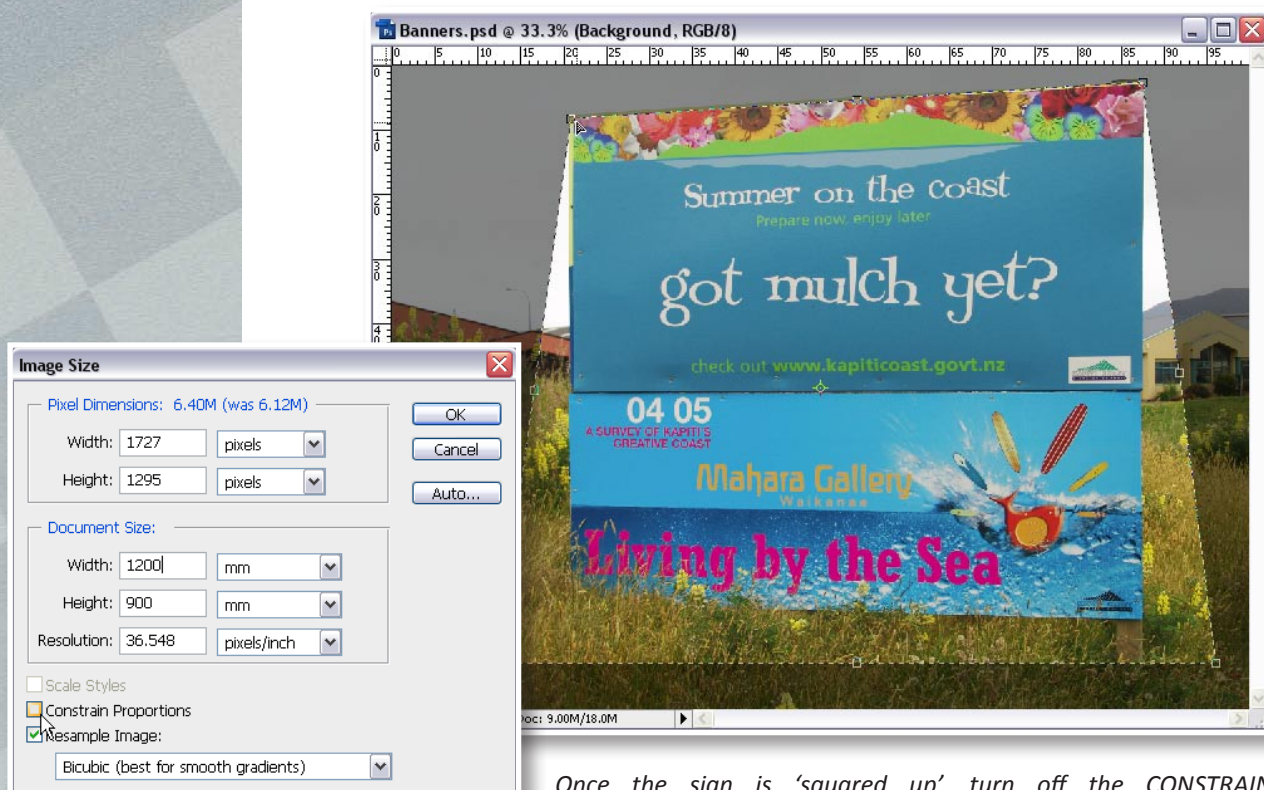
The final photograph (below) with a straight horizon.





Turn this sign into a scaled and square file with the *PERSPECTIVE* option in the *CROP* menu.





Once the sign is 'squared up', turn off the **CONSTRAIN PROPORTIONS** and set the dimensions to multiples of the actual sign measurements.



GALLERY



Who said you could only distort to 'straighten' elements or 'tidy' things up?
(More in MOVE 13)



MOVE 9: SCREENSHOTS

If you're serious about screenshots there are several good programs available for performing the function. These range from Corel CAPTURE (free with older versions of CorelDRAW Suite) to SnagIt, from TechSmith – which was used to 'snag' the screenshots in this book.

Never underestimate the power of screenshots. I use them all the time, especially for page layout.

First the mechanics;

On a Mac you can capture the entire screen with **CMMD/SHIFT-3**. A file will be saved automatically to your desktop. **CMMD/SHIFT-4** will capture the current window only. You can do this as often as you like.

On a PC the **PRINTSCREEN** button on the keyboard (**PRT/SCN**) will save the entire screen to the **CLIPBOARD**. Holding down **ALT** while pressing **PRT/SCN** will capture the current window only. But the capture will only remain until you make another one – or **CUT** or **COPY** something else to the clipboard.

With Windows you must **PASTE** the screenshot into Photoshop before you lose it.

Okay, so now you have a screenshot. But what will you use it for?

Here are some of my uses;

Let's say I'm designing a brochure using InDesign and I want an image of a bird to sit in one column but spread a wing across the page. Rather than taking measurements or calculations and performing some trial and error, I will take a screenshot of the page layout in InDesign. Pasted into Photoshop, I'll crop it to the page size at the page resolution (see MOVE 7) and that will serve as my starter page. I'll reduce the opacity of the layer to 50% and lock it.



Now I can bring on my seagull, resize it, rotate it, adjust it and otherwise prepare it for the page all with the page itself showing me how it will look when finished.

I will also use screenshots in order to bring in graphics or elements from programs that have no direct export or save facilities for Photoshop.

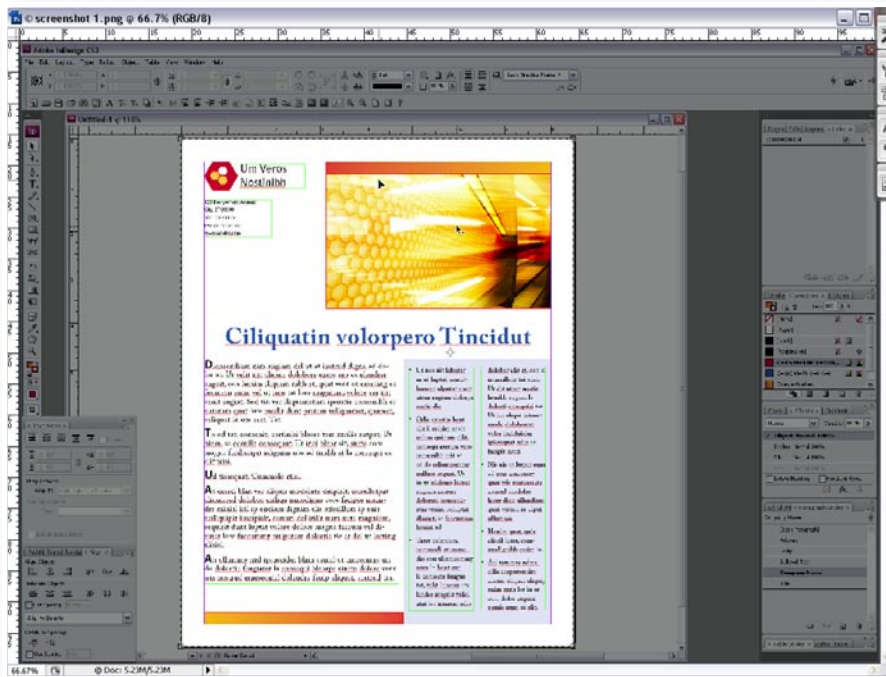
One major example of this is the WORDART feature of Microsoft Office. Dontcha just hate it when you're putting together a poster for a major event and the sponsors each send you their logos for the bottom, but someone sends you a WordArt logo on a Word page!

The solution is to zoom in until the logo fills the screen (bigger screens are better – I have two, a 21 inch CRT with 1600 x 1200 resolution and a 22 inch LCD with 1680 x 1050 resolution) and capture the image. In most applications a 1600 pixel wide image will give 300dpi at logo level. If it doesn't, I'll zoom even further in and capture it in two or three pieces, stitching it together in Photoshop.

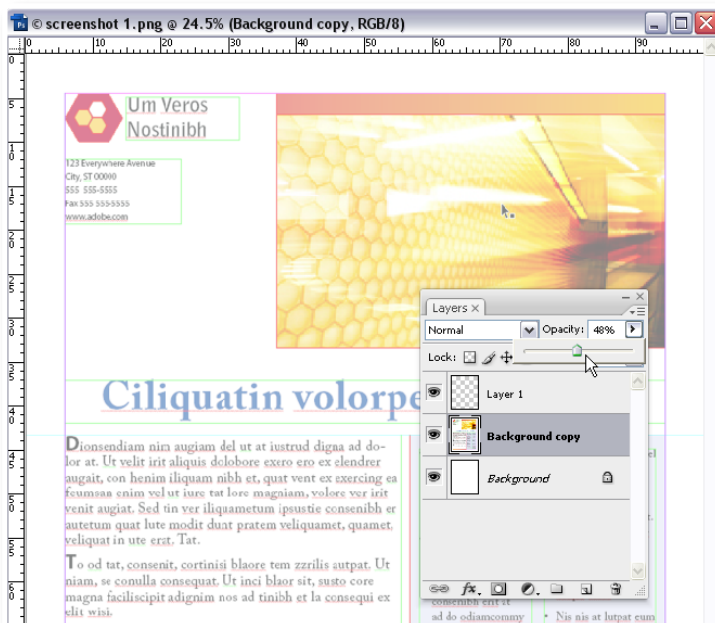
Screenshots – often forgotten by professionals, but tremendously helpful.

Screenshots are great for capturing a web page, perhaps to size an image or a header, or to sample colors. The colors in your screenshot are the exact colors used by the web designer on that page – the advantage of using the RGB color space.

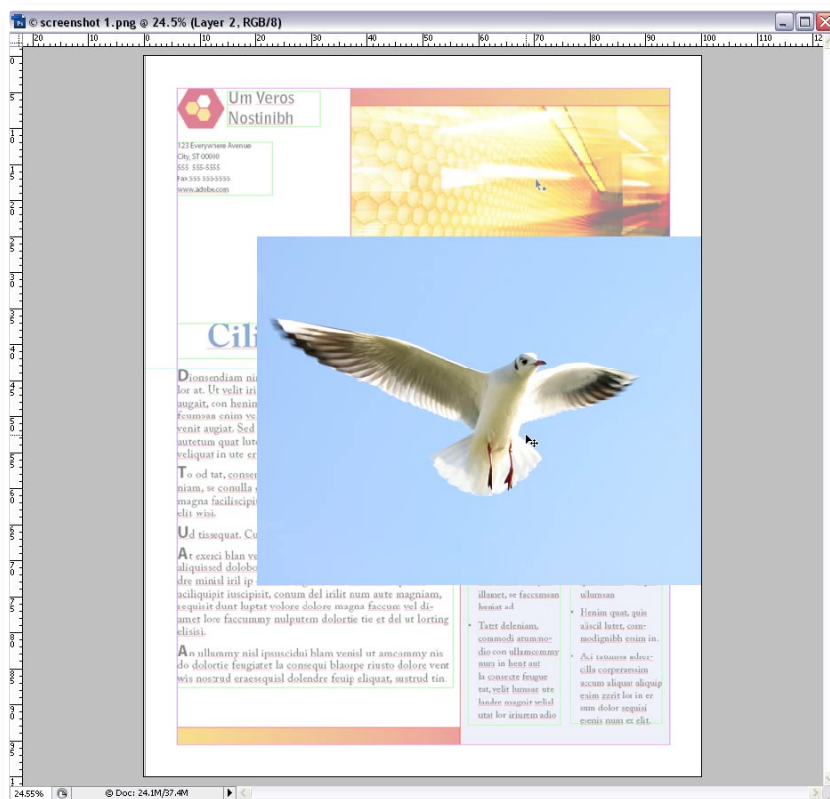




After pasting the screenshot in Photoshop, I crop it to the actual page of the layout, using the CROP-TO-SIZE option we explored in Move 7. Then reduce the opacity of this layout layer and LOCK IT.



This technique works just as well when making images or graphics for existing web pages. Take a screenshot of the page and work at 72dpi. The final graphic is ready-made for dropping into the page.

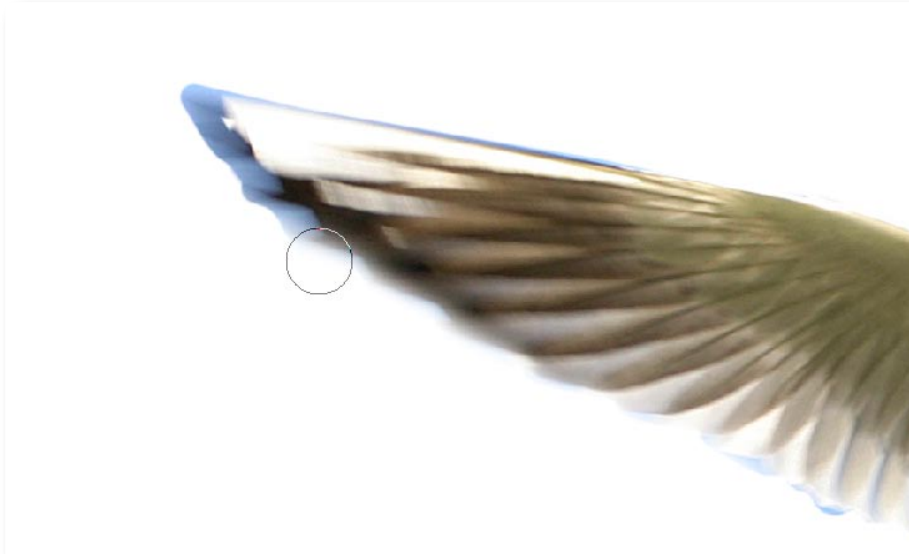


Bring on the image to be included and roughly size it. Edit the image to the shape you want, removing the unwanted portions





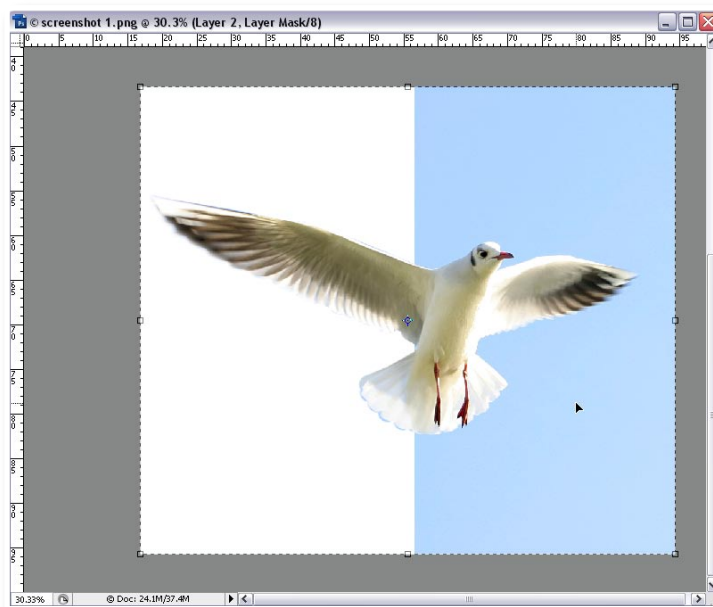
If we turn off the background layer for a moment we can see how the image will look against the paper background. The blue of the sky is visible in the blurred edges of the wing, and that needs some attention.



Use a LAYER MASK and a fuzzy brush to carefully remove the blue from the image. Alternatively you could brush white onto the image, so long as the paper color will be white.



An alternative to deleting the unwanted layer or layers is to FLATTEN the image with those layers invisible.



Next, crop the image to the outer limits of the parts that you want and delete the screenshot layer. Then PLACE the image into your InDesign page.





The final step is to create a TEXT WRAP around the element of the image that needs to stand out. In this case the blue of the background could have been a flat color and the bird a simple cut-out, but the slight gradient and the perfect edges of the bird on its own sky, I believe, are better. Also, I was able to see exactly where that limits of the wing stretched on my layout.



MOVE 10: BRUSHES

There was a time when you were able to set the size of your brush, and its fuzziness – from pencil hard to airbrush soft. And that was about it.

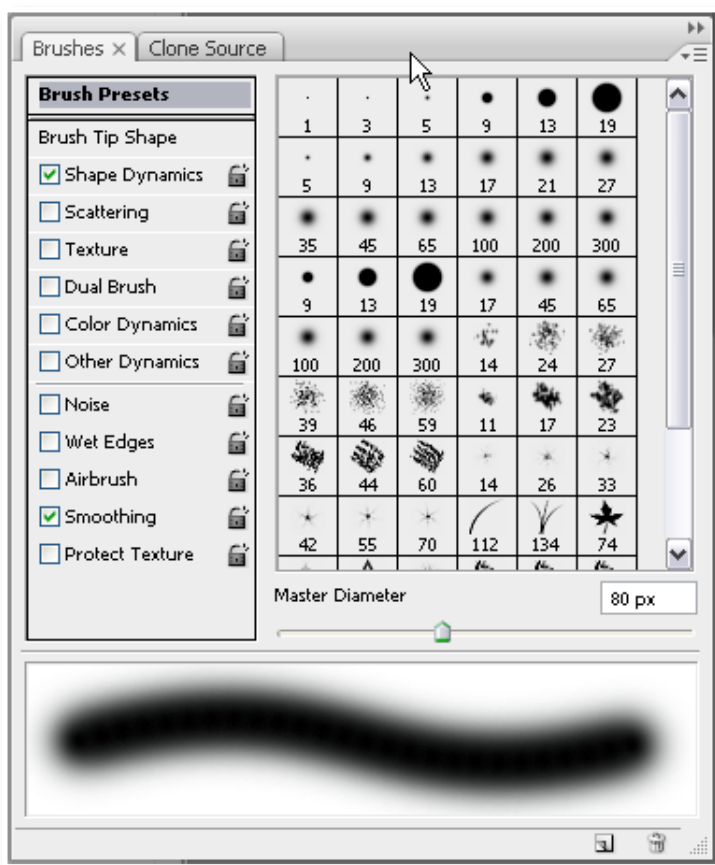
Boy are those times long gone.

Few Photoshop users ever explore the full strength of their brushes and what can be achieved with a little experimentation.

Just about anything can be saved as a brush, and used in every possible manner that you can think of. I have a complex tutorial using Photoshop brushes to create a landscape (available at <http://www.theelectricartist.com>) that gives some of the breadth of the brush panel. The tutorial is an hour long, but that's with explanations. The first time I did it, the whole image took less than half an hour.

I think rather than try to explain the unexplainable, I'll just include some examples in this MOVE and ask that you explore the brush options yourself.





This is the BRUSHES panel and it comes pre-loaded with heaps of brushes already. But we'll make one of our own for demonstration purposes.

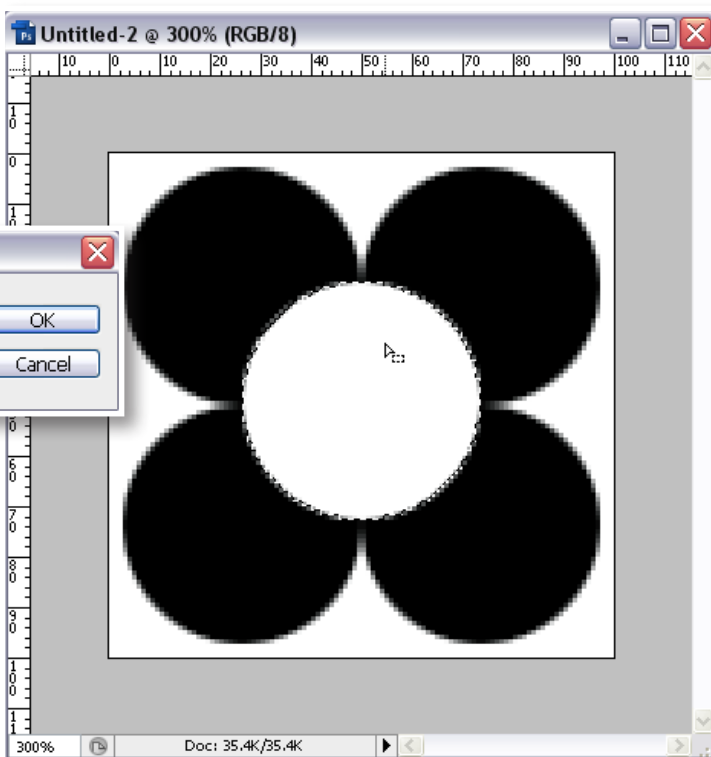
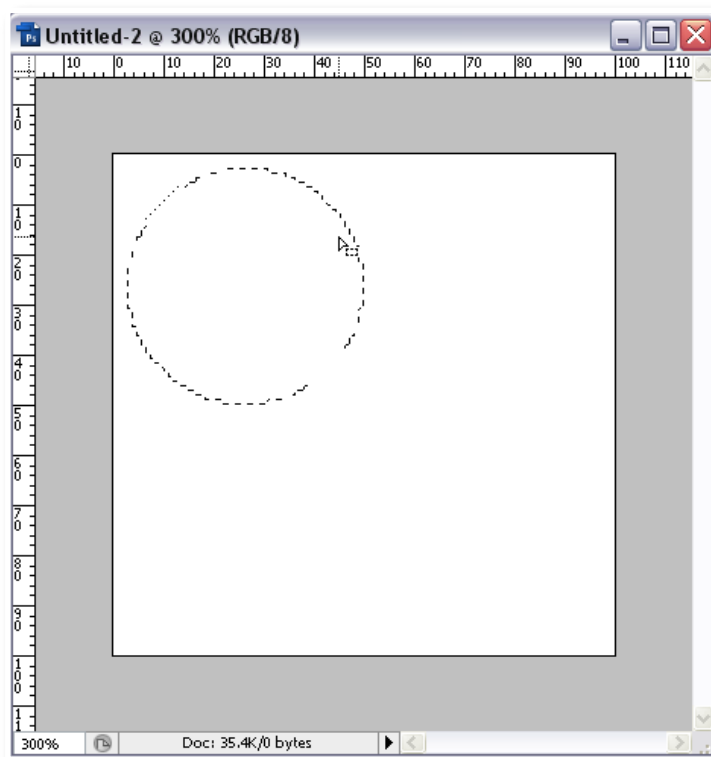
Start with a square blank page of about 128 pixels on a side. Then draw your brush. In this case we're making a flower simply by using the ELLIPTICAL SELECTION tool and pressing DELETE with black as the background color, followed by white for the center.

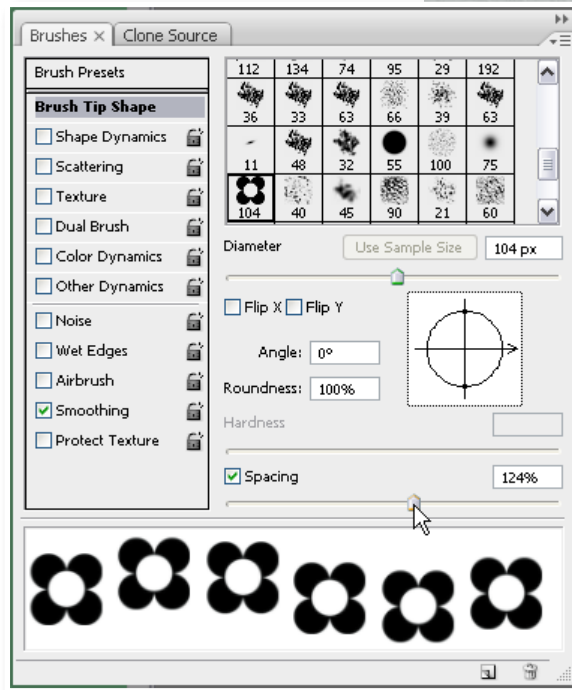
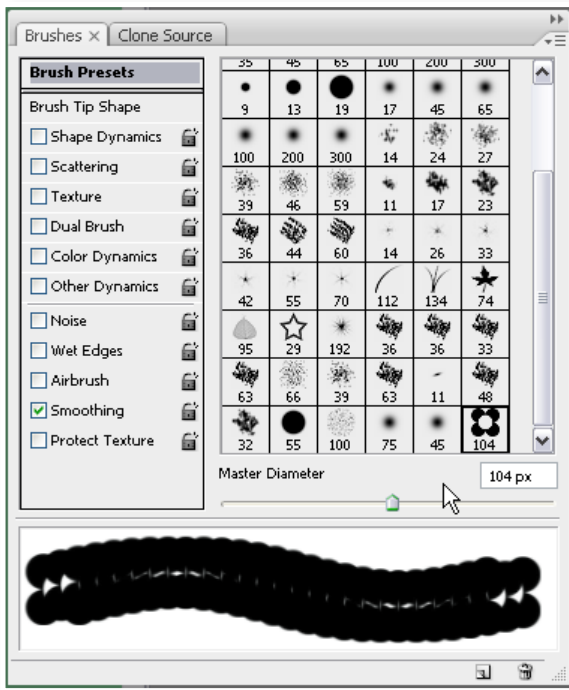
When the image is finished, go to EDIT/DEFINE BRUSH and give your brush a name.

Any size will do, as the brush is scalable in the BRUSH PANEL. But if your brush is too big and too detailed, it kind of defeats the purpose of using the graphic as a brush – not to mention the drain on resources that ensues.

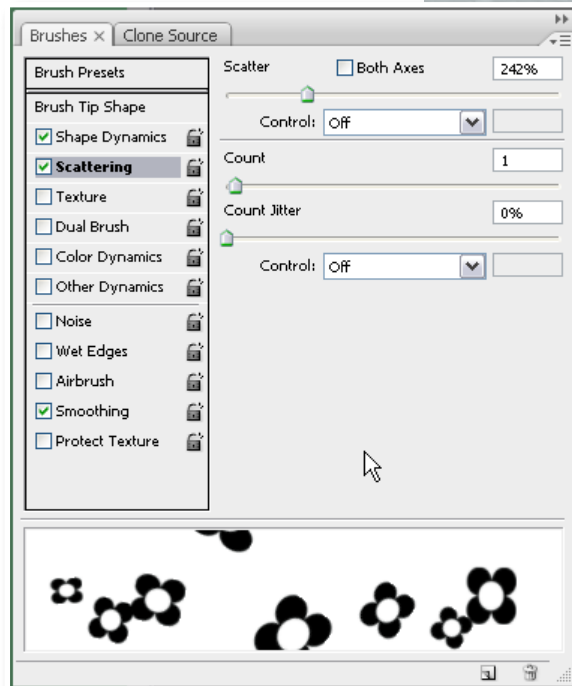
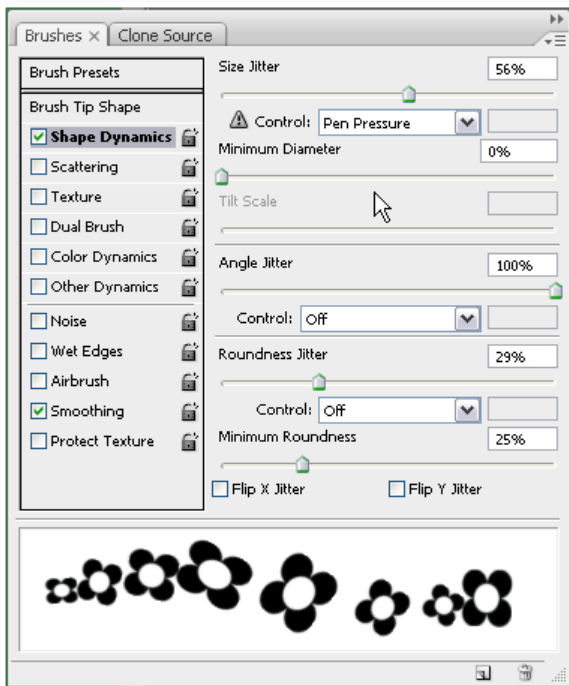


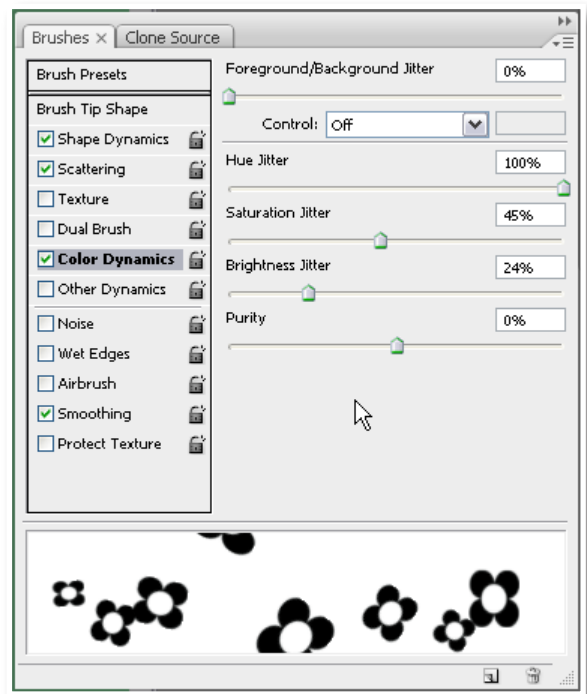
Your brush will only be GRAYSCALE, so no colors can be used. In this case the image is RGB, but it will be converted to GRAYSCALE when the brush is created.



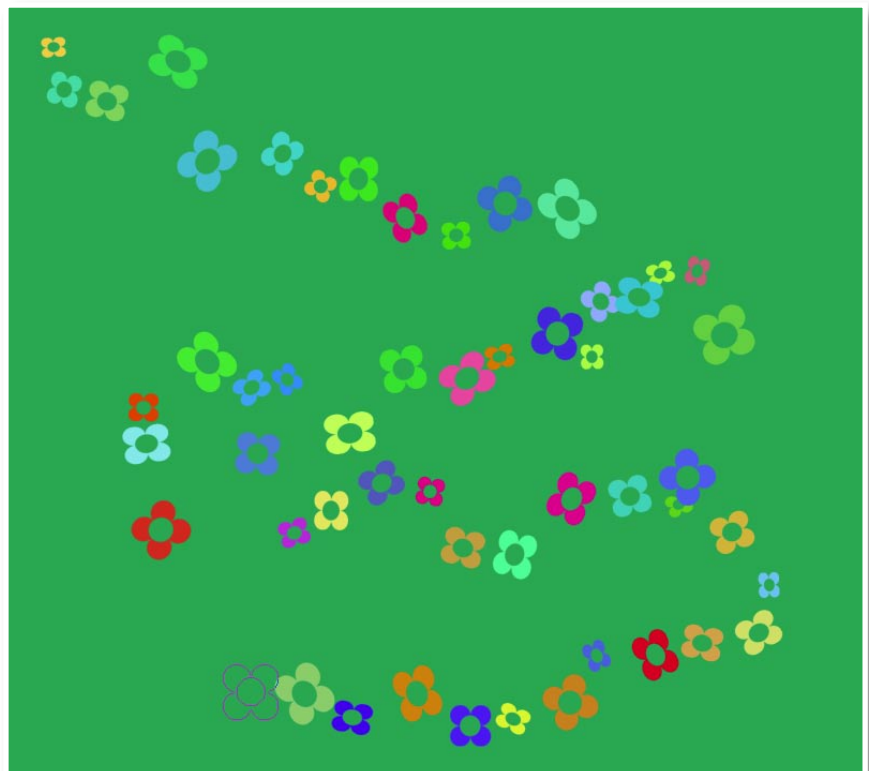


This is just a small selection of the controls available to you when creating a brush. In these boxes we're scattering the flowers in a random pattern and changing their ANGLE and ROUNDNESS, which give them a more realistic randomness.





Note that the HUE JITTER is set to 100%, which means that the brush will paint in all colors. The result is below.



GALLERY



This illustration was created in half an hour using brushes in Photoshop (including the creation of the brushes). There is a detailed tutorial for this illustration available at www.theelectricartist.com



Move 11:

MEDIAN FILTER

A lot of users know of the ADD NOISE function under the FILTERS/NOISE menu. This filter adds... *noise* to a layer or selection.

But did you know that the MEDIAN filter under the same menu REMOVES noise? Yessiree Bob it does. In a similar manner to DUST AND SCRATCHES, but with a more subtle touch, the MEDIAN filter can clean up a blotchy digital camera shot or remove blemishes from your model's million-dollar skin.

But best of all, this is the filter I use to clean up JPEG artifacts.

JPEG is a lossy file format that destroys some of the image quality every time it is used. When compression is low and the image quality high, there are few problems. But when a contributor sends you a photograph that has been severely compressed, and there is no choice but to use that photograph, you will have some JPEG artifacts to clean it up.

Blue sky is especially affected by artifacts, but luckily for us, it is also one of the easiest to fix – using the MEDIAN filter. Simply select all the sky using the MAGIC WAND, then turn on the QUICK MASK and zoom in.

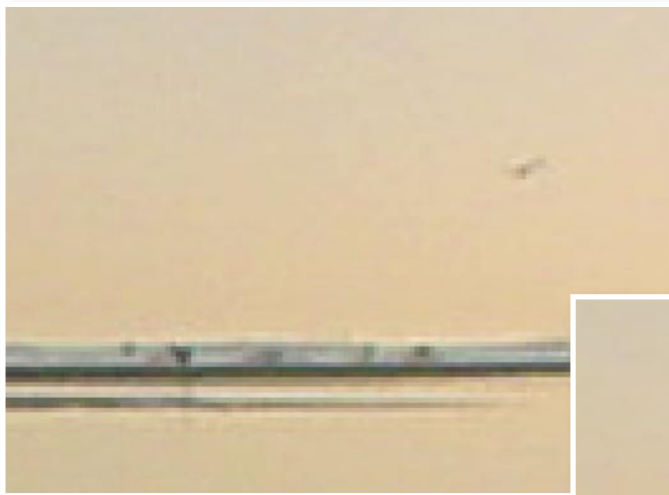
The first thing I do after a MAGIC WAND selection is to apply a very subtle blur to the mask to add anti-aliasing. (Use the BLUR tool to clean up specific edges if required). Then use a brush to remove any spill and include any areas not picked up with the MAGIC WAND.



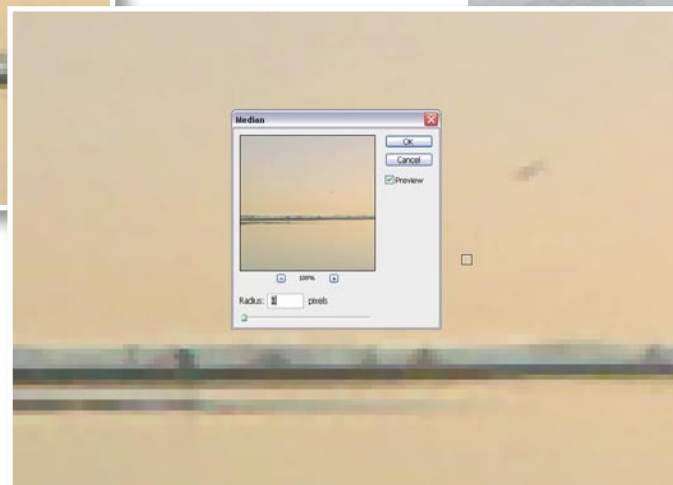
With the sky selected, apply a MEDIAN filter and see what you can do.



Always work in as high a resolution as you can. If offered two images – one at web resolution and one at print – choose the print version for editing. Filters like MEDIAN and DUST & SCRATCHES have considerably more flexibility with more pixels to work with.



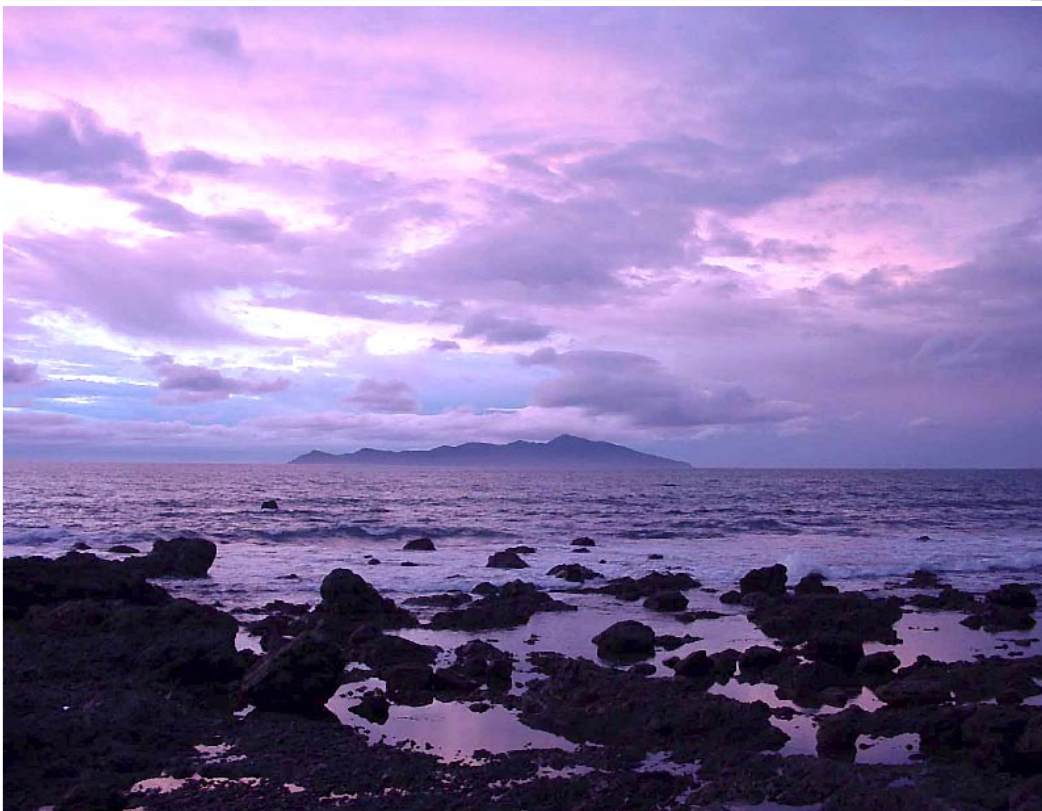
The MEDIAN FILTER automatically removes small artifacts from the image without compromising the sharpness or detail too much.





In this image the artifacts are quite pronounced, but a MEDIAN FILTER application blurs a lot of the detail. However a quick application of the UNSHARP MASK together with a lightening and color correction soon has it looking good.





MOVE 12: SAVE AND LOAD SELECTIONS

Making complex selections is an art form, and I have long said that the difference between an expert and a journeyman is often little more than their ability to select.

Photoshop supplies us with a gazillion ways to make selections. But it would be fair to say that none of them are perfect. How could they be, when nobody knows what you want to select but you?

However, for every selection problem there is a Photoshop solution lurking somewhere.

For example to pick out a clearly defined color area, there's the MAGIC WAND. To pick an area of high contrast from its neighbor there is the MAGNETIC LASSO and to pick hair or grass or leaves off a background there is the COLOR SELECT.

But how can you combine these methods into one for selecting an area that includes all these features?

By making the selections individually and saving them, that's how.

At the bottom of the SELECT menu there is LOAD SELECTION and SAVE SELECTION. Start by choosing the selection method for a specific portion of your image and making the selection. Then SAVE it. Now move on to the next part, using the best method for that and SAVE that one. And so on.



Once you have several selections saved, go to LOAD SELECTION and choose one (any one, it doesn't matter). That selection will appear on your image. But when you go to LOAD SELECTION again, you will be given the choice of whether to ADD this next selection to the current, SUBTRACT or INTERSECT. Build up your selection in this way.

When you get really adventurous, you can make a selection of something in the background and then SUBTRACT it from your growing selection.

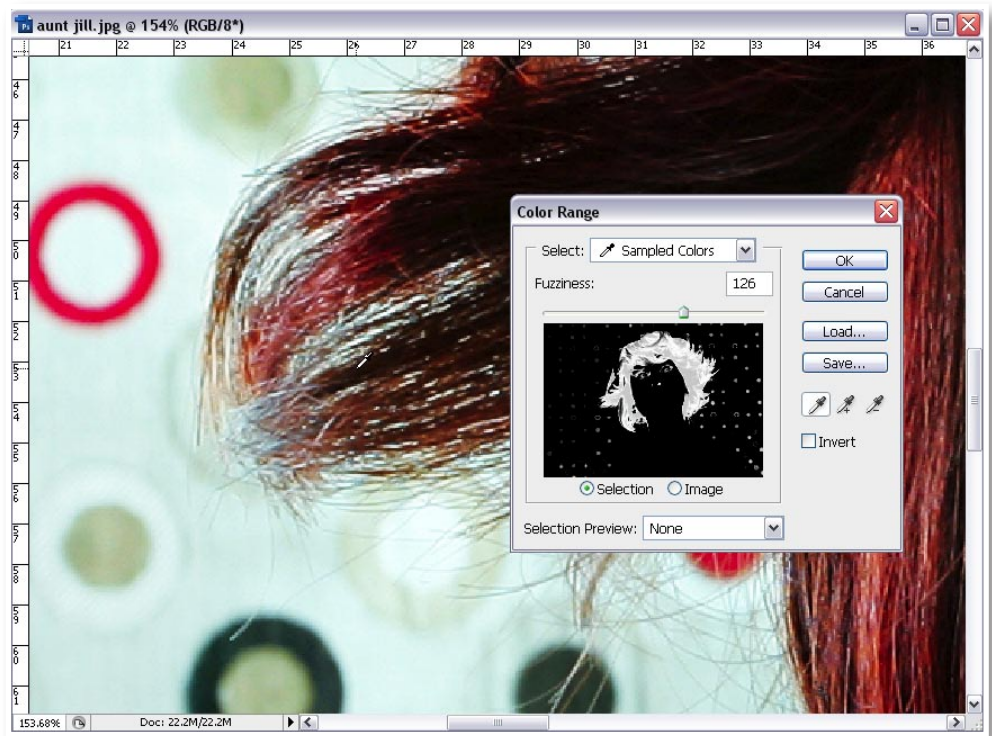


This is quite a unique photograph (courtesy of iStockphoto.com) but the biggest challenge is to select the character, with all the different shades in her hair, out of the multi-colored background.

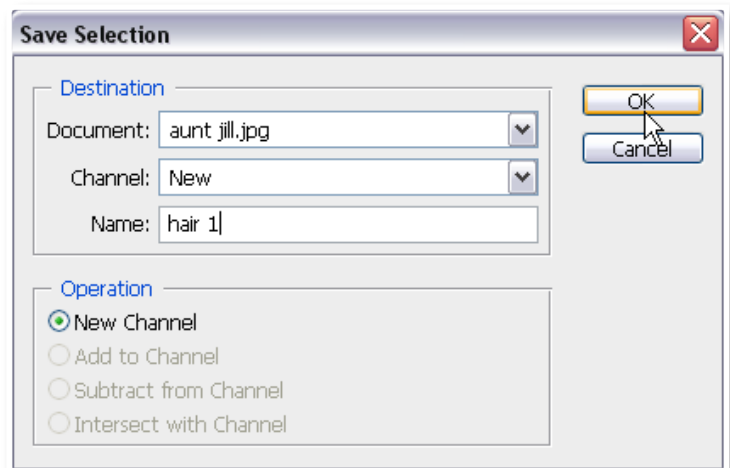
No EXTRACT or simple brush selection will get the results we want.

NOTE: the latest version of Photoshop (CS3) has a new tool called REFINE SELECTION that is really, really cool, and makes a lot of this stuff redundant. But there will still be a time when you will want to build up a complex selection using this method.

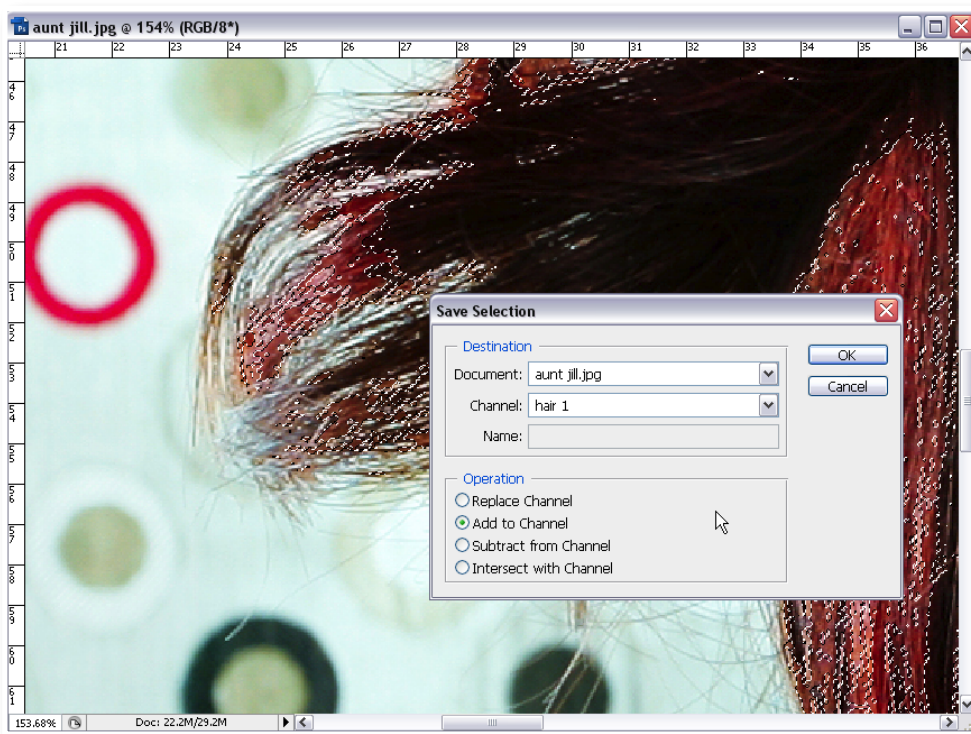




We start with a COLOR SELECT for the bulk of the hair. Note that this method still captures some of the background and misses some of the hair.



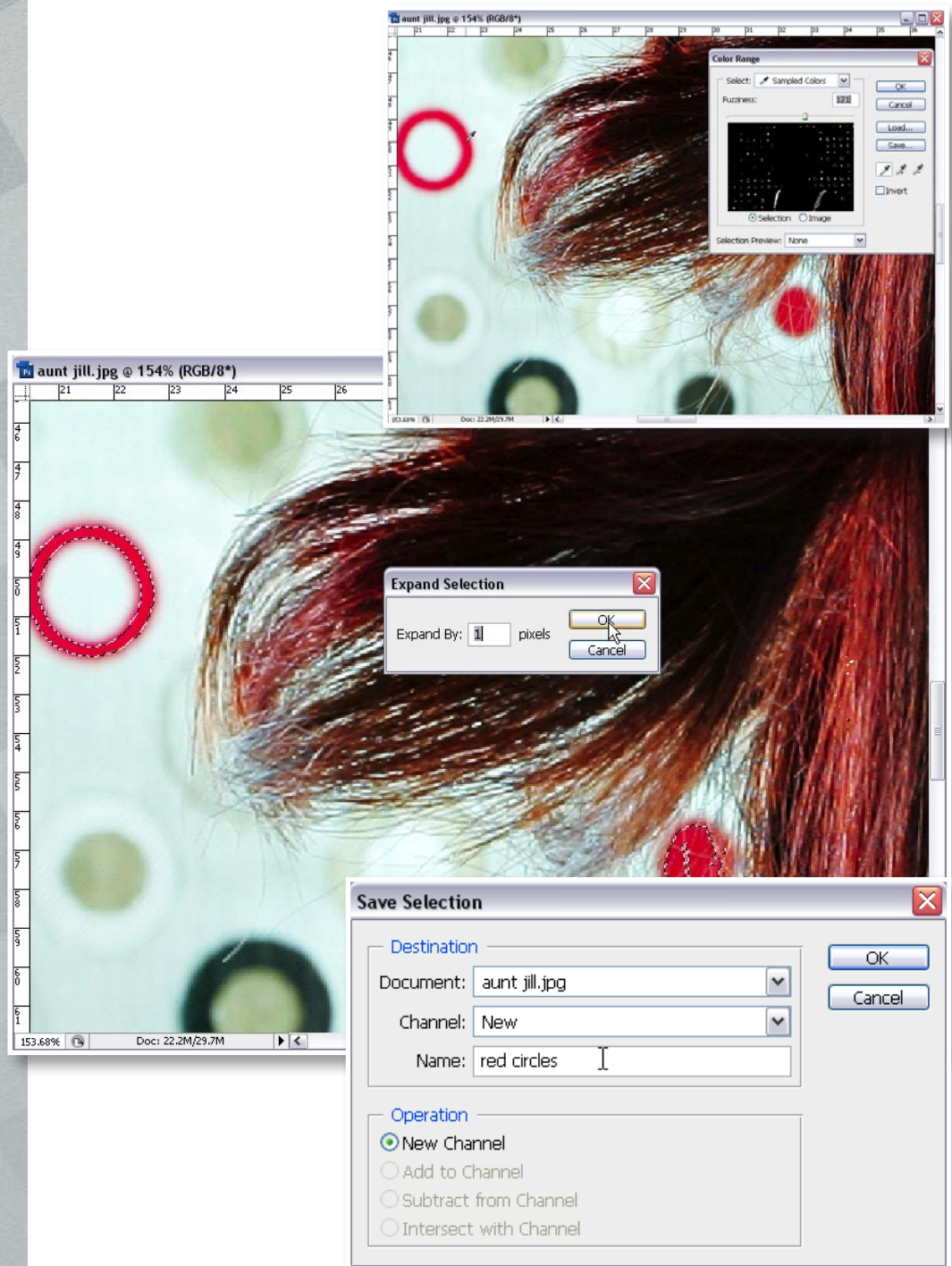
Go to SELECT/SAVE SELECTION and save the selection as a NEW CHANNEL. Give it a descriptive name.



Choose another shade in the hair, maybe one of the red shades and make another COLOR SELECT. This time when you save the selection, choose ADD TO CHANNEL. Do this until you're sure all the hair has been selected. At this stage don't worry about what else you've got.

You can also add to your selection in the COLOR SELECT panel by clicking on the eyedropper with a '+' next to it. But the FUZZINESS control only works across all of your selected hues. Doing it this way enables you to vary the FUZZINESS for each hue selection.



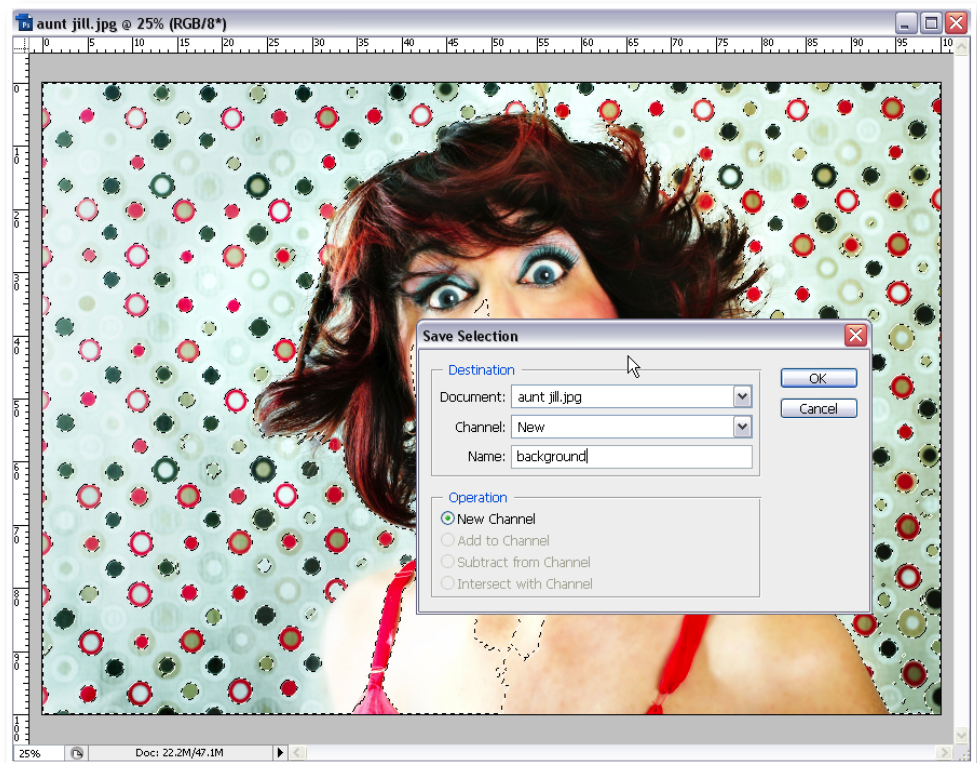


If you wish you can also make a few selections of the things you DON'T want, such as the red circles in the wallpaper, keeping your FUZZINESS setting low. To capture more, try EXPANDING the selection. Then save with a name. Do the same for the dark green.



Next, change to QUICK MASK mode and paint on the areas you definitely want, keeping well away from the edges of the hair. Get close and personal with the easy edges, such as the skin and the arms. Save this selection.

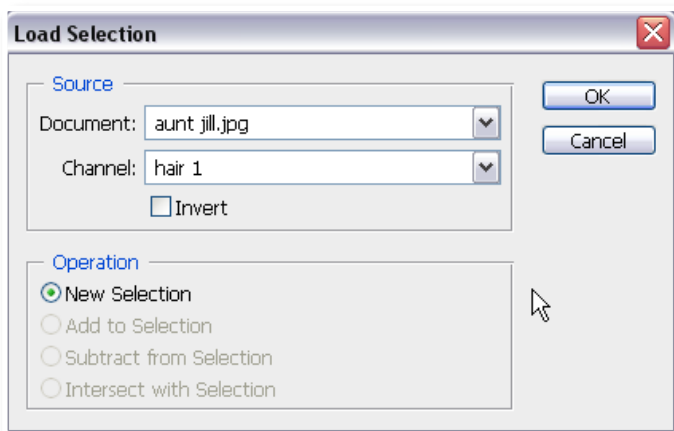




Use the MAGIC WAND to select the green of the background and hold down your SHIFT key to keep adding the selection until all of the background green is selected. Don't worry about the holes for the red and dark green areas. And ignore also the places where the wand has crossed into the flesh of the model.

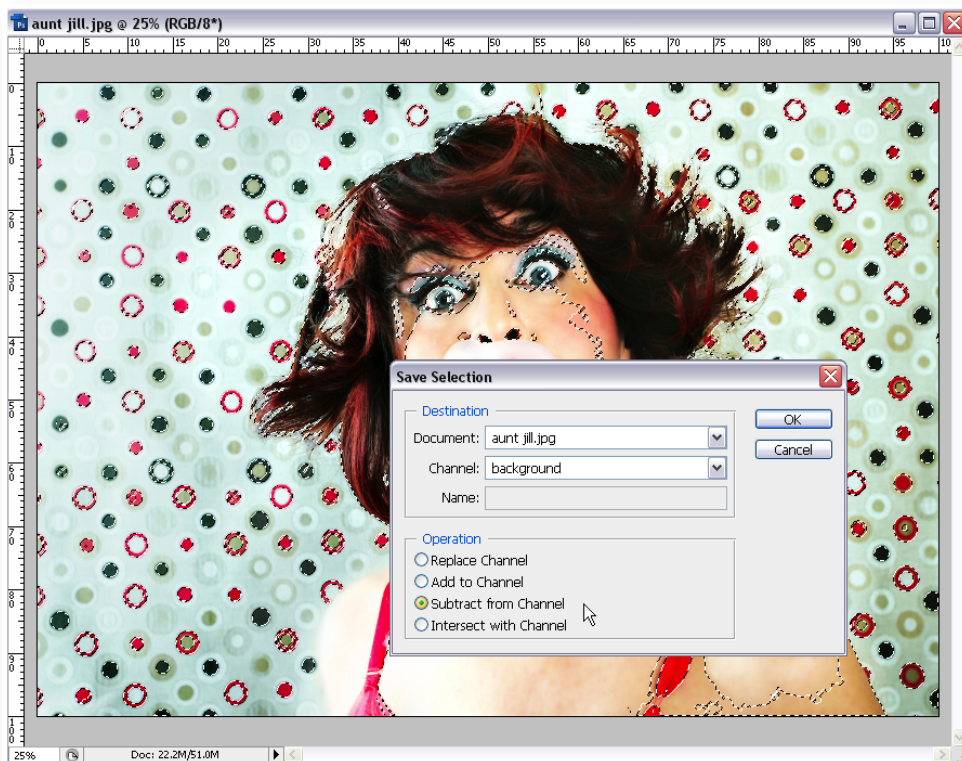


One option available to you is to take your background selection into QUICK MASK and brush out the extraneous colors and elements. Just be sure to stay well away from the hair. The important thing is that this selection has captured all of the green.



*It's time to assemble our selection. Start by **LOADING** the hair selection. With the hair loaded, you will also see that you have brought up much of the background, especially where the red hues coincide with the red in the model's hair.*

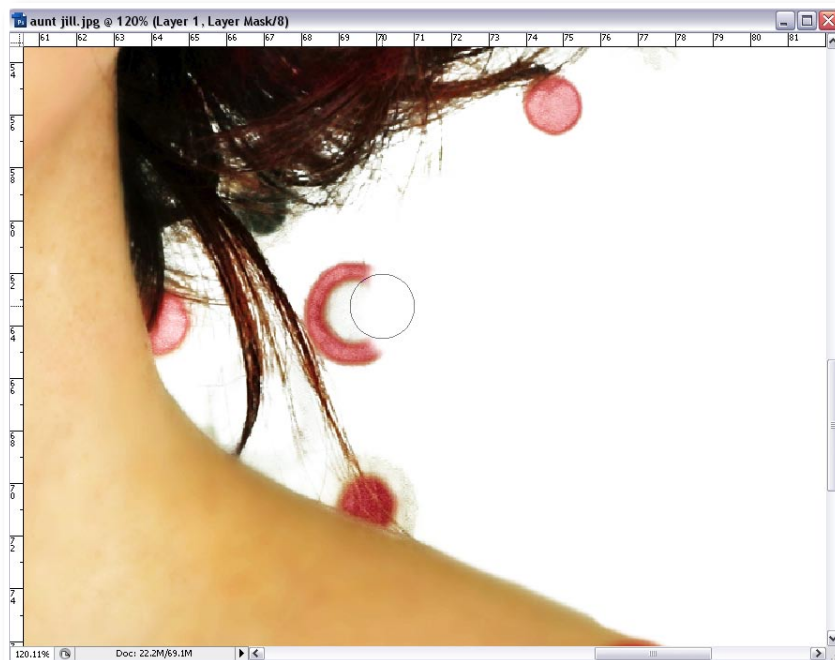
*Go to **LOAD SELECTION** again and choose your background selection, only this time choose **SUBTRACT FROM SELECTION**. When you have done this, **ADD TO SELECTION** the body and main elements selection that you made with the QM brush.*



CMMD/CTRL-C/V will always turn a selection into a new layer. This becomes second nature after a while.



If you do a COPY/PASTE and turn off the background layer you should come up with something like this. Note that the hair is selected, but there are still some of the dots from the wallpaper stuck in her hair. Zoom in, create a LAYER MASK and gently brush out the extra pieces.





This result was rushed somewhat for the purposes of putting this book together. But I'm sure you can see that using a higher resolution image and taking great care to select all the hair will result in a great 'extraction'.



MOVE 13: DISTORT AND WARP

All Photoshop users know about FREE TRANSFORM (CTRL/CMMD-T). This gives you handles for moving, resizing and rotating layers in an image. (If you don't know it, you should!)

But there are other forms of transformation hidden under the EDIT menu. In particular there is DISTORT (EDIT/TRANSFORM/DISTORT).

The DISTORT function allows you to apply perspective, lens correction and special effects to a layer all in one move. Need to put a picture in a frame? Use DISTORT. Need to apply text to the side of a building? Use DISTORT.

But new to the later versions of Photoshop is the addition of the WARP tool to the menu. This is far more powerful and is valuable when attempting to match layers to one another or to apply special effects that aren't straight lines.

This is one more tool that requires you to experiment, and the less words from me, the better.

In this example what we want to do is put some signwriting on this car (although why, I cannot imagine!).

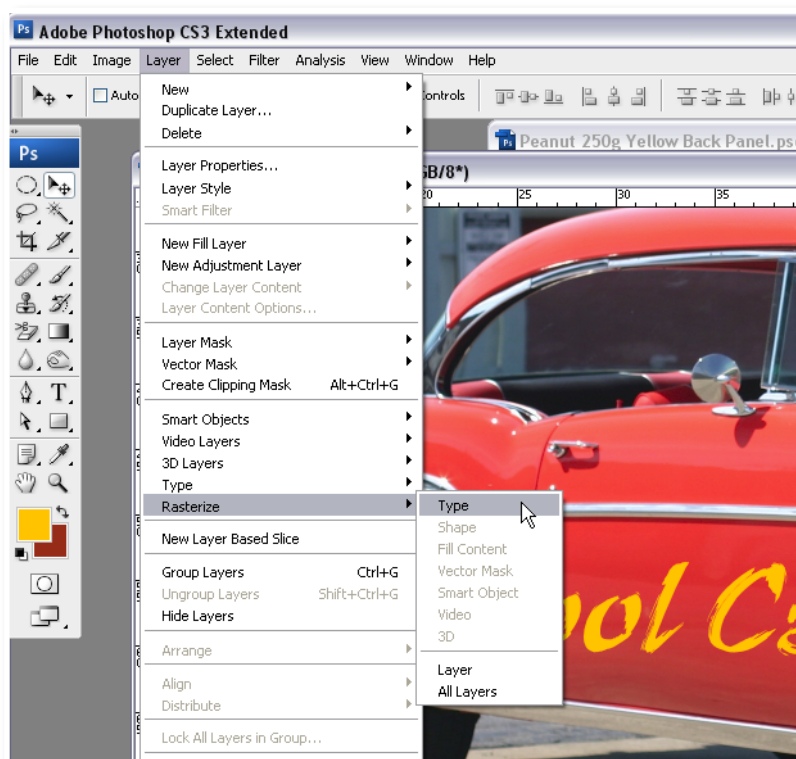
We start by typing the text at approximately the correct size. You can see that the text doesn't look real for several reasons, not the least of which is the lack of perspective.

In the EDIT/TRANSFORM menu is also a PERSPECTIVE tool. But DISTORT gives a lot more flexibility. If you like, try PERSPECTIVE first, if that is all that is required. But you're more than likely going to end up using DISTORT.



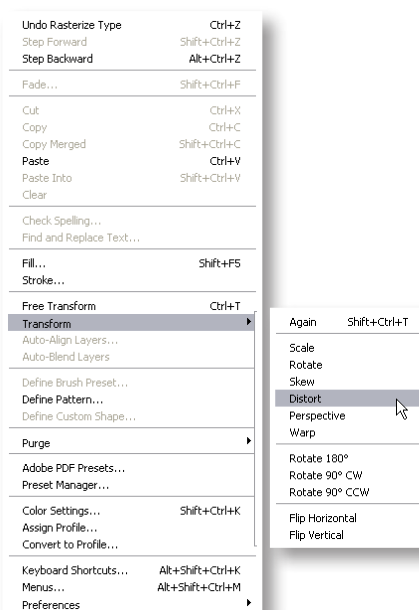


NOTE: once you have rasterized the type it is no longer editable as text, so ensure that it is spelled correctly and that the font you chose is correct. To change either of these will require starting from scratch.



First RASTERIZE the text, so that it is now a layer of pixels.

Then go to EDIT/TRANSFORM/DISTORT.





DISTORT gives you full control over the perspective in all directions. Line up the text to the distance perspective of the car and to the size you want.





For the door cracks, use the MAGIC WAND on the car layer to select the darkness of the crack, then blur the selection slightly in QUICK MASK mode. On the text layer, press DELETE.

To finalize the job, duplicate the text layer and play with BLENDING MODES to see give it reality. This is MULTIPLY and HARD LIGHT, with varying amounts of opacity.

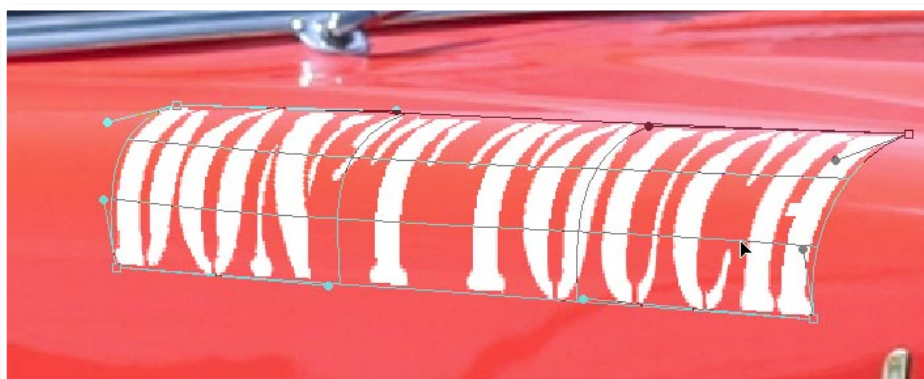




NOTE that WARP has only been available in recent versions of Photoshop. One more reason to upgrade.

DISTORT allows the bending and shaping of layers in any direction, but only in straight lines. If you want to bend something around a corner, you have to use WARP.





Shape the text to fit the bodywork beneath. The final touch in this case was to apply a slight LAYER MASK to the top of the text to simulate reflection off the paintwork.



GALLERY



This book illustration was created for the website before the book was actually printed. It consists of a photograph of a 'similar' book with rasterized PDF pages from the 'real' book WARPED into place.



MOVE 14: LIQUIFY FOR REALISM

Most Photoshop users have had a play with the LIQUIFY filter, you know, to reshape someone's face or enlarge a cat's eyes.

But this filter has considerably more talents than to entertain.

Like the new WARP function, LIQUIFY can be used to shape a layer onto its background, or to adjust or reshape a layer in precise increments.

LIQUIFY's new (recent) ability to see the underlying layers is where this tool comes into its own. Now you can shape an image while seeing exactly what it will look like on the layers beneath it.

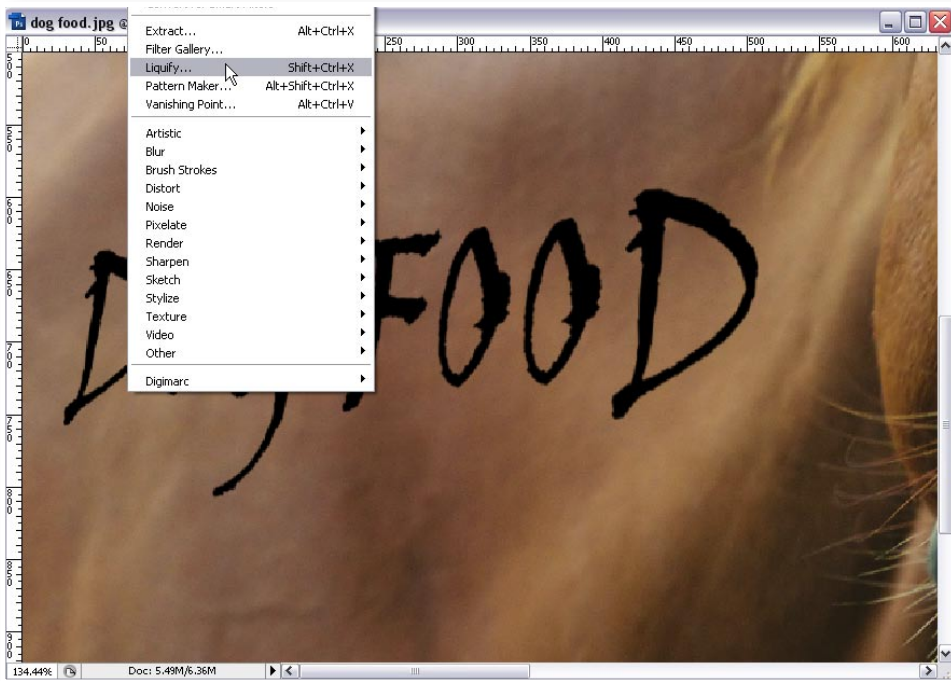
Once again, experiment. There is always the UNDO command.





Start by **DISTORTING** the text into roughly the right shape using the **DISTORT** tool. Then it's time for **LIQUIFY**.

Of course **LIQUIFY** is also a brilliant tool to remove the bump in a model's nose or the parts of the body that bulge over a bikini strap. There's probably few models or celebrities who have never been under the **LIQUIFY** and **MEDIAN** filters at one time or another.



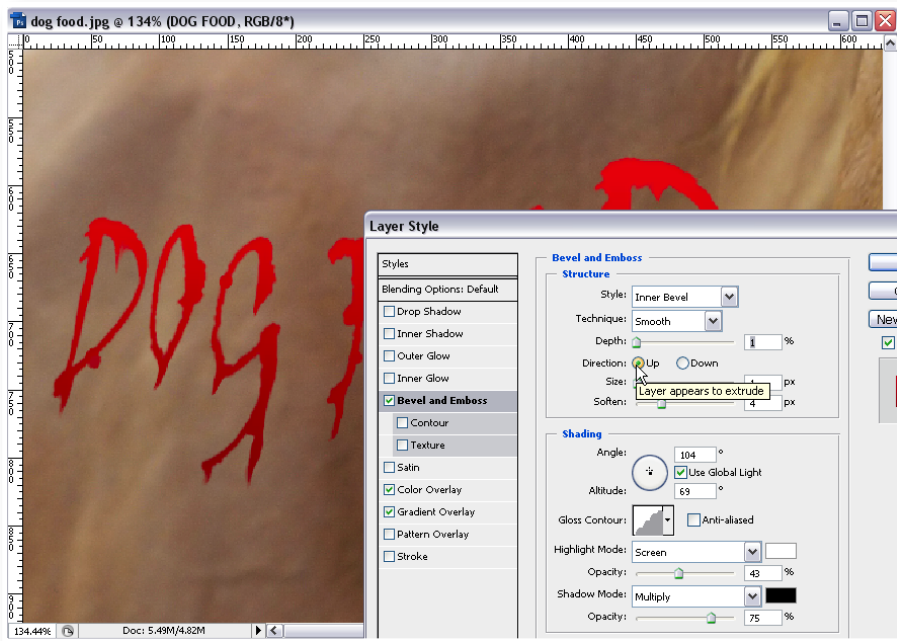
There is another technique that gives a more complex compliance to an underlying shape, called a **DISPLACEMENT MAP**. But that's probably for another time.



You can see that with the background layer visible, it's very easy to manipulate the text layer so that it undulates over the shape of the horse beneath.

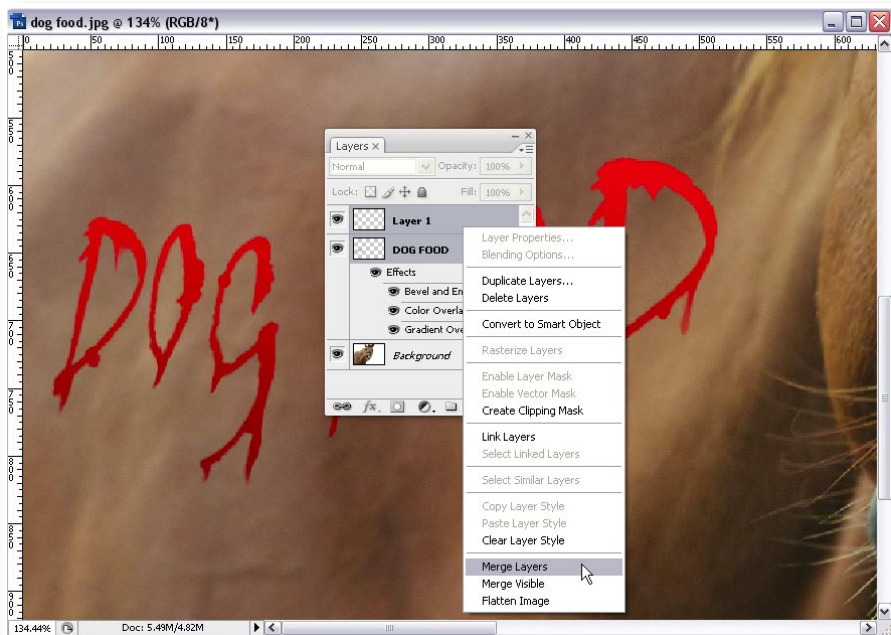
Add drips and other distortions as you see fit. Whenever you want to see your result, just turn off the background layer.

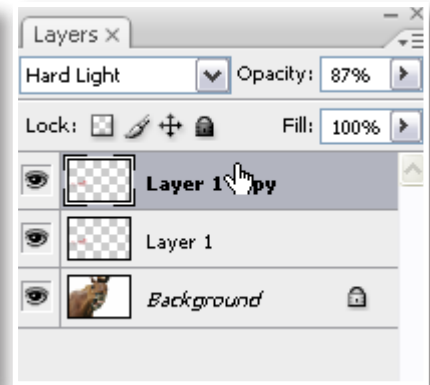
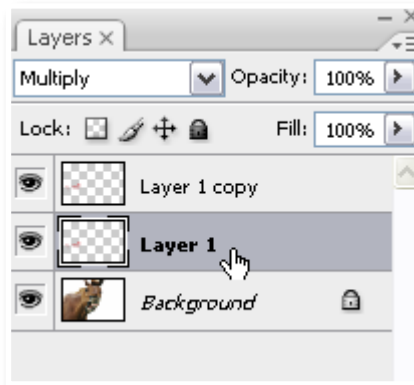




I've given my 'blood text' a bit of a LAYER STYLE. A slight gradient fill to darken the blood at the bottom and a very subtle BEVEL & EMBOSS to put a little highlight on the top of the wet blood.

The quickest method for merging the LAYER STYLE into the layer is to create a new blank layer and merge the two layers.





Duplicate the text layer and make the bottom one MULTIPLY, the top one HARD LIGHT. Then give the bottom one a slight GAUSSIAN BLUR. Adjust the opacity to suit. This gives the text a bit of depth in the fur.



MOVE 15:

DODGE AND BURN AND SPONGE

Okay, so these are probably the oldest tools in Photoshop, present in Version 1. Yet perhaps because of their age, many new users are unfamiliar with their use.

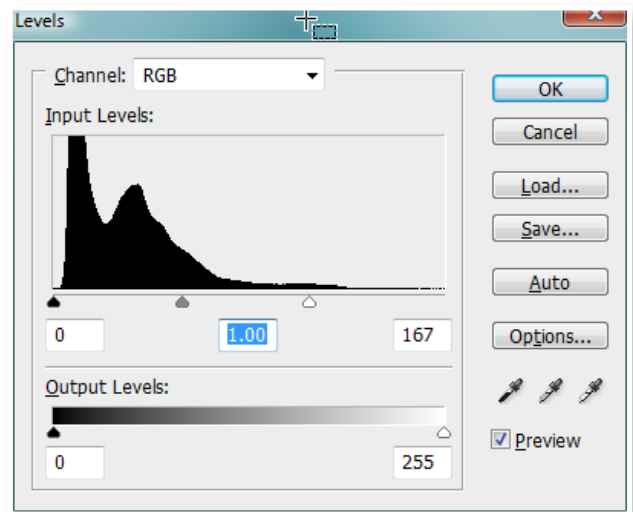
Initially designed to increase highlights or darken shadows (or the opposite), DODGE and BURN (DODGE lightens, BURN darkens) brushes are extremely useful to apply finishing touches to illustrations as well as photographs.

The SPONGE tool was traditionally designed to remove color intensity (desaturate), but with its software introduction, the opposite is also possible. With SPONGE set to saturate, it's possible to carefully highlight areas of strong color in an image, such as the brilliant red of roses, or the blue of eyes. When set on desaturate, the SPONGE will reduce a model's blush or subdue the green of background trees in order to set off the foreground subject.

Photographers will all be familiar with these tools, and indeed it is difficult to teach some photographers that Photoshop is more than DODGE, BURN and SPONGE! But other users need to discover the power of these brushes.

For this exercise we'll use this disgusting photograph of the author (over page) and resist the urge to brush out wrinkles, re-color the gray and fill out the muscles(!). The photograph was shot through a dirty mirror and lacks dynamic range and definition. First thing to do is remove the background.





But before we go too far, we'll also have a go at evening up the range with the use of LEVELS. You can see, however, that this also brings up the blemishes on the mirror (not to mention the model).



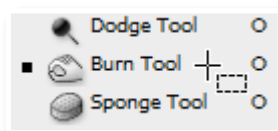


HINT: it is better to set the intensity (EXPOSURE) quite low and brush repeatedly, rather than try to hit it all at once.

Now it's into it with the DODGE tool. This lightens areas and you can choose between HIGHLIGHTS, MIDTONES and SHADOWS in the context-sensitive menu at the top of the screen.

My first task would be to add some definition to the hat. I like this hat and I want it looking good. I've also added highlights to the outside of my left arm (as we face it, and in reality too, cos it's in a mirror) as well as other light areas.

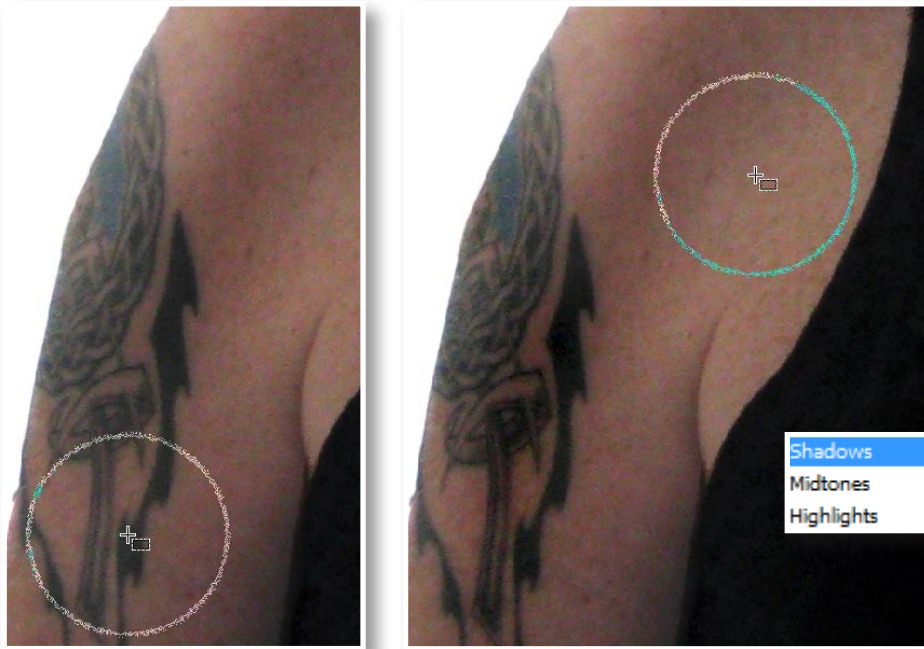
I'll then switch to the BURN tool (which darkens) and increase the shadow under the hat brim as well as add definition to the arm and other places.





I've given up on the black singlet top though, so I'll isolate it with a selection and darken the whole thing. This will also serve to swamp some of the dirty marks from the mirror. Now we're starting to get somewhere.





I'm quite proud of my tattoo, though, and it seems a bit lost. So a check on the SHADOWS option and a few brushes with the BURN and it comes up nicely.



Just a quick addition here to show that Photoshop isn't just about enhancing ugly people. I have a typical snapshot here, of someone who is definitely not ugly, but which needs a few minor adjustments. Note that this isn't a full photo enhancement exercise, just a few brushes to clean up a nice image.



Here's the original, which shows a few 'glows' from the camera flash, and we know what some people think about 'glowing', right?

With the BURN tool set really low, and manipulating the brush size from large and fuzzy down to small and fuzzy, I just dab on the glowing bits. Don't brush at all, or you'll see the lines.





While we're here we'll SPONGE the lips to SATURATE the red a little, and we may as well whiten the teeth slightly with a little DODGING.





*And we might as well select the eye color and saturate that with the **SPONGE** tool. Also you can **INVERT** the selection and **BURN** the pupils slightly, as well as **DODGE** the whites. Just don't overdo it.*



GALLERY



This illustration is a vector image that has been taken into Photoshop and had textures applied, and then DODGE and BURN brushes have been used to create the shadows and highlights.



MOVE 16:

SIMPLE TEXTURES

You can search for textures on the Internet, you can buy textures – online or on a CD – and you can use the textures that come with Photoshop.

But there is a fourth option... you can make your own.

Using a mixture of several simple Photoshop filters it's possible to make about a million textures out of nothing. Sometimes it's these 'homemade' textures that make or break a project.

ADD NOISE, RENDER CLOUDS and the various BLUR filters are all that are needed. Of course you can add other textures to your base if you wish. The main thing is to do it yourself – and write down the recipe! There's nothing worse than creating a great texture for one project and then never being able to replicate it because you forgot how to do it!

Here's some tips on texture making.

ADD NOISE and then MOTION BLUR will give a good metallic look. Differing amounts of noise and blur (and the direction of the blur) will create different textures.

RENDER CLOUDS works on the resolution and size of the image, or in other words the amount of pixels available to the rendering engine. If you want a fine texture of clouds, first make a large blank canvas to render on, then resize it down to the finished size.

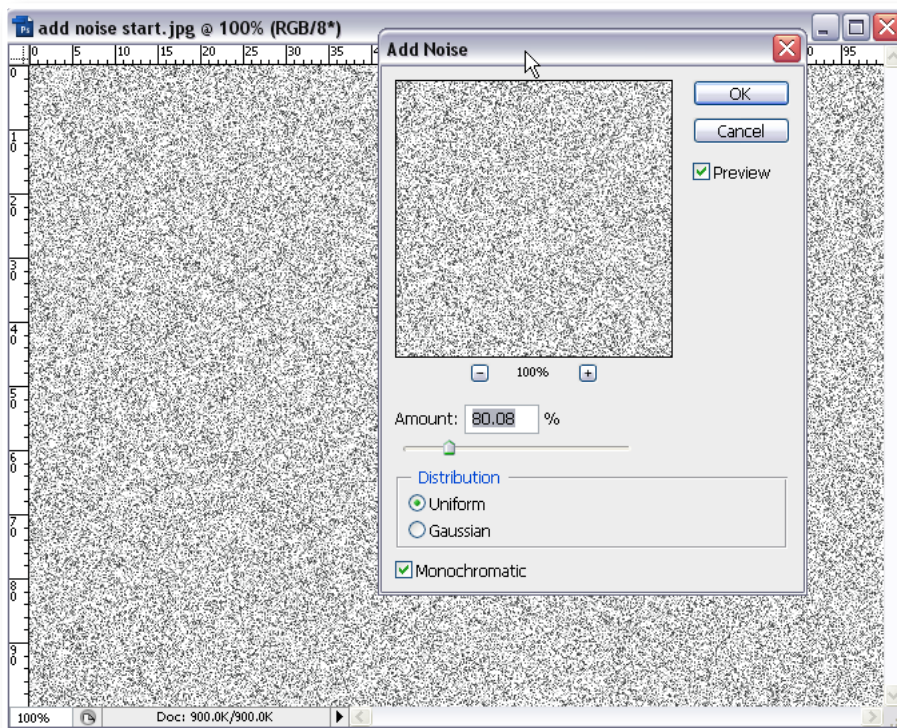
LAYER BLENDING MODES can allow textures to be built up layer by layer.

Try using the LEVELS command on rendered clouds and see what it does.

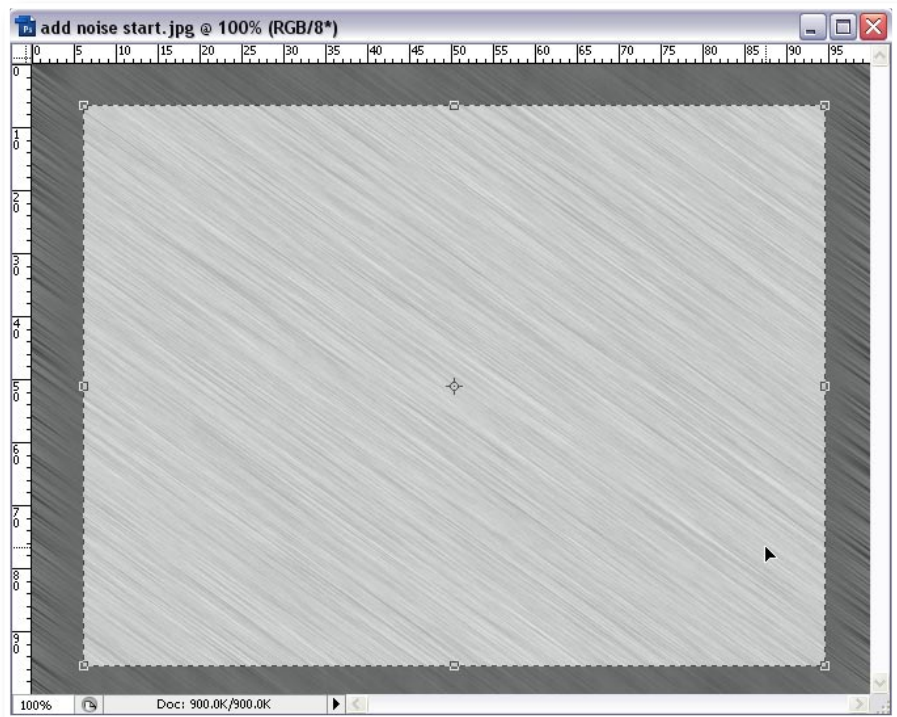
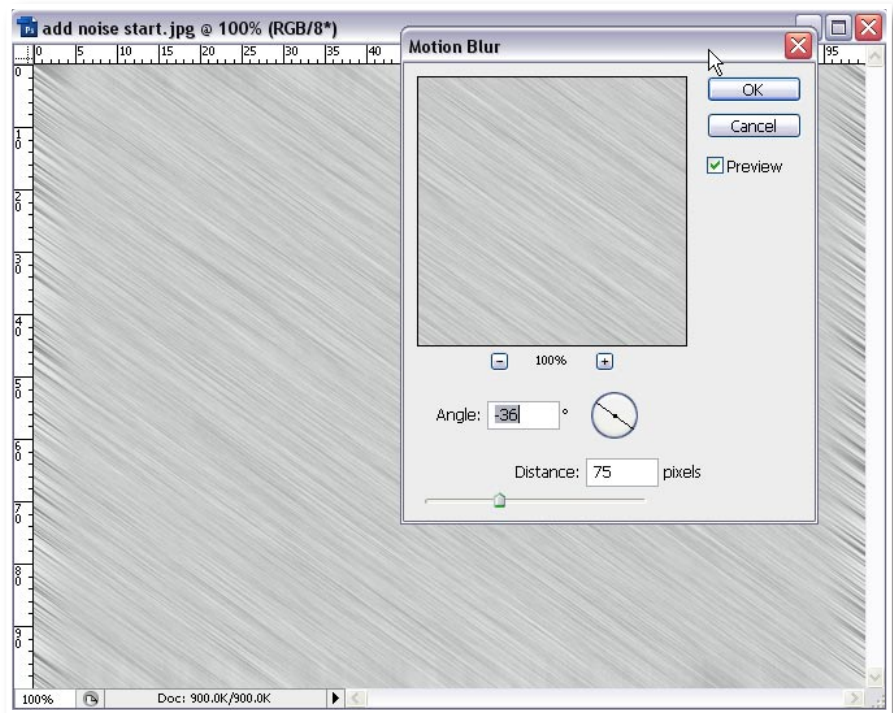
For a real blotchy look, ADD NOISE to a very small image – say 128px X 128px – and resample it up to the size of your image. Use LEVELS to alter it one way or another.

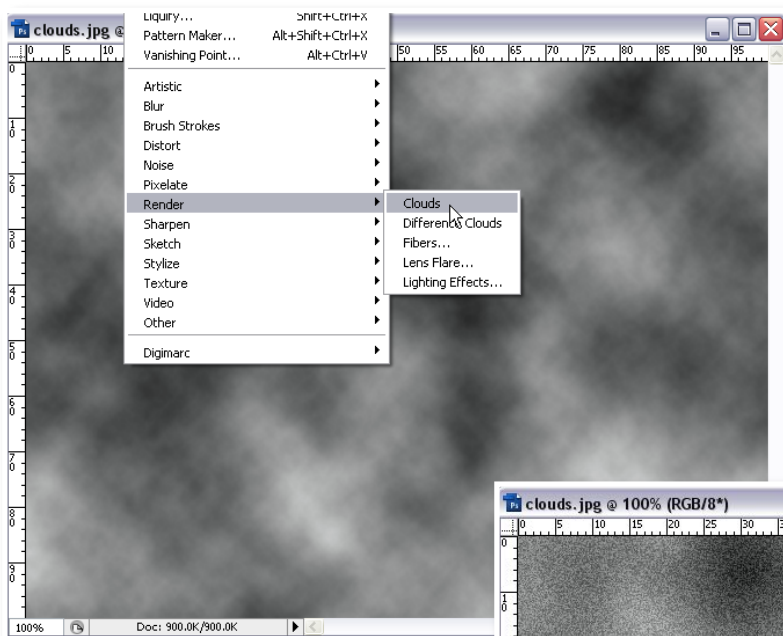
Once you have your base texture, use the TEXTURIZER to give it a SANDSTONE or other finish.

This is a real simple two-step texture. ADD NOISE, then MOTION BLUR. Finally you should CROP the result to lose the edges where the blur hasn't taken properly. Instant metallic texture.

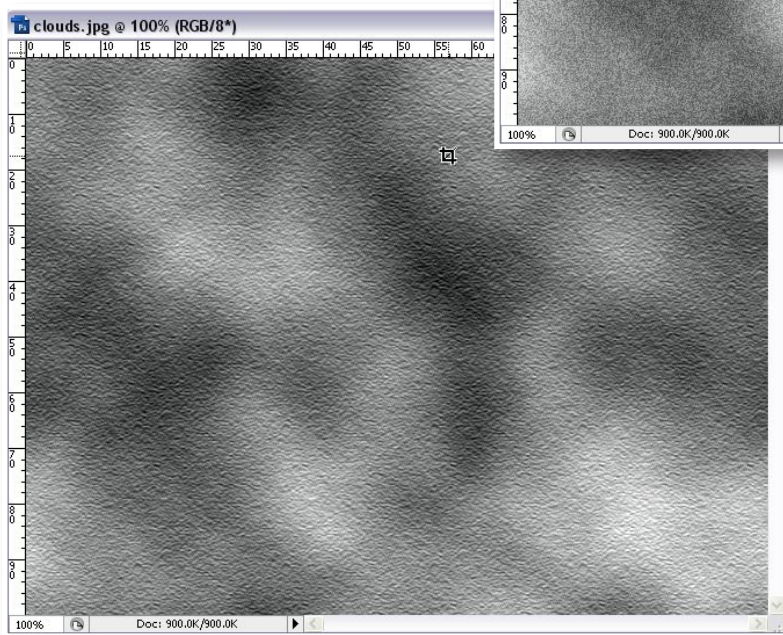
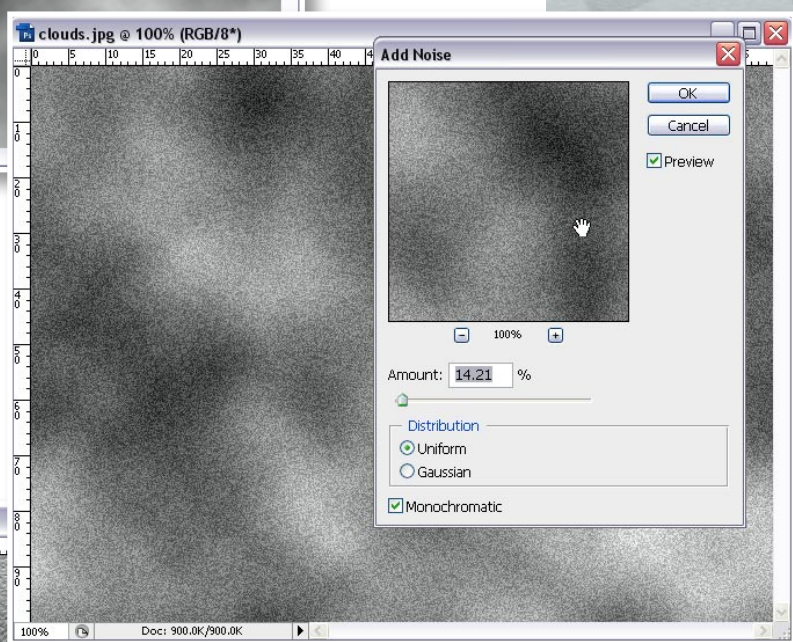


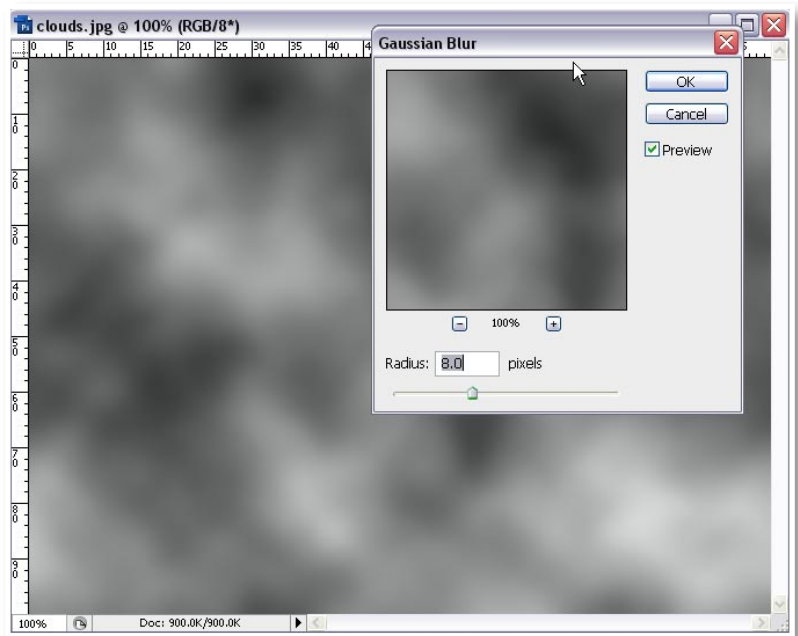
Later versions of Photoshop contain a neat tool called PATTERN MAKER, which takes a sample from any image and turns it into a repeating (seamless) pattern. It's certainly worth a look.





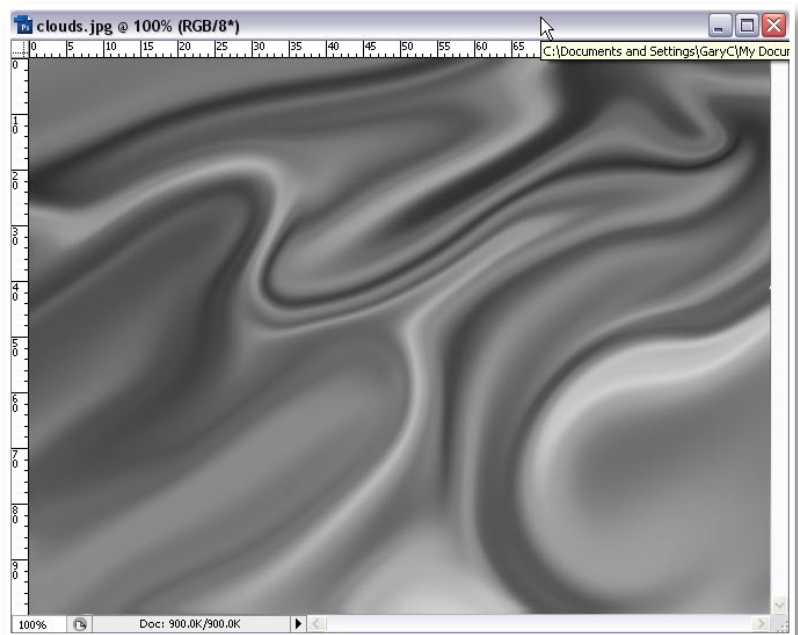
Here's a succession of texture elements in which you can stop anywhere. Start by rendering some clouds, then add noise. You can add a SANDSTONE texture if you wish.





Or add a GAUSSIAN BLUR for that nebulous look.

Finally, I have taken the one below into LIQUIFY and plied it with a brush. Does that get your imagination cooking?



GALLERY



*This is the result of creating a texture and saving it as a **PATTERN** fill, then using it in a **LAYER STYLE**.*

A full tutorial is available at www.theelectricartist.com



Move 17:

GRADIENTS IN QUICK MASK

I touched on this subject in MOVE 6, but it is worthy of a feature all of its own.

QUICK MASK is a grayscale image that can be brushed, erased and blurred. But few users understand the power of using a GRADIENT FILL in QUICK MASK mode.

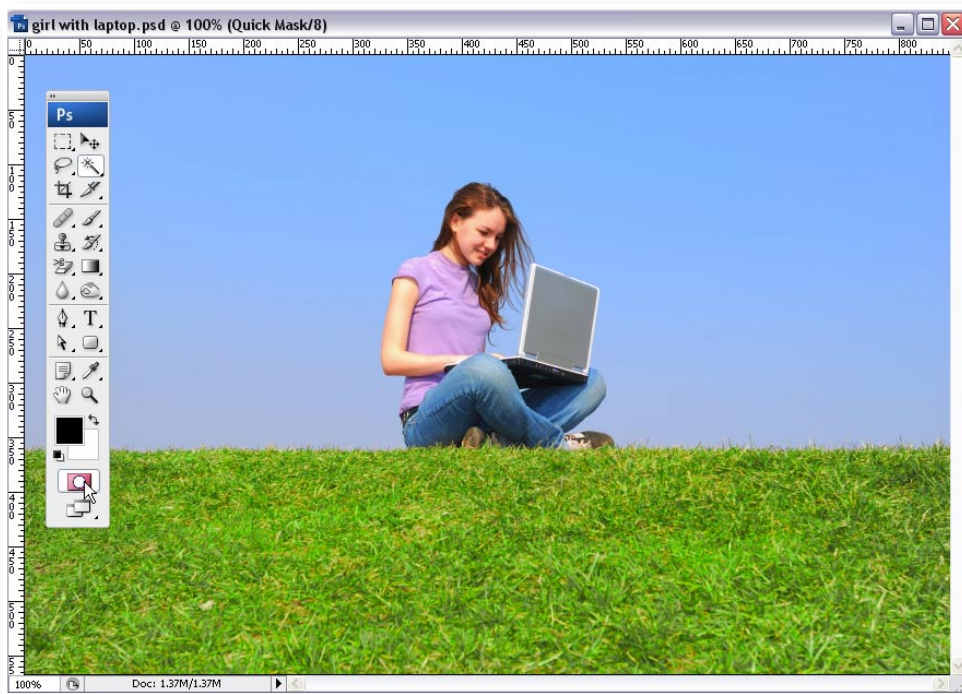
A gradient creates a mask that increases (or decreases) in intensity across a set direction. The uses for this gradual application of a mask are too numerous to list.

But I'll try;

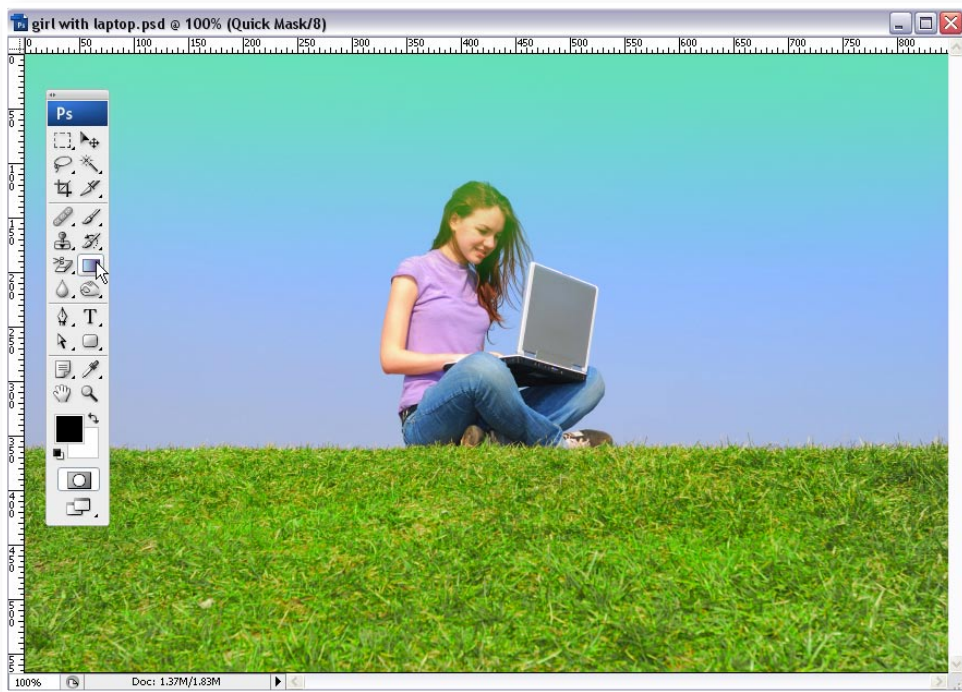
1. You could apply a filter progressively to a layer – for example GAUSSIAN BLUR
2. You can apply a darkening (or lightening) to a section of the image
3. Using a RADIAL GRADIENT you can apply a circular highlight – or remove one
4. You can fix a page crease from a scanned opened book or magazine,
5. And much more.

There are also many special effects possible using a gradient mask.

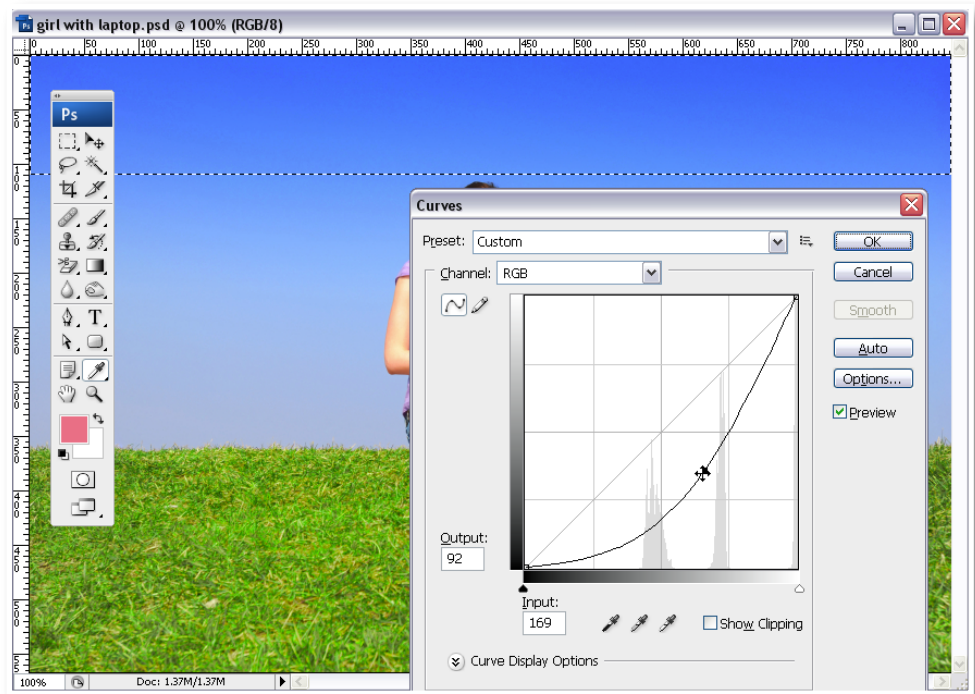
To be honest I've used gradients in QUICK MASK for so long and so often that I no longer think about it. Once you begin to use this amazingly simple technique, you'll find more and more uses for it.



A nice photo, this, but the sky is a bit anemic. A gradient in the QUICK MASK can fix that.

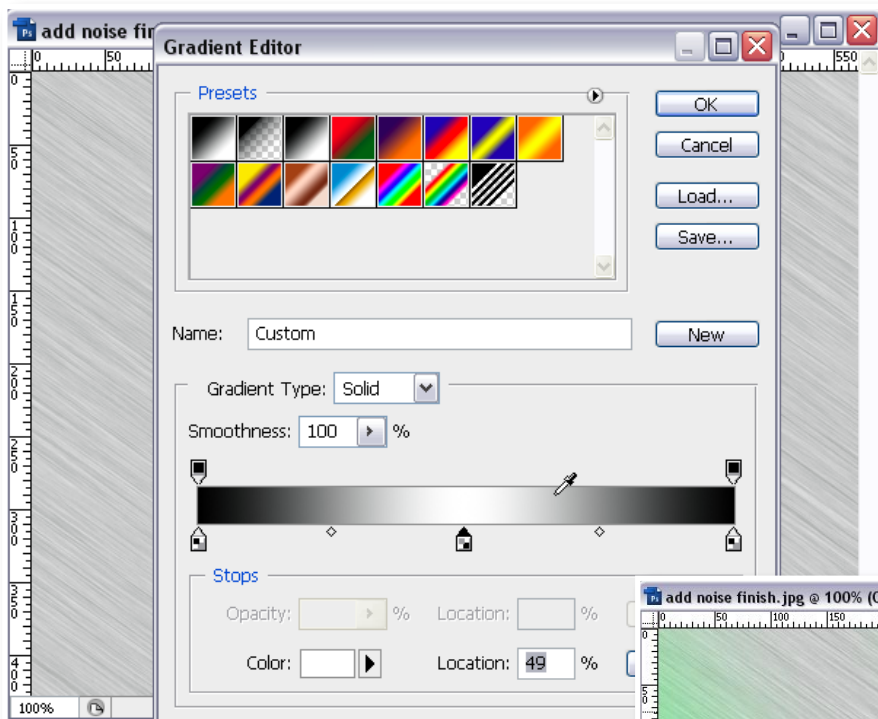


As a rule, once I have turned the QUICK MASK off, I will also hide the selection (the marching ants), so that I can see the effect of whatever it is I'm doing unimpeded by clutter. To hide and show again; CMMD/ CTRL-:.

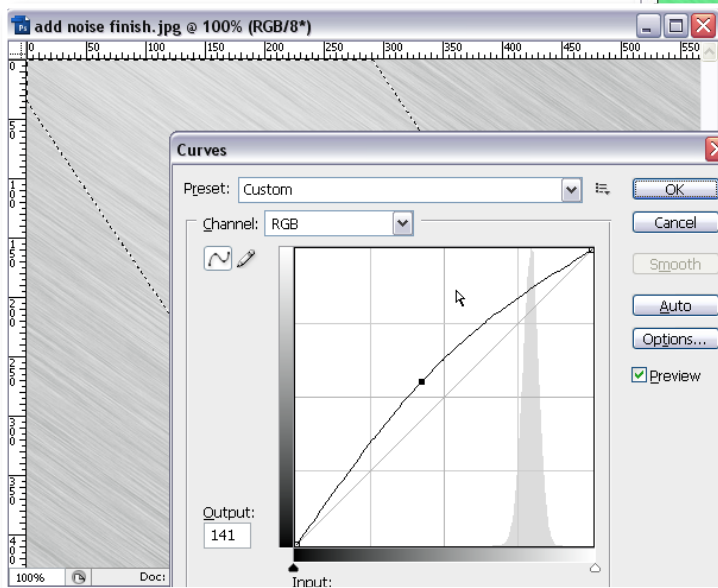
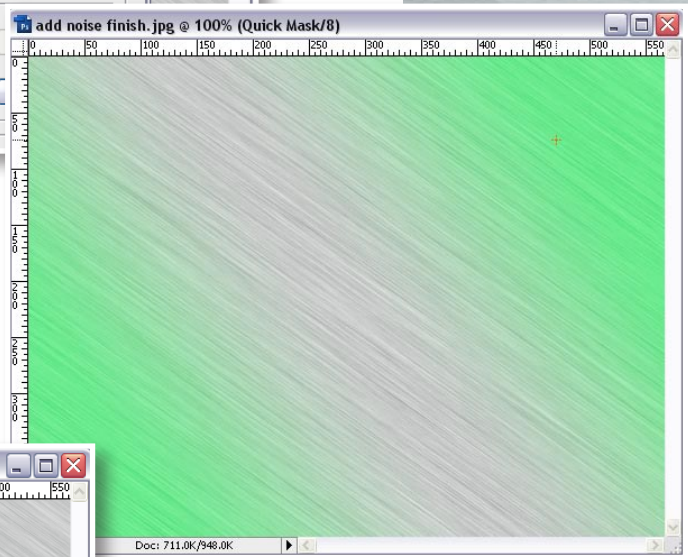


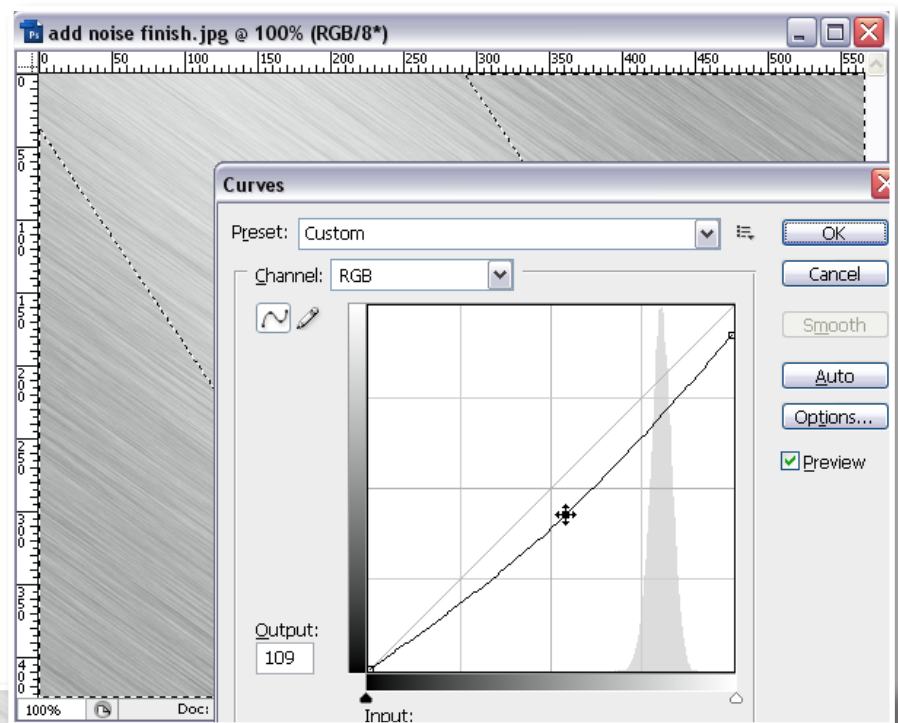
CURVES will intensify the top of the sky, giving it a polarized look. Then we can do the same to the bottom of the image and apply a lens blur, bringing focus back to the subject herself.





Using the texture we created in MOVE 16, we can apply a special gradient mask – with WHITE in the middle – and give it some realism. With the center isolated, lighten the midtones with CURVES. Then INVERT the selection and darken the corners.





GALLERY



The shadow on this pumpkin was manipulated using a gradient mask, to both darken it nearer the object and increase the blur the further away it goes.

Note too that the shading was created using DODGE & BURN.



Move 18:

MANUAL MATTING

Regular Photoshop users who have cut out images and moved them onto other images as layers will be familiar with the MATTING/DEFRINGE tool. This removes a 'fringe' of pixels from around the outside of the cut-out layer to help it blend with its new background.

But the tool is a little clumsy and has no adjustments or settings, other than the amount of pixels you wish to take remove.

Enter the Manual version of MATTING/DEFRINGE.

Step One: CTRL/CMMD-Click the target layer to select the pixels only. CONTRACT the selection by approximately how many pixels you think will need to be removed (around most of the layer). Then apply a FEATHER to the selection – not much, probably only a pixel or two. Note: the amount of CONTRACT and FEATHER will depend on the resolution of the image and the amount of edgy pixels that need to be removed.

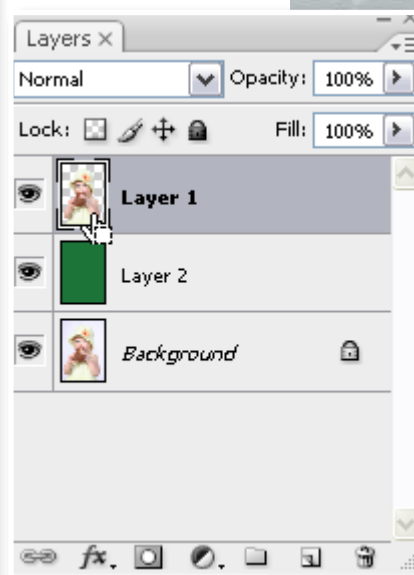
Step Two: INVERT the selection (SHIFT-CTRL/SHIFT-CMMD – I or SELECT/INVERSE).

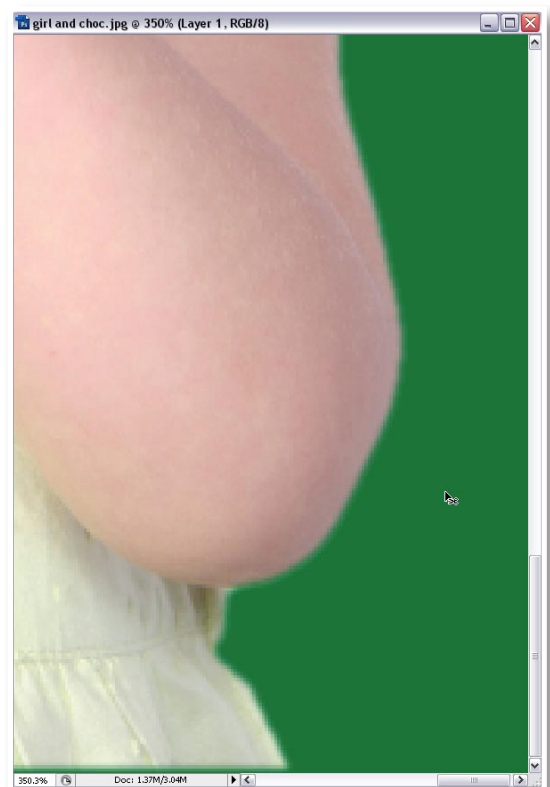
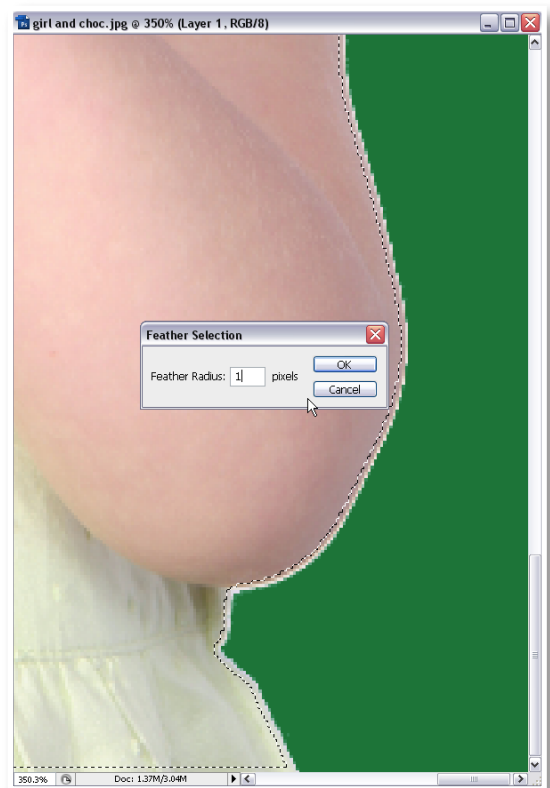
Step Three: A pressing of the DELETE key now will remove a feathered edge from the outside of the layer, but this is just as clunky as using MATTING/DEFRINGE. Instead, turn on QUICK MASK and inspect the edge of the layer. Using a small feathered brush you can fine tune the amount of the layer that is to be removed. Then turn off QUICK MASK.

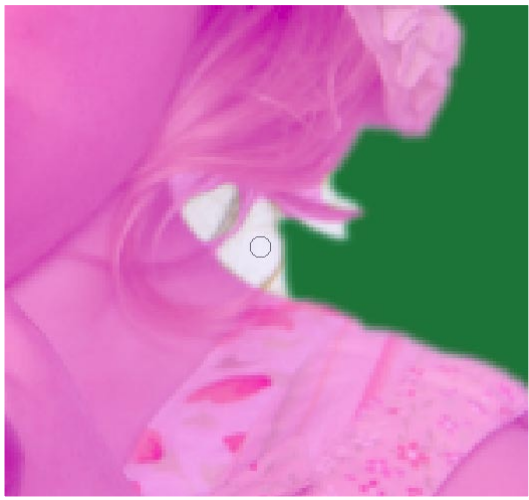
Step Four: Press DELETE.

To give this toddler a different background color, when we select using the MAGIC WAND, we leave a 'ring' of ugly light pixels that spoil the image.

CTRL/CMMD—click on the layer thumbnail. CONTRACT the selection slightly, FEATHER it slightly and INVERT the selection. Then press DELETE. A thin border around the layer will disappear and an anti-aliased edge will clean up its appearance.







If there are any tricky areas or pieces that need extra attention, turn on the QUICK MASK and use a brush to clean up.



MOVE 19:

QUICK LAYER MASK SELECTIONS

If you're in a hurry or the final result isn't critical, try this for super fast selections.

First run a LASSO around the object to be cut out. Make sure you include EVERYTHING you might want, because there's no going back for more. With the MOVE Tool (arrow), drag the selected area to the receiving image or a new file.

You now have the object you wanted, and have it within seconds. BUT you also have the mother of all rough edges that no amount of MATTING/DEFRINGE will deal to.

Give the layer a LAYER MASK (LAYER/LAYER MASK/REVEAL ALL or press the button at the bottom of the LAYER panel). Now with a brush, paint out the extra pixels around the layer.

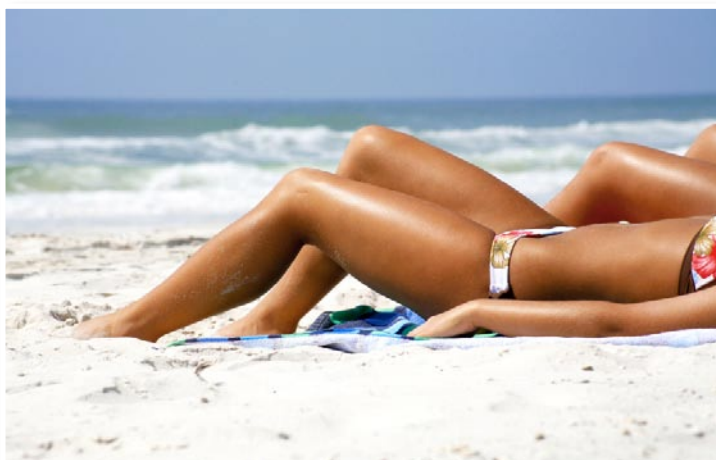
This is where the speed versus accuracy element comes in. A large fuzzy brush can blend your object roughly in seconds, while if a bit more accuracy is required, zoom in and choose a smaller brush.

One advantage of doing it this way is that you can see exactly what the finished job will look like as you're doing it. In addition, if you accidentally remove too much from the target layer, selecting WHITE for the brush will paint it back on.



You can even experiment with different opacities for the brush, such as when dealing with hair, and change the brush size and edge to match the edge and texture of the layer.

Quick, easy and as accurate as you want it.

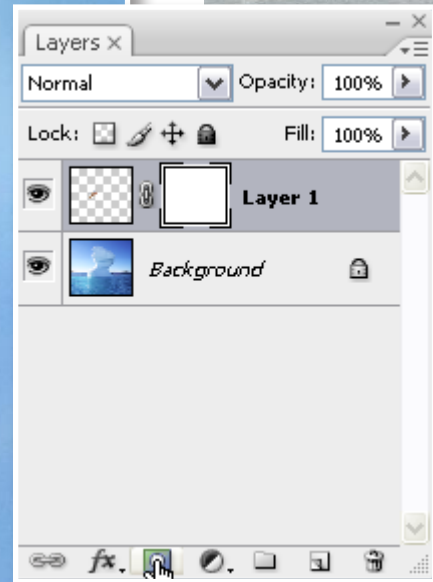
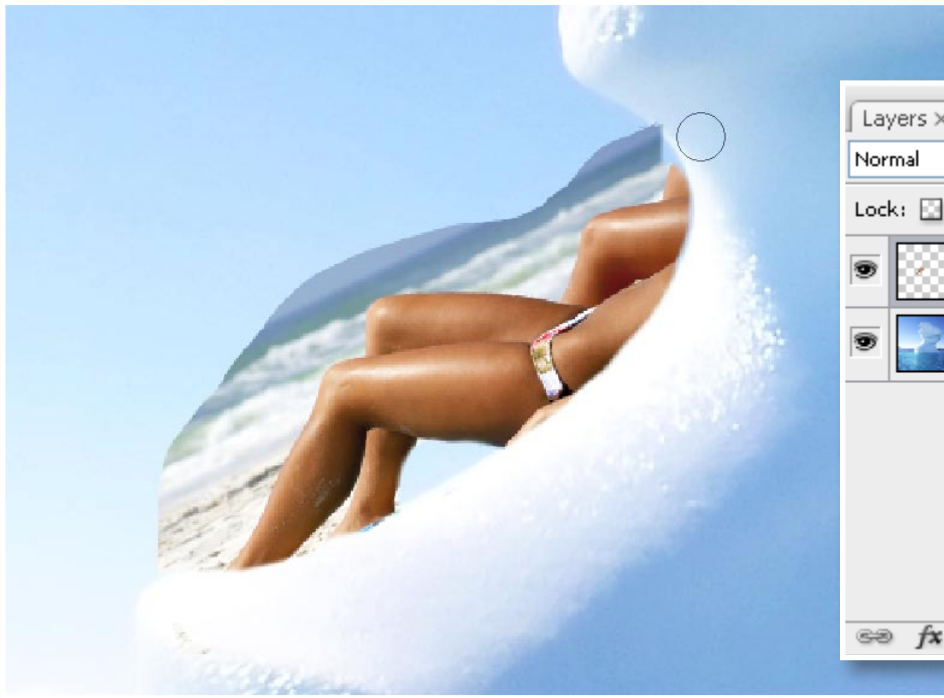


This technique is great for creating quick and easy montages of several different photographs, with each one blending seamlessly into the others.



*To join these two images, first make a rough selection of the sunbathers and drag them onto the iceberg. Use **FREE TRANSFORM** to size them and put them onto position. Then add a **LAYER MASK** and brush out the unwanted bits.*





MOVE 20:

ALPHA CHANNEL SELECTIONS

While on the subject of selections, we might as well take a look at the ultimate in selection knowledge.

First off, did you know that a selection is no more than an extra CHANNEL added to the existing ones? A fourth to RGB or a fifth to CMYK? If you did, fine. You're in the minority though. This snippet of information usually comes as a shock to many regular Photoshop users.

When you save a selection it adds a CHANNEL to the list – known as an ALPHA CHANNEL. Likewise when you use QUICK MASK or add a LAYER MASK. All CHANNELS. No magic or mystery. Sorry.

But the real beauty of ALPHA CHANNELS is their flexibility. Once you grasp the concept that any and all selections exist in the CHANNELS palette, and can be edited, brushed upon, lightened, darkened, had filters applied to them, and all manner of alterations, you're on your way to selection utopia. Not to mention the start of many creative effects.

The first thing I do whenever I have a complicated selection to make is take a look at the individual channels, whether Red, Green & Blue, or Cyan, Magenta, Yellow & Black.

If one of the channels shows my target object in strong contrast to its background, I will duplicate the channel and use LEVELS and/or CURVES and/or CONTRAST/BRIGHTNESS to isolate my object. You really have to try this yourself.

While the different channels of a file are generally known as 'channels', any channel that you CREATE or ADD is generally referred to as an ALPHA CHANNEL.



At the very least this method will give you a starting point upon which to refine your selection.

Another use of ALPHA CHANNELS is to remove noise from a selection. Once again, a brush or the LEVELS command can perform this trick.

ALPHA CHANNELS are especially helpful in cleaning up the results of the COLOR SELECT tool. This generally results in poorly defined selections that don't fully capture the parts you want, while including elements and noise from the areas you don't want.

But a quick look at the ALPHA CHANNEL will show what needs to be done, and often it's as simple as using LEVELS to better define the edge.

Finally here's one last major use for ALPHA CHANNELS. If you PASTE a grayscale image into a NEW CHANNEL, that image becomes a selection. This has multiple uses, not the least of which is enabling watermark-type filters to be applied to an image.

But one area in which I use it intensely is to pick out the black in a black & white image, such as text on paper.

First select all (CTRL/CMMND-A) in the image and copy it to the clipboard. Create a NEW CHANNEL and PASTE your image into that channel. Then IMAGE/ADJUSTMENTS/INVERT, or CTRL/CMMND-I to turn the image into a negative.

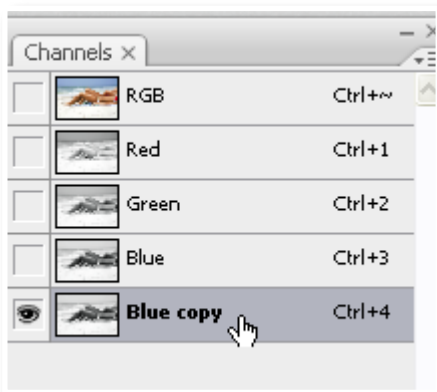
Flick back to the main channels view and SELECT/LOAD SELECTION, choosing the new ALPHA CHANNEL. This will give you a selection the EXACTLY matches the black and grayscale pixels in the image. If the text is a little blurry, for example, you can use LEVELS on the ALPHA CHANNEL to sharpen the edges and clean up the text. Or if you



need to change the color, brush over the selection. (Or for quicker results, change the BACKGROUND COLOR to the desired color and press DELETE.)

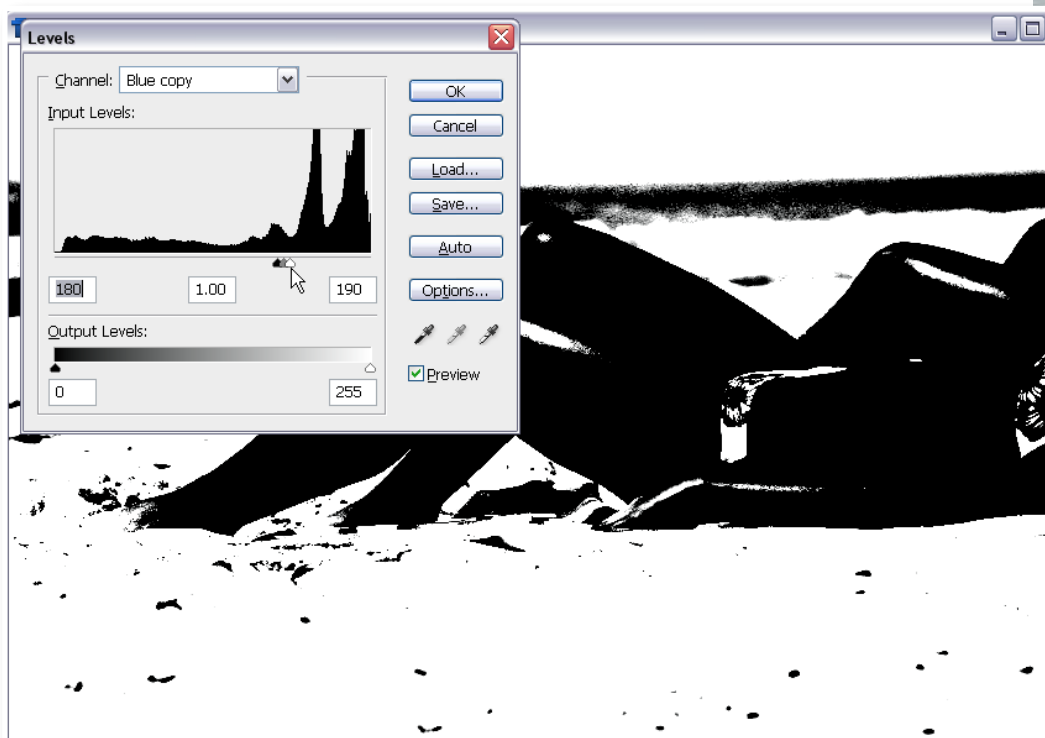


The image at left is actually made up of three CHANNELS, one each for RED (top), GREEN (middle) and BLUE (above). As you can see the BLUE channel gives us the most contrast.



Duplicate the BLUE CHANNEL. Remembering that CHANNELS are no more than grayscale images, it's then possible to open the LEVELS command and increase the contrast considerably. Do this by dragging the ends of the slider towards each other. Where they meet on the scale determines how light or dark the resultant image is. Sometimes you might have to do this twice.

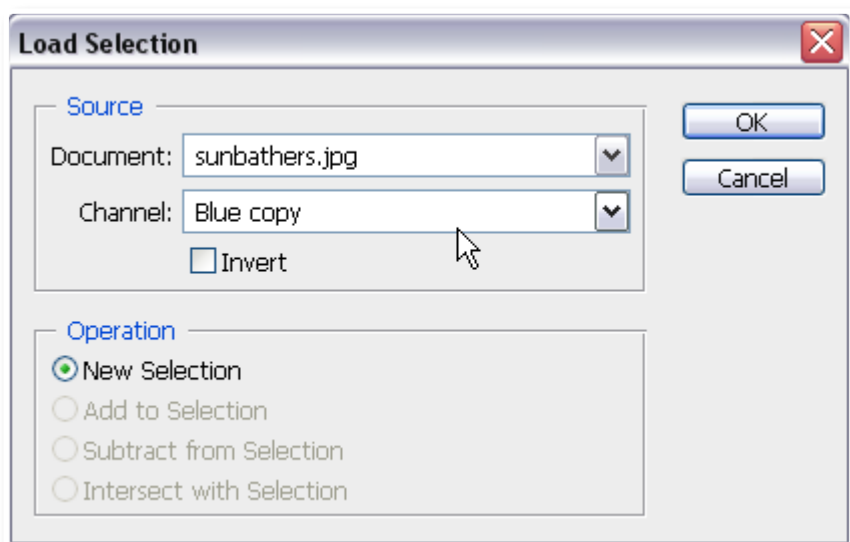
You can see in the image below that the sunbathers are almost all black, while the background has been turned mostly white.

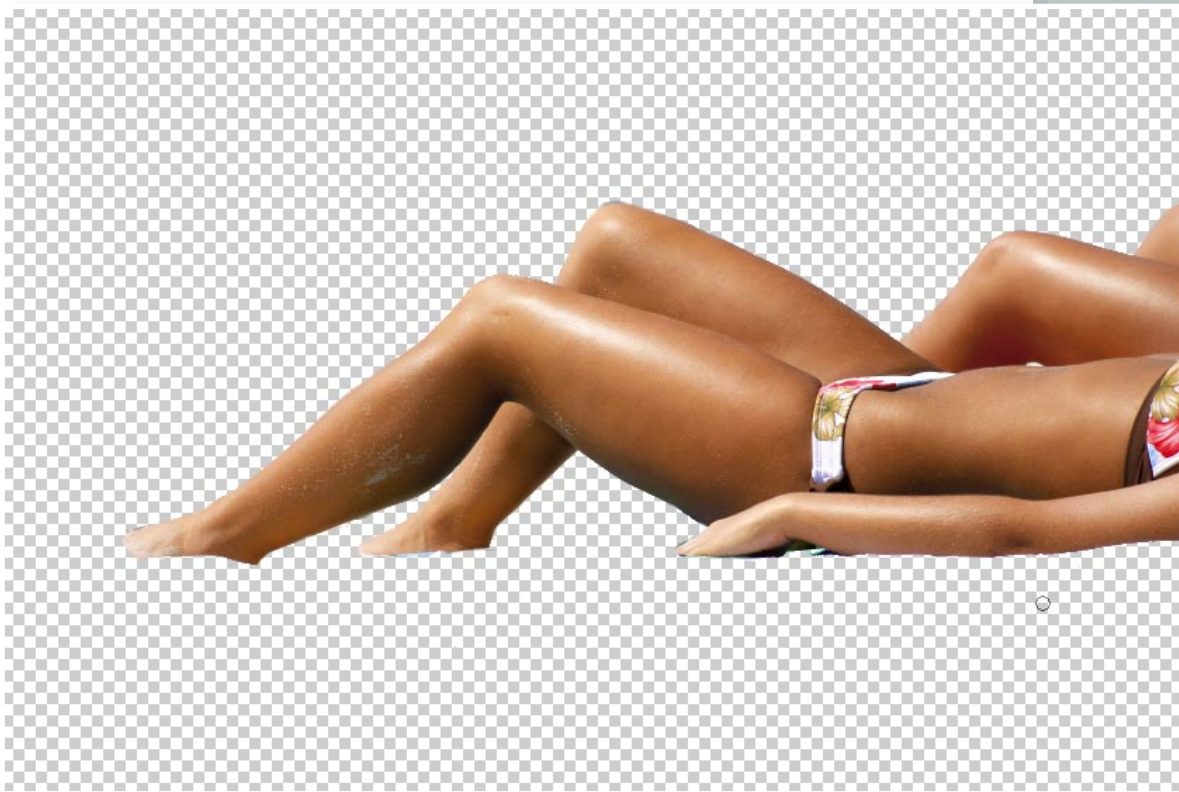




Complete the job by using a brush to brush away all the unwanted elements. Brush black on the spots or blemishes on the shape you're picking out, and white on the background.

*Then, with all channels switched on, load the new channel as a selection. **SELECT/LOAD SELECTION**, choose the **BLUE COPY**. Open a **QUICK MASK** on your new selection to clean up any anomalies and there you have it – quick and easy without arduously shaping around images or elements.*

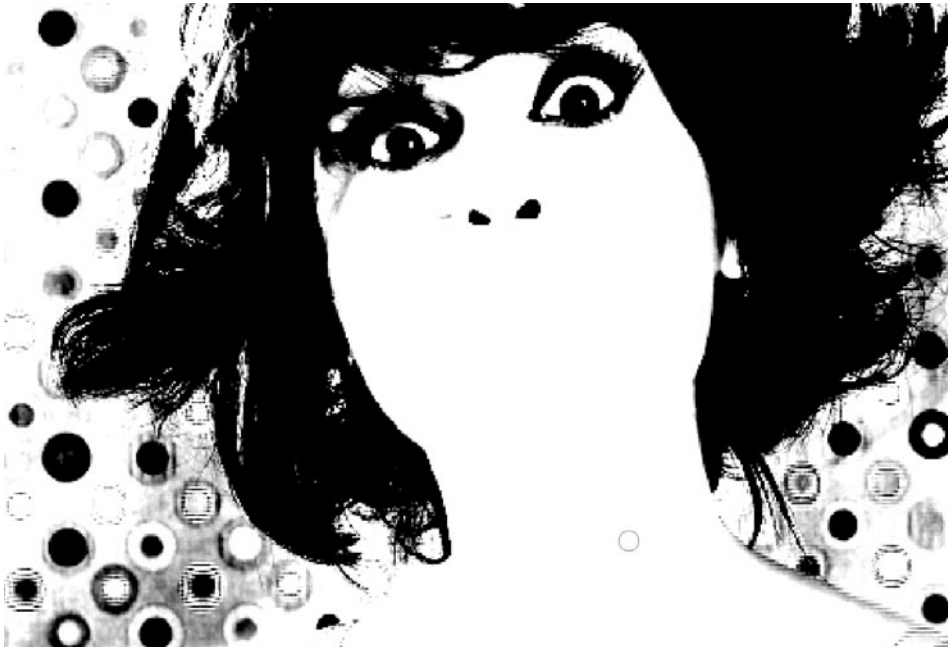






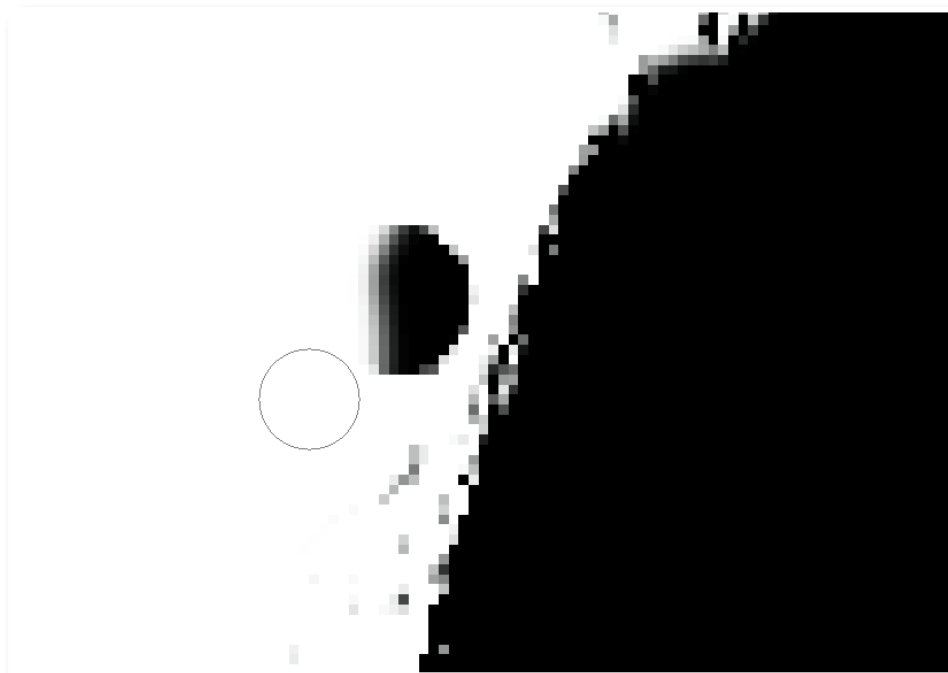
Going back to the image we used in MOVE 12, let's see how ALPHA SELECTIONS can help us to select her hair, with its many hues and shades. First thing we see is that the RED CHANNEL holds the most contrast.





A heavy attack of the LEVELS gives us a lot of the hair, with only a few areas missing out. The brush can fill in the hair parts and clean up the background.





In this case you can zoom right in and see the obvious anomalies where the circles in that annoying wallpaper interfere with our selection. Then brush them out.





The CHANNEL loaded as a selection, INVERTED(!) and copied to a new layer sees the hair isolated. After that it's up to the imagination what you might want to do with it.



Move 21: Layering Strokes

LAYER STYLES are a major feature of Photoshop. I have to admit that when they were first introduced I resisted the urge to use them as I thought them contrary to the philosophy of original design. When I was teaching, I actually marked students down for using the ubiquitous BEVEL-AND-EMBOSS in a design.

But that was just being silly. The tremendous scope for adjustment and the ease with which LAYER STYLES can make my day quickly altered my thinking forever.

One feature of LAYER STYLES, however, that is often overlooked is the ability to lose the original layer entirely, leaving only the applied Style. This is great for creating embossing on textured backgrounds, for example.

But one use I avail myself of regularly is to create multiple strokes or edge effects.

If you have a layer with a thick stroke on it set to CENTER, you can duplicate the layer, set a thinner stroke set to CENTRE and remove the layer contents to see both strokes.

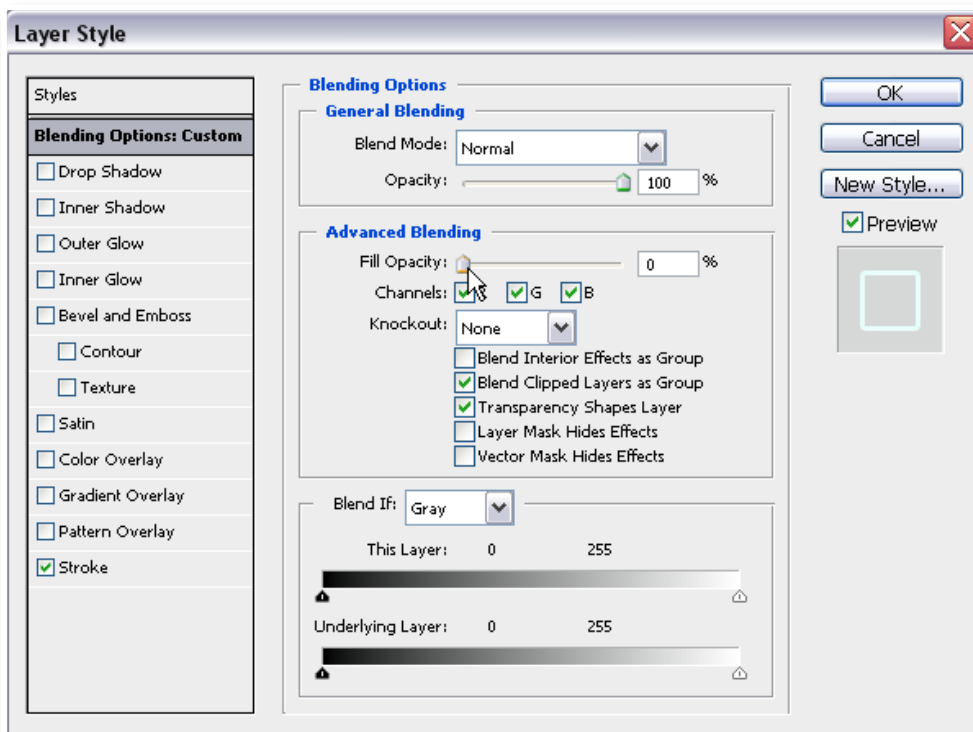
To do this, open the LAYER STYLES palette and click on the very top setting on the left; BLENDING OPTIONS. First check the BLEND INTERIOR EFFECTS AS GROUP option. Now if you slide the FILL OPACITY slider, your layer will become transparent, and eventually disappear entirely. Note that this doesn't affect the Layer Styles you have applied to that layer.

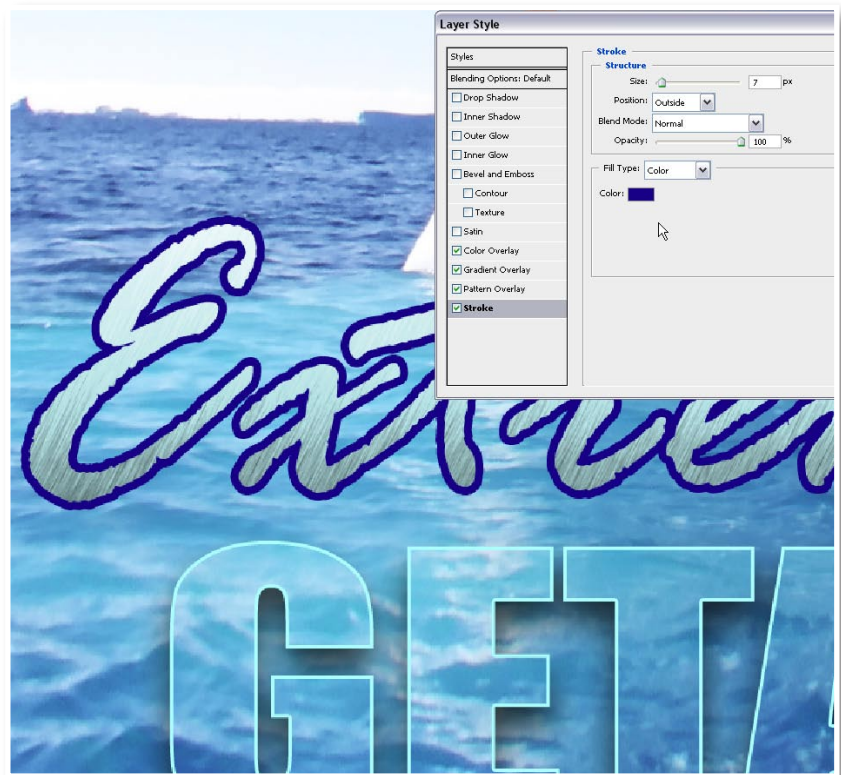
Experiment with this and have fun.





In this case we'll add text to our sunbathers. Using the **LAYER STYLES**, first go to the top-most setting and slide the **FILL OPACITY** down to zero on the **GETAWAY** word. Then add a **STROKE** and **DROP SHADOW**.

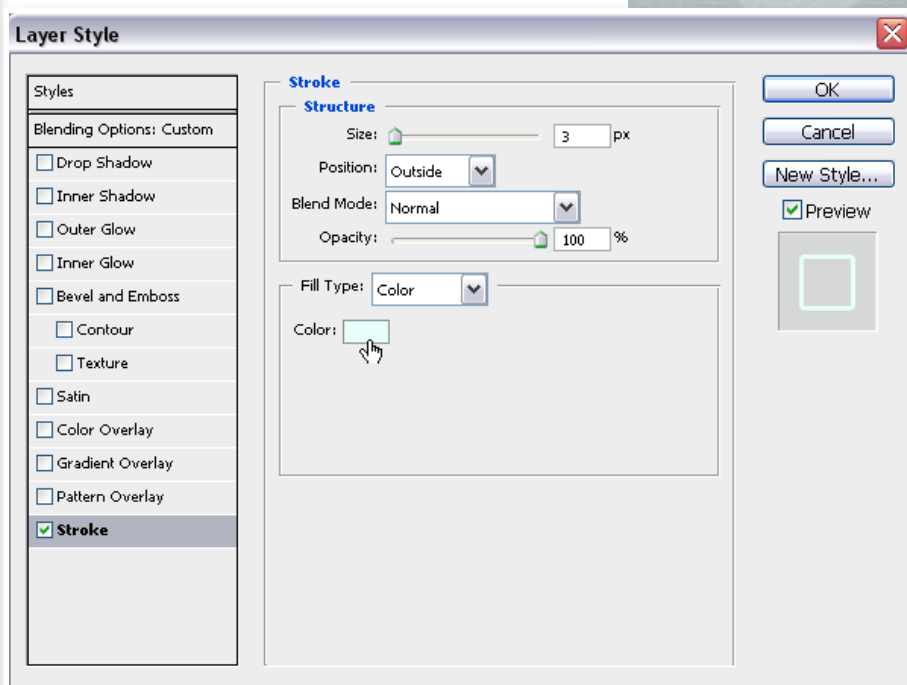
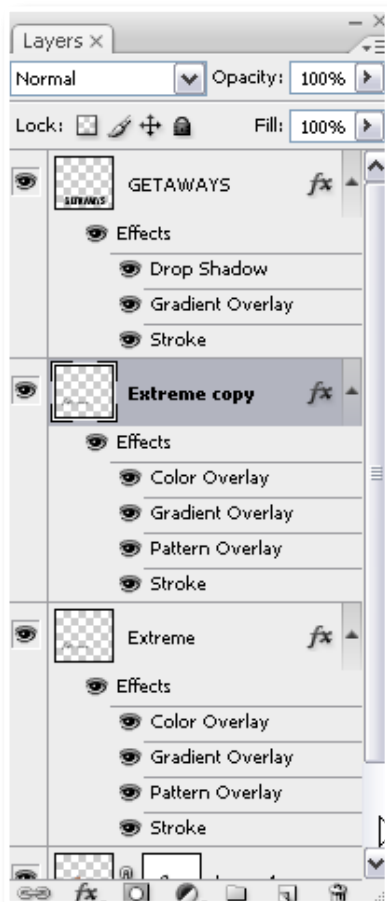




You can see the effect on the left.

Next, on the **EXTREME** text, add the **LAYER STYLE** you think might suit the text. In this case I've used the metallic texture in Move 16 as well as a thick blue **STROKE** and a **GRADIENT FILL**.

Duplicate the **EXTREME** layer and take the **FILL OPACITY** back to zero. Now create a thinner **STROKE** with a different color.



Many people use Illustrator to create effects like this, and bring them into Photoshop as a Smart Object, or pixels. But this method allows you to skip that step altogether.



If I move the layer to one side you can see exactly what I've done.



GALLERY



The front cover of this book demonstrates the method of layering LAYER STYLES perfectly.



MOVE 22: SUBTLE ACCENTS

While on the LAYER STYLES topic, let's look at using this tool to feature small elements or text.

Many people make the mistake of creating giant or obvious drop shadows or highlights to make a layer stand out. But often all that's required is a very slight enhancement or accent to do the job.

For example when small white text is running across a background that's not as dark as you'd like, or across an image or texture, an extremely subtle drop shadow can cause the legibility of the text to increase significantly. Yet from normal reading distance, you probably won't even notice that the shadow is there.

Likewise for dark text with insufficient contrast behind it, a very slight OUTER GLOW will add enough visual distinction to restore the text's legibility without going overboard.

You can also use this technique in photographs. It's a little like how photographers used DODGE and BURN in the dark ages to pick out the subject of a photograph.

If your photograph's main subject tends to blend into the background, select the subject and bring it onto its own layer. A really large, but near transparent DROP SHADOW behind the subject (or OUTER GLOW) can have the effect of bringing it out from its surroundings.

Depending on the subject matter you might also like to increase the saturation of the subject while decreasing the background.



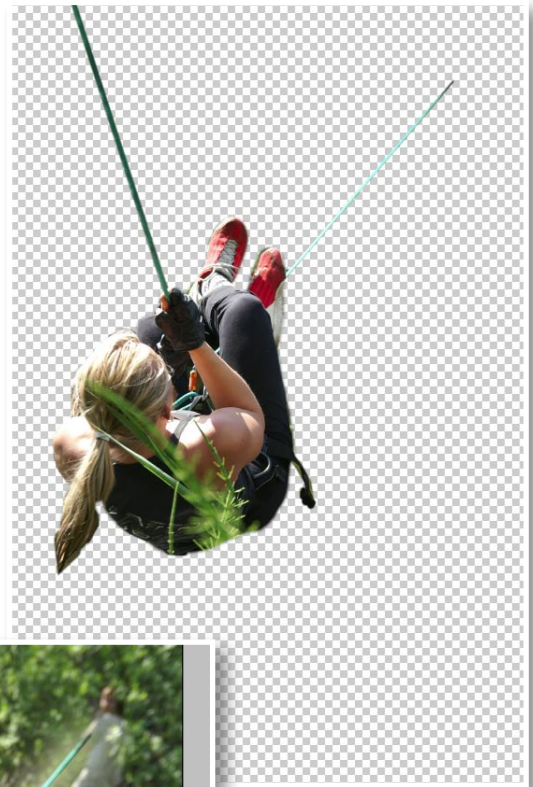
The key to all this, though, is BE SUBTLE. I'm not talking about chucking drop shadows and people and creating special effects. Just playing a few visual tricks.

This image is fine, but the subject tends to get lost a little against the background. Especially if she is the topic of the story.

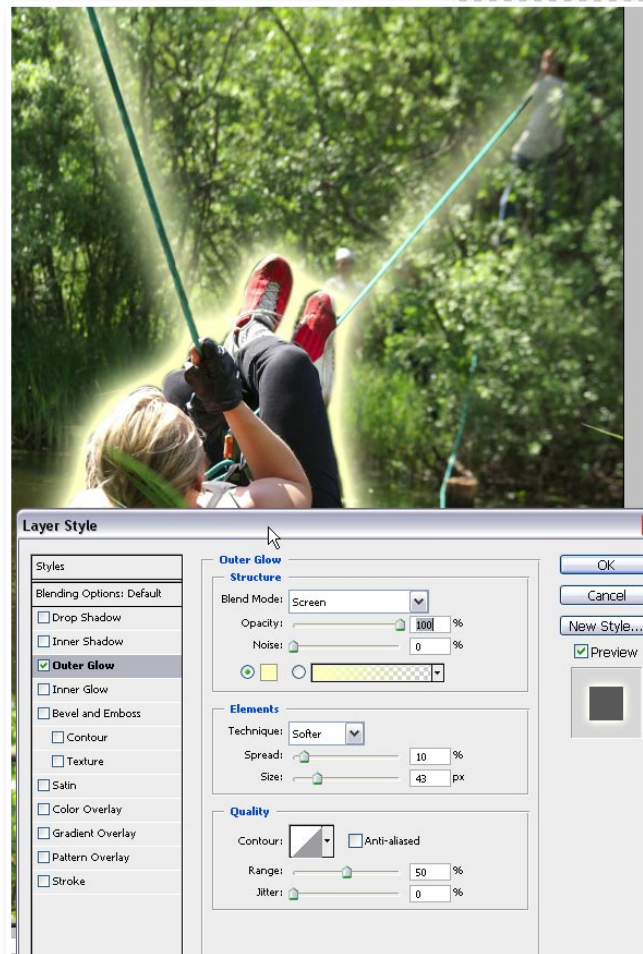


First job is to isolate the subject by selecting it and making it a layer.

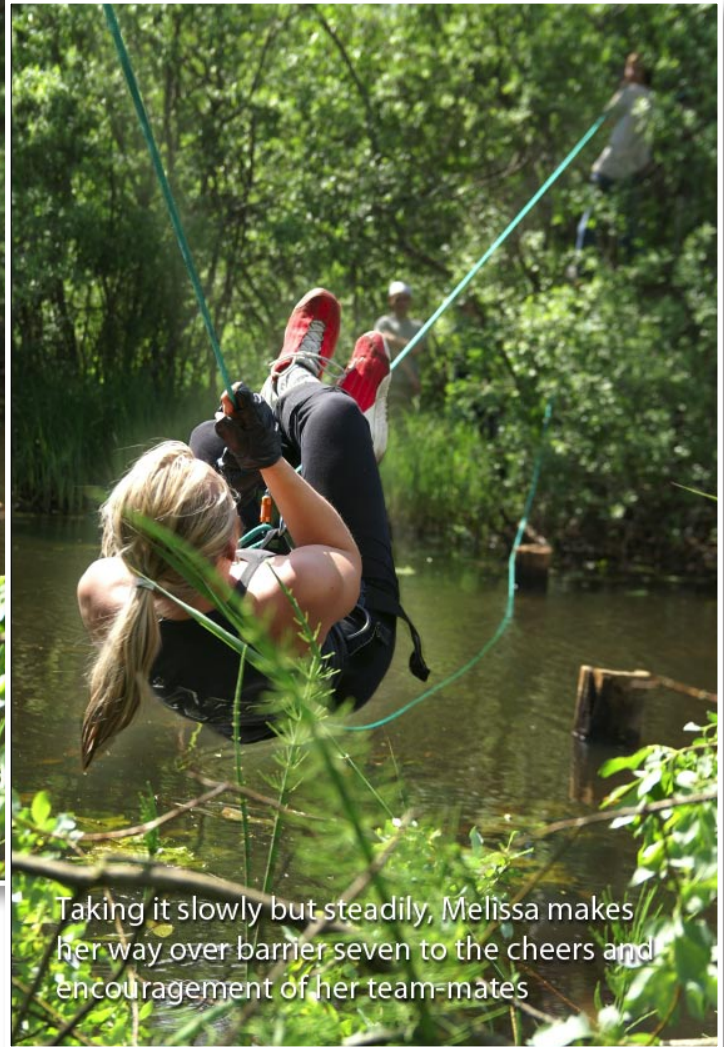
Next add an OUTER GLOW LAYER STYLE. Do it severe at first, so as to see where and how far it stretches. Then dial it back until it's almost invisible (but not quite).



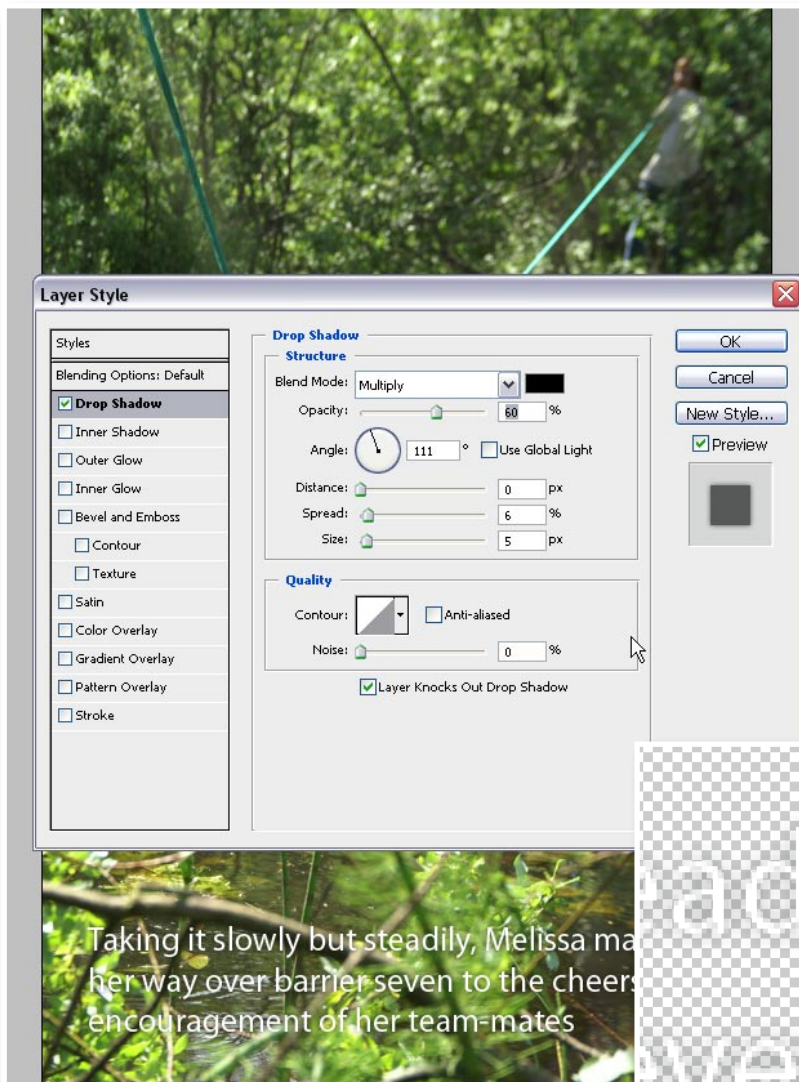
This sort of digital subtlety occurs in movies all the time, and often the viewer is completely unaware it is happening.





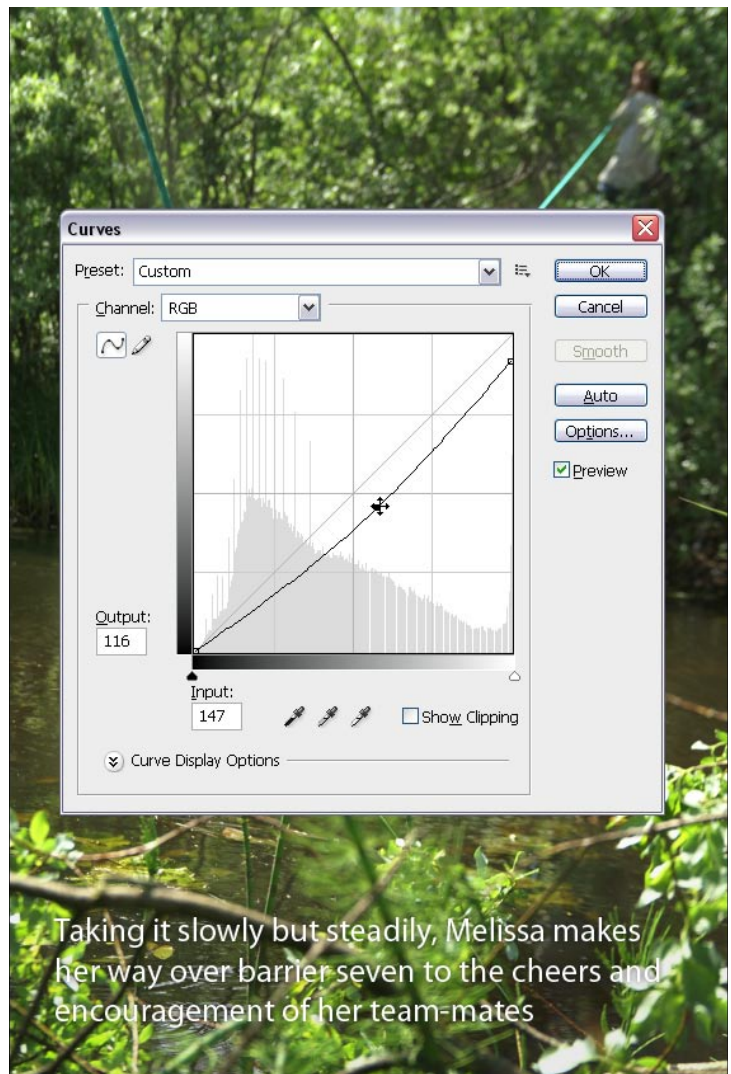


The text on this variegated background (above left) is not clear for easy reading. One remedy is to give it a drop shadow (above right), but sometimes that is either not in keeping with the overall design, or can seem a little gauche.



*A more subtle approach, which has the text just as legible, is to add a slight shadow all around the text. With the **DISTANCE** set to none and the opacity reduced, the shadow is barely noticeable, yet the text legibility is increased.*



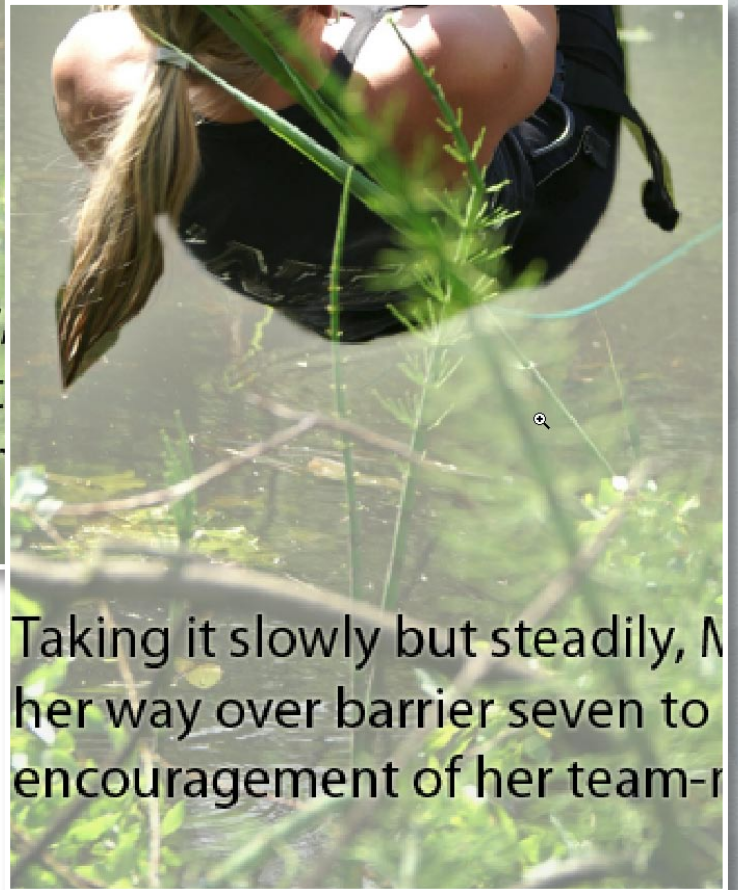


Finally, a QUICK MASK gradient to the bottom of the image and a slight darkening of the MIDTONES will create more contrast for the white text without affecting the image.



Taking it slowly but steadily,
her way over barrier seven to
encouragement of her team-

An alternative would be to use the mask we created to highlight the subject and lighten the entire image – apart from the subject. Then black text could be used. But note that the above text, while legible, does not leap off the page. The text on the right, however, has had a very subtly OUTER GLOW applied to it. Not enough to notice, but enough to cause the text legibility to increase considerably.



Taking it slowly but steadily, M
her way over barrier seven to
encouragement of her team-r



MOVE 23:

MANUAL SHADOWS

With the advent of LAYER STYLES, many Photoshop users forgot that we used to make our shadows by hand, painstakingly crafting them from scratch – well, maybe not so painstakingly, but each shadow had to be built regardless.

But while the automated shadows of LAYER STYLES is powerful and useful, there are still a lot of tricks it has yet to learn. Tricks that can only be performed by manual shadows.

First of all, for all those users who were introduced to Photoshop post-LAYER STYLES, a quick instruction on making manual shadows;

Duplicate the layer or object (to have the shadow). Open CURVES and drag a corner of the curve to another corner. I can't tell you which one because it varies according to whether the file is RGB or CMYK. Experiment. The result should be that the layer goes black – pure black.

In the Layers palette, drag the black layer behind its parent.

The rest is artistic and up to you, dependent on how you want the shadow. Apply a GAUSSIAN BLUR to the shadow layer and move it to where you want the shadow to lay. Set the BLENDING MODE to MULTIPLY and adjust the OPACITY of the shadow until the desired result is achieved.

That's it. A manual shadow.

BUT WAIT! There's more...

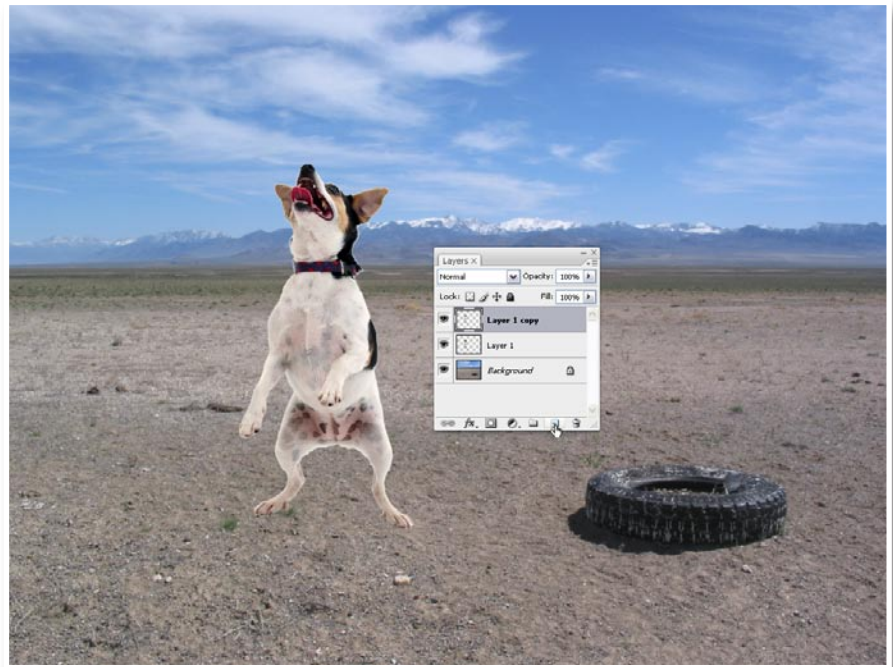
Unlike using a LAYER STYLE, this shadow of yours can now be manipulated.

For example you can apply a SKEW to it, or PERSPECTIVE or DISTORT. You can fill it with a gradient that goes from black to mid-grey, thus allowing it to 'fade' with distance. You can even apply a gradient mask to it (see Move 16) and hit it with a GAUSSIAN BLUR that spreads the shadow more the further it is from the subject.

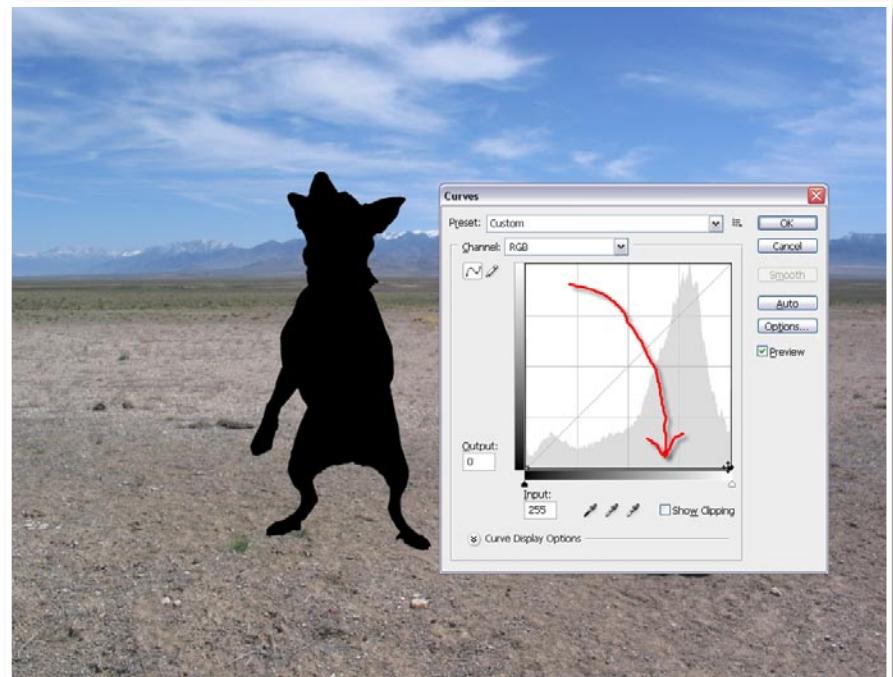
And much more.

I have tutorials for these techniques on my site at www.theelectricartist.com





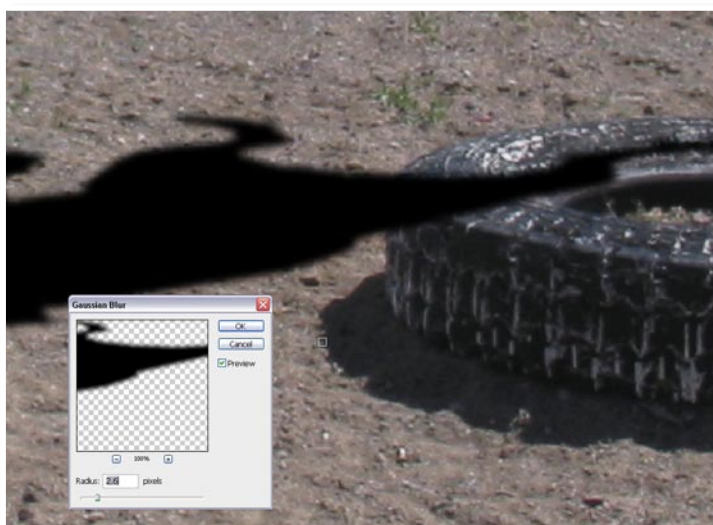
This dog has been brought into this desert photo, but it looks alien – mainly because it has no shadow. First duplicate the dog layer, then open CURVES and drag the top right corner down to the bottom right (for RGB, it's different for CMYK).





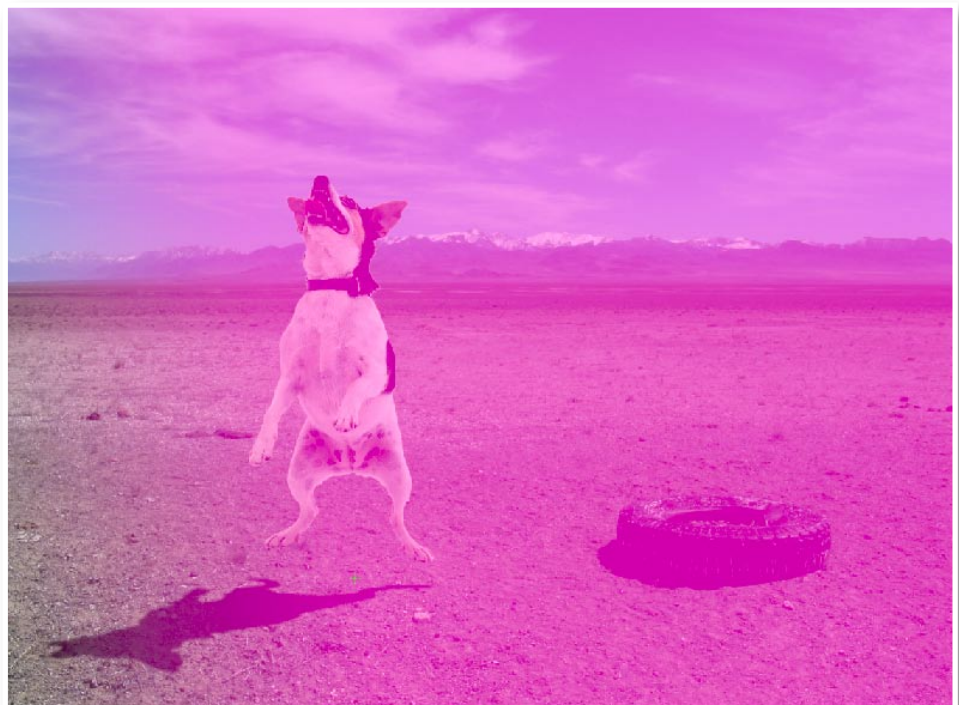
Use TRANSFORM/DISTORT to reshape the shadow until it matches the direction and length of the tyre shadow.

Drag the shadow over to the tyre to match the level of blur and apply a GAUSSIAN BLUR. You can be a little more aggressive than the tyre because this dog is in the air.





Add a LAYER MASK, set the black to mid grey and apply a gradient to the shadow with more opacity at the end away from the dog. For a final touch, make QUICK MASK gradient that exposes the far end of the shadow.





Press CTRL/CMMND-F to reapply the GAUSSIAN BLUR to the end of the shadow. You might need to do this a couple of times. Then, for a finishing touch, a brush loaded with black and set to about 10% opacity can be brushed on the dog layer (with TRANSPARENCY LOCKED) to darken the shaded side.



Move 24:

CLEAN UP SKY

One of the most common edits to a photograph is to clean up a sky, or turn a dull day into a sunny one. This is a pretty simple process, but it can elicit a pretty hefty ‘Ooooh!’ from the person making the request.

The first job is to select the sky. This can take several methods, and I’ve already outlined them in several Moves already.

The important thing is to ensure that the edge of the sky – where it touches the horizon – is blurred like the photograph. The fact is that ALL horizons are blurred and nothing destroys a good sky-to-earth blend that a sharp edge.

With all the sky selected (and nothing that you don’t want to lose, such as a bird, a plane or Superman), INVERT the selection (CTRL/CMMD-I) and make the ‘land’ a layer (COPY-PASTE).

If there are blue pieces in the sky, sample the lightest blue near the horizon with the EYEDROPPER, swap the Foreground color for the Background color and sample the deepest blue near the top of the picture.

Then on the Background layer (remember, the land is now floating), run a GRADIENT fill from horizon to top of the picture.

You might need to zoom in and use a LAYER MASK or the BLUR Tool on the foreground layer to ensure a good transition.

If the sky contains no blue, or the photograph's not bright enough, open a separate photo which contains the sort of blue sky you want and sample that.

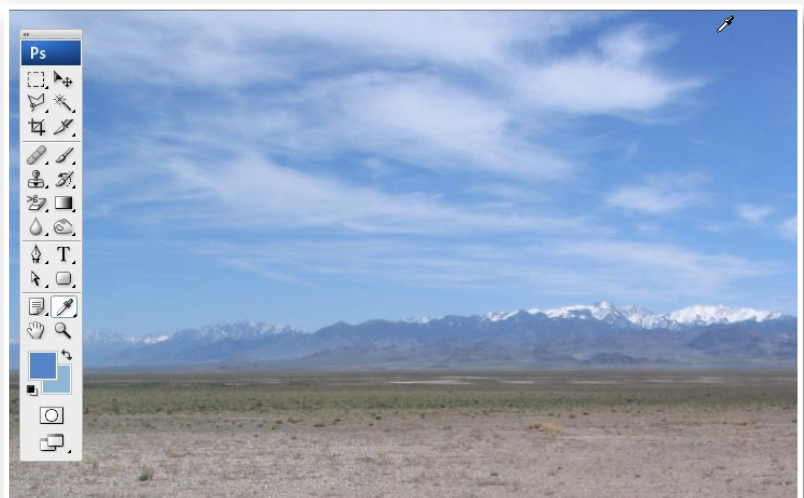
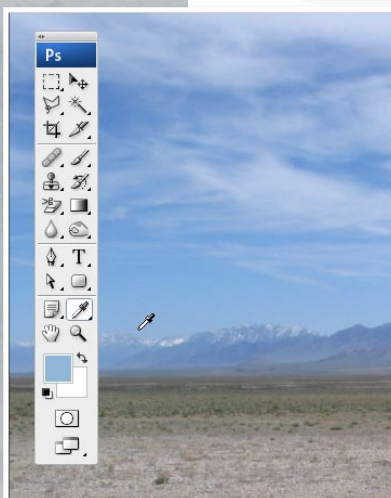
Another hint; sometimes, especially if there are trees on the horizon and their selection wasn't perfect, I'll use the sky background from the horizon as the lower color, then blend it to deep blue. Skies are often white at the horizon.

For this exercise we'll use the same desert scene that we used for the dog and its shadow. This sky's okay, but we want a deep blue vault more befitting a desert.





The first job is to select all the image that's not the sky. A brush is good here, with the fuzziness set to match the blur at the top of the mountains. Make the 'not'-sky a layer. Then use the EYEDROPPER to select the sky color at the mountain top, swap colors and sample the deepest blue at the top of the image.





Fill the background layer with a GRADIENT with the colors matching the original. If the blue isn't deep enough, open an image with the sort of blue that you want and sample that for the top blue. Don't change the bottom color; just redo the GRADIENT with the new blue color.





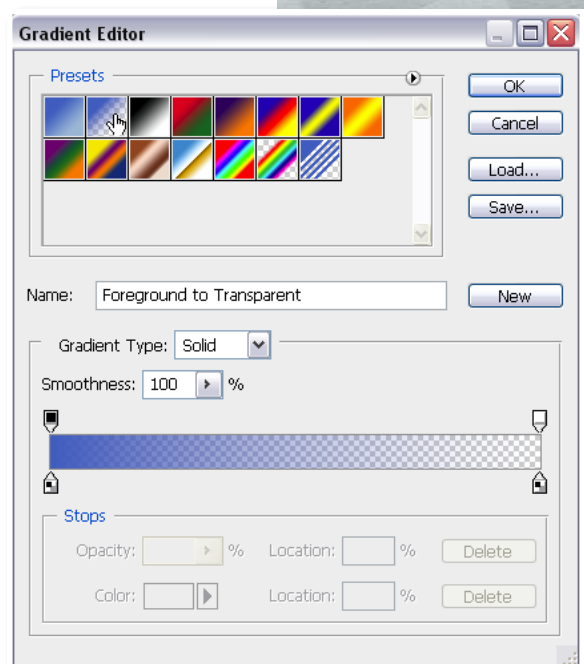
Now we can bring on the dog and its shadow!



Here's a technique for a real quick enhancement of a dull sky.

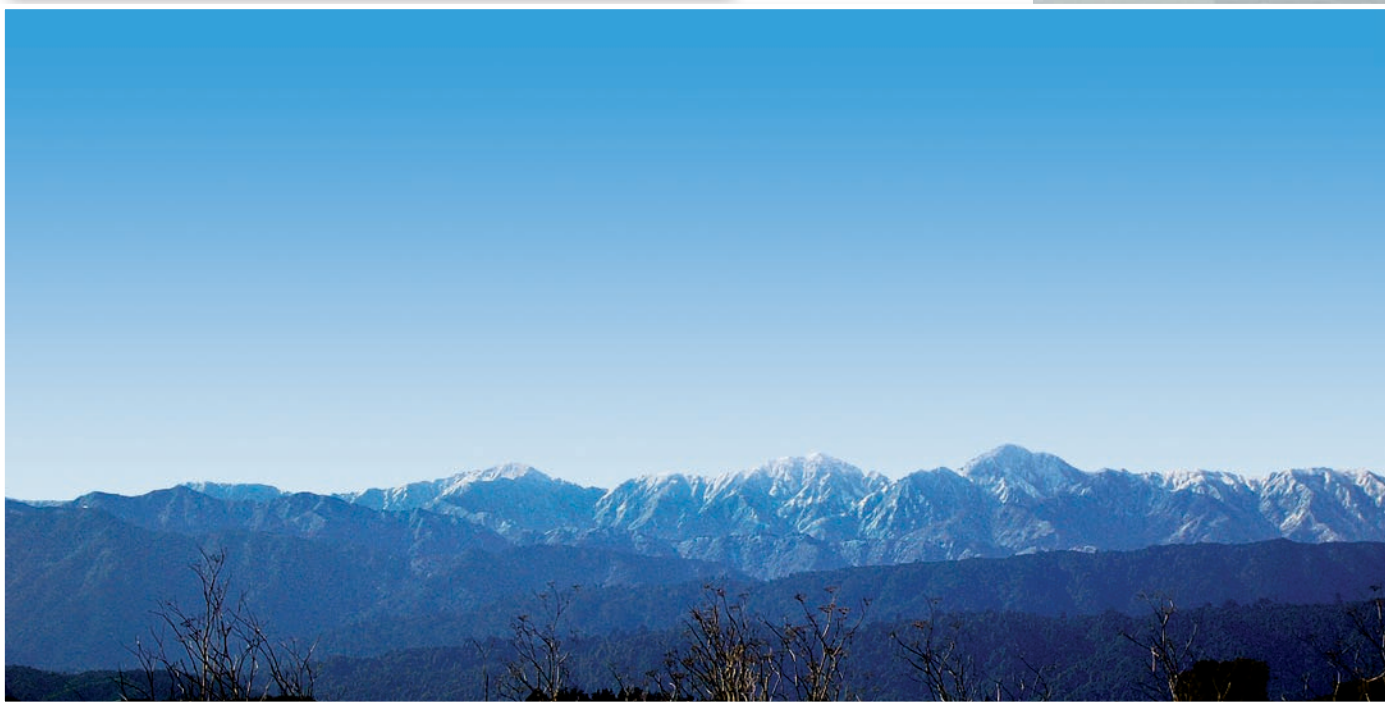


First make a new layer. Then set up a GRADIENT using the top blue of the previous image sliding to transparent. Run the gradient down the sky on the new layer. Then select the elements in the background that are affected by the gradient - in this case only the gable end of the house, which is a simple selection. Then DELETE it from the layer. In the final image I have lightened and color-corrected the rest of the image.





GALLERY



Here is a before-and-after of what was a bland photograph, now turned into something worthy of publication. This was a case of the supplied photograph being our only choice.



MOVE 25:

TEXT EDITING IN SCANNED DOCUMENTS

This is another common request.

Imagine that for some reason or another you have a document that only exists as a raster image. It could be that the PDF caused Postscript errors and was rasterized (turned into a bitmap), or your computer doesn't contain the fonts in the PDF and so you cannot 'open' it with Adobe Illustrator for editing.

It could just be that you have a scanned letter that has to go into a document.

However the situation comes about, suddenly you have to edit this document, but you can't do it in the conventional sense.

What you have to do is similar to a kidnapper making his ransom letter – cut and paste.

If it's a few letters, such as a spelling mistake or a change of phone number, find an example of the text you need in another part of the document, select it with the RECTANGULAR MARQUEE and COPY/PASTE it to make a layer. Position it over the text to be replaced and clean up any white areas that obscure the background with a LAYER MASK.

Sometimes, like if you're replacing an 'i' with a 'w', you will need to select the rest of the line and move it to the right in order to accommodate the wider letter.

If it's an entire paragraph to be replaced or inserted, however, things can get a little tricky. This is how I do it;

First assess the font used in the document. If you don't know exactly, get as close as you can. If it's a serifed roman type, choose Times or Caslon to begin with. Assess the type size as well, although that's not too essential.

Go to the paragraph that is being replaced, or any paragraph will in fact do, and start typing over top of the text underneath. Type EXACTLY what is already there. Do at least two lines of text.

Now it's your job to match that text to the type underneath. If the font is different (the 'w's don't match for example) keep trying different fonts until you get the right one – or one that is so similar you don't think a reader will tell the difference.

Next scale the new text to sit exactly over top of the old. Use FREE TRANSFORM (CTRL/CMMMD-T) but ensure you hold down the SHIFT key to retain proportionality.

With the top line sitting directly over the original and matching in both font and size, adjust the leading (space between the lines) until the next line is also in place.

Now you have a template for the way the text sits in the document. Type in the new paragraph, using the same paragraph width, and when you're happy, go to LAYER/RASTERIZE/TYPER and turn your new text to pixels. Warning: make sure it's spelled correctly and proofread first.

Either lose the text to be replaced (select it and press DELETE) or create the gap for the new paragraph (move everything below it down).

Note: if the 'paper' is not pure white, sample the color first and make it your background color before pressing DELETE.

It's not only text that can need editing or fixing in scanned documents or PDFs. Logos sometimes require updating (or removing altogether), images can be replaced or enhanced, and even such mundane elements as page numbers can either be added or altered.



Then match the new text to the 'feeling' of the existing. By that I mean if it looks crisp and clear when the existing text is a little blurred, blur your new text. If it's black, when the existing is dark grey, sample the old text and paint the new text in that color (with the Layer Transparency LOCKED).


Finally flatten the image.

It's a lot of work, but it can make for some happy clients and I've built a reputation for being an accomplished document 'forger' in this manner.

The same process can be used to update logos, add logos, change signatures etc.

With Photoshop, not only do photographs never tell the truth, but neither do documents.

As you adjust the color using the color field and color slider, the numerical values for the different color models adjust accordingly. The rectangle to the right of the color slider displays the new color in the top half and the original color in the bottom. Alerts appear if the color is not web-safe or is out of gamut.

 You can choose a color outside the Adobe Color Picker window. Moving the pointer over the document window changes it to the Eyedropper tool. You can then select a color by clicking in the image. The selected color is displayed in the Adobe Color Picker. You can move the Eyedropper tool anywhere on your desktop by clicking in the image and then holding down the mouse button. You can select a color by releasing the mouse button.

Choose a color using the HSB model

Using the HSB color model, the hue is specified in the color field, as an angle from 0° to 360° that corresponds to a location on the color wheel. Saturation and brightness are specified as percentages. In the color field, the hue saturation increases from left to right and the brightness increases from the bottom to top.

- 1 In the Adobe Color Picker, select the H option and then enter a numeric value in the H text box or select a hue in the color slider.
- 2 Adjust the saturation and brightness by clicking in the color field, moving the circular maker, or entering numeric values in the S and B text boxes.
- 3 (Optional) Select either the S option or B option to display the color's saturation or brightness in the color field for making further adjustments.

Choose a color using the RGB model

Choose a color by specifying its red, green, and blue components.

- 1 In the Adobe Color Picker, enter numeric values in the R, G, and B text boxes. Specify component values from 0 to 255 (0 is no color, and 255 is the pure color).
- 2 To visually select a color using the color slider and color field, click either R, G, or B and then adjust the slider and color field.

The color you click appears in the color slider with 0 (none of that color) at the bottom and 255 (maximum amount of that color) at the top. The color field displays the range of the other two components, one on the horizontal axis and one on the vertical axis.

Choose a color using the Lab model

When choosing a color based on the Lab color model, the L value specifies the luminance of a color. The A value specifies how red or green a color is. The B value specifies how blue or yellow a color is.

- 1 In the Adobe Color Picker, enter values for L (from 0 to 100), and for A and B (from -128 to +127).
- 2 (Optional) Use the color slider or color field to adjust the color.

Choose a color using the CMYK model

You can choose a color by specifying each component value as a percentage of cyan, magenta, yellow, and black.

- ◆ In the Adobe Color Picker, enter percentage values for C, M, Y, and K, or use the color slider and color field to choose a color.

For this exercise we're going to use the PDF of the Photoshop CS3 User Guide as our subject, rasterized in Photoshop to form a 'scanned' text image. There's nothing wrong with it, but we'll pretend that we want to put a 'u' into the spelling of 'color' for the English market.

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e rectangle to the ri
Alerts appear if the c
color outside the Ado



r using the color fi
e rectangle to the r
Alerts appear if the
olor outside the Ad

Select the letter you want to add from another example in the text – in this case a 'u'. COPY and PASTE to make it a layer and drag it to the insertion point. I have put a shadow on it here so that you can see what's happening.

u
e color field and co
e to the right of the
ar if the color is no
le the Adobe Color i

When you click the color field and color slider, the numerical values for the different color models to the right of the color slider displays the new color in the top half and the original color in the bottom half. If the color is not web-safe or is out of gamut.

the Adobe Color Picker window. Moving the pointer over the document window. You can then select a color by clicking in the image. The selected color is displayed in the color field. You can move the Eyedropper tool anywhere on your desktop by clicking in the image and then clicking on the desktop. You can select a color by releasing the mouse button.

Model

Hue is specified in the color field, as an angle from 0° to 360° that corresponds to a color. Saturation and brightness are specified as percentages. In the color field, the hue is specified by a vertical bar. The brightness increases from the bottom to top.

Select the H option and then enter a numeric value in the H text box or select a hue in

Because there's no room for the 'u', the rest of the line must be selected. Note that I have zoomed in and, in QUICK MASK, have made sure that I don't touch the text that stays behind. Modern proportional type means that you will have to be very careful with character-level selections.



the colour field and c
le to the right of the
ear if the color is no

Shift the remainder of the line to the right, place the 'u' and when all is aligned, flatten the image. Presto; spell checking in scanned documents.

using the colour field and color slid
rectangle to the right of the color slic
erts appear if the color is not web-sa

*or outside the Adobe Color Picker wi
dropper tool. You can then select a co
rr. You can move the Eyedropper tool*

38% | [icon] | Doc: 24.1M/16.8M | [icon] | [icon]




Sometimes in a small document the letter you want doesn't exist. In that case, use your imagination. If we needed a 'v' and only had a 'w', let's sculpt ourselves a 'v'.




The font doesn't always have to be EXACTLY the same. Few people can tell the difference between Adobe Caslon and Times at a glance.

using the colour field

ust the color using the colour field and color slider, the nu
rdingly. The rectangle to the right of the color slider display
e bottom. Alerts appear if the color is not web-safe  or i
*i choose a color outside the Adobe Color Picker window. Mo
s it to the Eyedropper tool. You can then select a color by click
e Color Picker. You can move the Eyedropper tool anywhere
ig down the mouse button. You can select a color by releasin*

In this example we need to change more than one letter. Sometimes entire paragraphs need to be altered. The first thing we do is type some text to match a phrase in the existing text. Next, try to match the font.

using the colour field

ust the color using the colour field and color slider, the nu
rdingly. The rectangle to the right of the color slider displa
e bottom. Alerts appear if the color is not web-safe  or
*i choose a color outside the Adobe Color Picker window. M
s it to the Eyedropper tool. You can then select a color by clic
e Color Picker. You can move the Eyedropper tool anywhere
ig down the mouse button. You can select a color by releasin*

or using the colour field and c
ne rectangle to the right of the
Alerts appear if the color is no
color outside the Adobe Color

using the large brush

or using the large brush and
ne rectangle to the right of the
Alerts appear if the color is n

I change the color of my text and place it over the existing until I pretty much cover it all. That gives me the size and the font. Then I edit the text to the new version while in place. I've kept the colored version here to show what the new text will be. Finally select the 'old' text underneath and delete it. The result is new text that is indistinguishable from the old.

or using the large brush and
ne rectangle to the right of th
Alerts appear if the color is r
color outside the Adobe Color

If multiple lines are being replaced, your sample should be more than one line too, so that you can adjust the leading to match existing.

Once you have a sample of the font, size and leading, keep the details and use them for any other edits required in the document.



AND A BONUS...

MOVE 26: BRINGING LAYERS INTO PHOTOSHOP

In more recent times (like, this century) vector applications like Illustrator and CorelDraw have featured the ability to EXPORT a file to Photoshop layers. (Sadly Freehand never got this far and is now a lame duck).

That means that an illustration can be created out of vector paths and brought into Photoshop as individual layers at the push of a button (well, maybe three or four).

This is something you have to try yourself to behold. Not only do the layers come into the program intact, but named layers retain their names as well.

If exporting from Illustrator, and the MAXIMUM EDITABILITY button is pressed, individual objects on each layer will arrive as GROUPS, and can be edited separately.

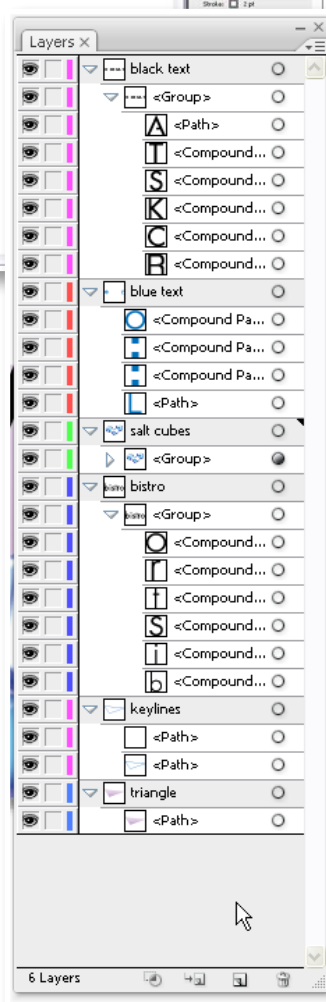
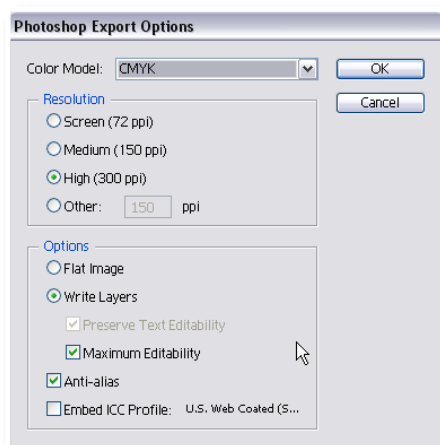
For illustrators and web designers this is like magic.





Here's a vector logo that has been assembled in Adobe Illustrator. As you can see there are numerous layers, each with their own name. If we want to add some finishing touches to this logo in Photoshop, we want all the layers together.

The **EXPORT** command in Illustrator (below) gives you many options, including writing layers. The **MAXIMUM EDITABILITY** option keeps groups and sub-layers intact.



Before you go exporting vector files to layers, take a moment to consider the file size and the ability of your computer. Make sure you **SAVE** first, as the creation of a 600mb file may choke your resources.



NOTE: CorelDraw also has the ability to export a layered vector file to a native layered Photoshop file. Note, too, that if you asked this of Freehand, it would go 'Duh'

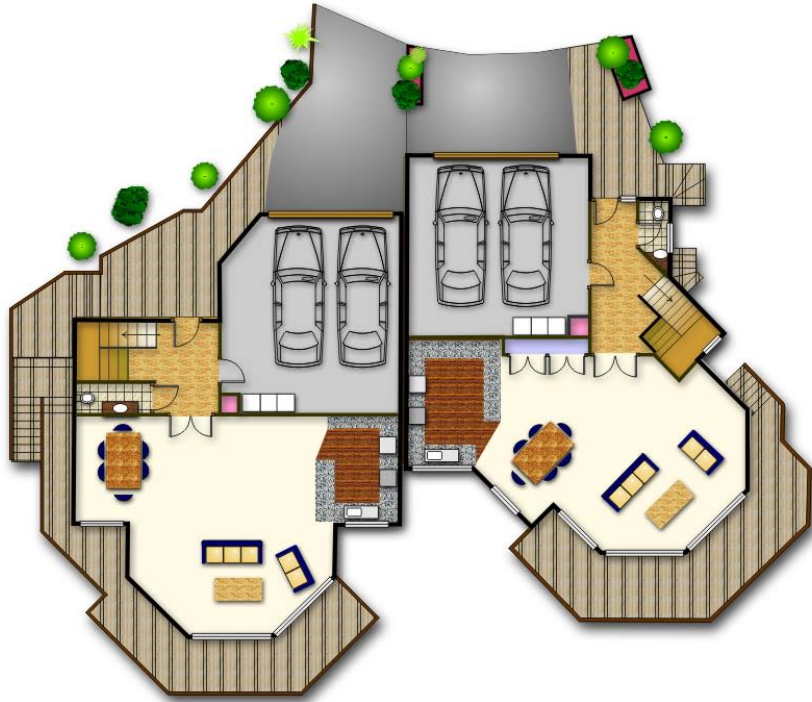


With all my layers intact, I can add PATTERN OVERLAYS as well as numerous other special effects if I wish.

NOTE: the resultant logo is now a bitmap (pixel) logo and has lost it's scalability. To ensure this logo can be used in most applications – including billboards – I will have to have made it quite large, which can also be a drain on resources.



GALLERY

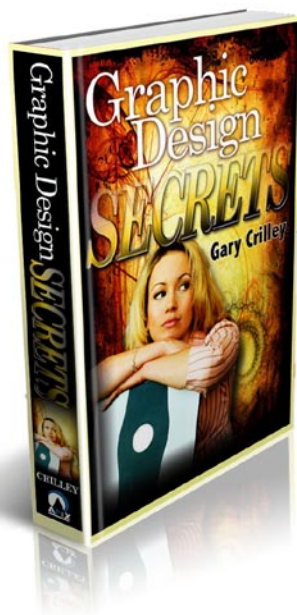


This floorplan was created in a vector program (CorelDraw in this case) and the layers exported to Photoshop intact for some added attention



ADDITIONAL RESOURCES

If you're serious about training yourself or adding to your knowledge, here are some more resources that you might like to consider;



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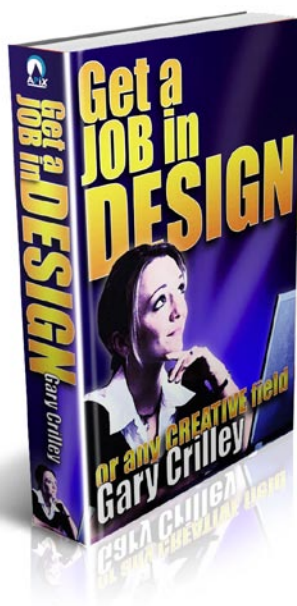
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- Book Six: Advanced Digital Illustration
- Book Seven: Design and Typography
- Book Eight: Desktop Publishing
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25

Essential Photoshop Moves

A collection of **TOOLS, TIPS, TECHNIQUES** and **TUTORIALS** that all *serious* Photoshop users should know.

The author has picked out 25 key tasks or tools that he would expect an **experienced Photoshop user** to know. These include selection techniques, shortcuts, time-saving tools, montage skills and practical applications of Photoshop that he himself uses daily in real life jobs.

Large illustrations, step-by-step explanations and simple instructions will have you creating Photoshop art like a professional in no time.

Included inside:

- **Making selections with Alpha Channels**
- **Turning a dull gray sky blue**
- **Editing scanned documents**
- **Photo montage**
- **Creating a web photo gallery**
- **Creating manual shadows**
- **plus much more, including numerous shortcuts and productivity tricks**

Photoshop is like the game of chess. While the fundamentals can be picked up in a few hours, it will take a lifetime to master it. And while several hundred million people on the planet can 'play' chess, there are only a few masters. But if you went to a competitive chess tournament anywhere in the world, you'd expect a certain level of competency. While the competitors at the tournament may not be masters, they will all be several levels above raw beginners.

So it is with Photoshop. If I was to break both my arms in a skateboarding 'incident', and I advertised for a Temp who 'knows' Photoshop, there are certain tasks I'd expect my Temp to be able to complete satisfactorily – without supervision. For example I might ask him or her to 'clean up that sky', or 'put a shadow on that dog'. If he or she does indeed 'know' Photoshop, these tasks will present no problem.

But it's my experience that even among regular users there are some basic tasks that have either never been taught, or the need for that knowledge has never arisen in their day-to-day work schedule. In fact if I was to give a class of twenty average Photoshop users this book and then ask them how many of these 'Moves' they already knew, I'd expect they would pick out between 15 and 20 each. But the ones that each class attendee don't know will not be the same across the board. By the law of averages, every single 'Move' will be known by someone, while none would be known by all twenty users.

This book only contains a few 'Moves', but they are strategies essential to anyone wishing to master the program, or to be considered as 'knowing Photoshop'.

Visit these websites for more;

www.theelectricartist.com

www.learncomputergraphics.com

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