

the Adobe®
photoshop®
cc book *for digital photographers*

2014 RELEASE



New
Riders

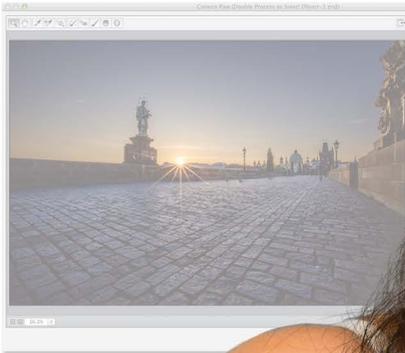
Scott Kelby
EDITOR, PHOTOSHOP USER MAGAZINE

VOICES THAT MATTER™

the Adobe®
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cc book *for digital photographers*

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Scott Kelby
EDITOR, PHOTOSHOP USER MAGAZINE



THE ADOBE PHOTOSHOP CC BOOK FOR DIGITAL PHOTOGRAPHERS

2014 RELEASE

**The Adobe Photoshop
CC Book for Digital
Photographers Team**

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Published by

New Riders

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<http://kelbyone.com>
www.newriders.com



*This book is dedicated to my friend Erik Kuna,
for working so hard, caring so much,
and for doing it all for the right reasons.*

ACKNOWLEDGMENTS

I've been writing books for 17 years now, and I still find that the thing that's the hardest for me to write in any book is writing the acknowledgments. It also, hands down, takes me longer than any other pages in the book. For me, I think the reason I take these acknowledgments so seriously is because it's when I get to put down on paper how truly grateful I am to be surrounded by such great friends, an incredible book team, and a family that truly makes my life a joy. That's why it's so hard. I also know why it takes so long—you type a lot slower with tears in your eyes.

To my remarkable wife, Kalebra: We've been married 25 years now, and you still continue to amaze me, and everyone around you. I've never met anyone more compassionate, more loving, more hilarious, and more genuinely beautiful, and I'm so blessed to be going through life with you, to have you as the mother of my children, my business partner, my private pilot, Chinese translator, and best friend. You truly are the type of woman love songs are written for, and as anyone who knows me will tell you, I am, without a doubt, the luckiest man alive to have you for my wife.

To my son, Jordan: It's every dad's dream to have a relationship with his son like I have with you, and I'm so proud of the bright, caring, creative young man you've become. I can't wait to see the amazing things life has in store for you, and I just want you to know that watching you grow into the person you are is one of my life's greatest joys.

To my precious little girl, Kira: You have been blessed in a very special way, because you are a little clone of your mom, which is the most wonderful thing I could have possibly wished for you. I see all her gifts reflected in your eyes, and though you're still too young to have any idea how blessed you are to have Kalebra as your mom, one day—just like Jordan—you will.

To my big brother Jeff, who has always been, and will always be, a hero to me. So much of who I am, and where I am, is because of your influence, guidance, caring, and love as I was growing up. Thank you for teaching me to always take the high road, for always knowing the right thing to say at the right time, and for having so much of our dad in you.

I'm incredibly fortunate to have part of the production of my books handled in-house by my own book team at Kelby Media Group, which is led by my friend and longtime Creative Director, Felix Nelson, who is hands down the most creative person I've ever met. He's surrounded by some of the most talented, amazing, ambitious, gifted, and downright brilliant people I've ever had the honor of working with, and thank God he had the foresight to hire Kim Doty, our Managing Editor, and the only reason why I haven't totally fallen onto the floor in the fetal position by the time a book is done. Kim is just an incredibly organized, upbeat, focused person who keeps me calm and on track, and no matter how tough the task ahead is, she always says the same thing, "Ah, piece of cake," and she convinces you that you can do it, and then you do it. I cannot begin to tell you how grateful I am to her for being my Editor, and to Felix for finding her. I guess great people just attract other great people.

Working with Kim is Cindy Snyder, who relentlessly tests all the stuff I write to make sure I didn't leave anything out, so you'll all be able to do the things I'm teaching (which with a Photoshop book is an absolute necessity). She's like a steel trap that nothing can get through if it doesn't work just like I said it would.

<http://kelbyone.com>

The look of the book comes from an amazing designer, a creative powerhouse, and someone whom I feel very, very lucky to have designing my books—Jessica Maldonado. She always adds that little something that just takes it up a notch, and I've built up such a trust for her ideas and intuition, which I why I just let her do her thing. Thanks Jess!

Huge thanks to my Executive Assistant Lynn Miller, who has only been working with me for a little while now, but she's absolutely awesome and runs a whole side of my business life and makes sure I'm where I'm supposed to be, working on what I'm supposed to be doing. She generally herds me like sheep to keep me focused so I have time to write books, spend time with my family, and have a life outside of work. So glad to have you on my team.

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to everyone at New Riders and Peachpit, and in particular to my way cool Editor, Ted Waitt (who is one heck of a photographer and a vitally important part of everything I do in "Bookland"), my wonderful Publisher Nancy Aldrich-Ruenzel, marketing maven Scott Cowlin, marketing diva Sara Jane Todd, and the entire team at Pearson Education who go out of their way to make sure that we're always working in the best interest of my readers, that we're always trying to take things up a notch, and who work hard to make sure my work gets in as many people's hands as possible.

Thanks to my friends at Adobe: Winston Henderickson, Bryan O'Neil Hughes, Mala Sharma, Terry White, Jim Heiser, Julieanne Kost, Tom Hogarty, Scott Morris, Russell Preston Brown, Bryan Lamkin, and the amazing engineering team at Adobe (I don't know how you all do it). Gone but not forgotten: Barbara Rice, Jill Nakashima, Rye Livingston, Addy Roff, Jennifer Stern, Deb Whitman, Kevin Connor, John Nack, John Loiacono, Cari Gushiken, and Karen Gauthier.

Thanks to Matt Kloskowski for all his input and ideas for previous editions of the book. I'm very grateful to have his advice, and his friendship. I want to thank all the talented and gifted photographers who've taught me so much over the years, including: Moose Peterson, Joe McNally, Anne Cahill, Vincent Versace, Cliff Mautner, Dave Black, Bill Fortney, David Ziser, Helene Glassman, Kevin Ames, and Jim DiVitale.

Thanks to my mentors, whose wisdom and whip-cracking have helped me immeasurably, including John Graden, Jack Lee, Dave Gales, Judy Farmer, and Douglas Poole.

Most importantly, I want to thank God, and His Son Jesus Christ, for leading me to the woman of my dreams, for blessing us with two amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

OTHER BOOKS BY SCOTT KELBY

Professional Portrait Retouching Techniques for Photographers Using Photoshop

The Digital Photography Book, parts 1, 2, 3, 4, and 5

Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image

Scott Kelby's 7-Point System for Adobe Photoshop CS3

It's a Jesus Thing: The Book for Wanna Be-lievers

The Adobe Photoshop Lightroom Book for Digital Photographers

Photoshop Down & Dirty Tricks

The Photoshop Elements Book for Digital Photographers

Professional Sports Photography Workflow

Photoshop for Lightroom Users

ABOUT THE AUTHOR



Scott Kelby

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, co-host of *The Grid*, the weekly live videocast talk show for photographers, as well as producer of the top-rated weekly videocast series, *Photoshop User TV*.

He is President of the training, education, and publishing firm, KelbyOne, Inc., and was the founder of the National Association of Photoshop Professionals (NAPP).

Scott is a photographer, designer, and award-winning author of more than 60 books, including *The Adobe Photoshop Lightroom 5 Book for Digital Photographers*, *Professional Portrait Retouching Techniques for Photographers Using Photoshop*, *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*, *The iPhone Book*, *The iPod Book*, and *The Digital Photography Book*, parts 1, 2, 3, 4 & 5.

For the past four years, Scott has been honored with the distinction of being the #1 best-selling author of photography techniques books. His book, *The Digital Photography Book*, vol. 1, is now the best-selling book on digital photography in history.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others, and he is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "...contributions in a special or significant way to the ideals of Professional Photography as an art and a science."

Scott is Training Director for the Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of Adobe Photoshop online courses at KelbyOne.com and has been training Adobe Photoshop users since 1993.

For more information on Scott, visit him at:

His daily blog: <http://scottkelby.com>

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Twitter: <http://twitter.com/scottkelby>

Facebook: www.facebook.com/skelby

www.kelbyone.com



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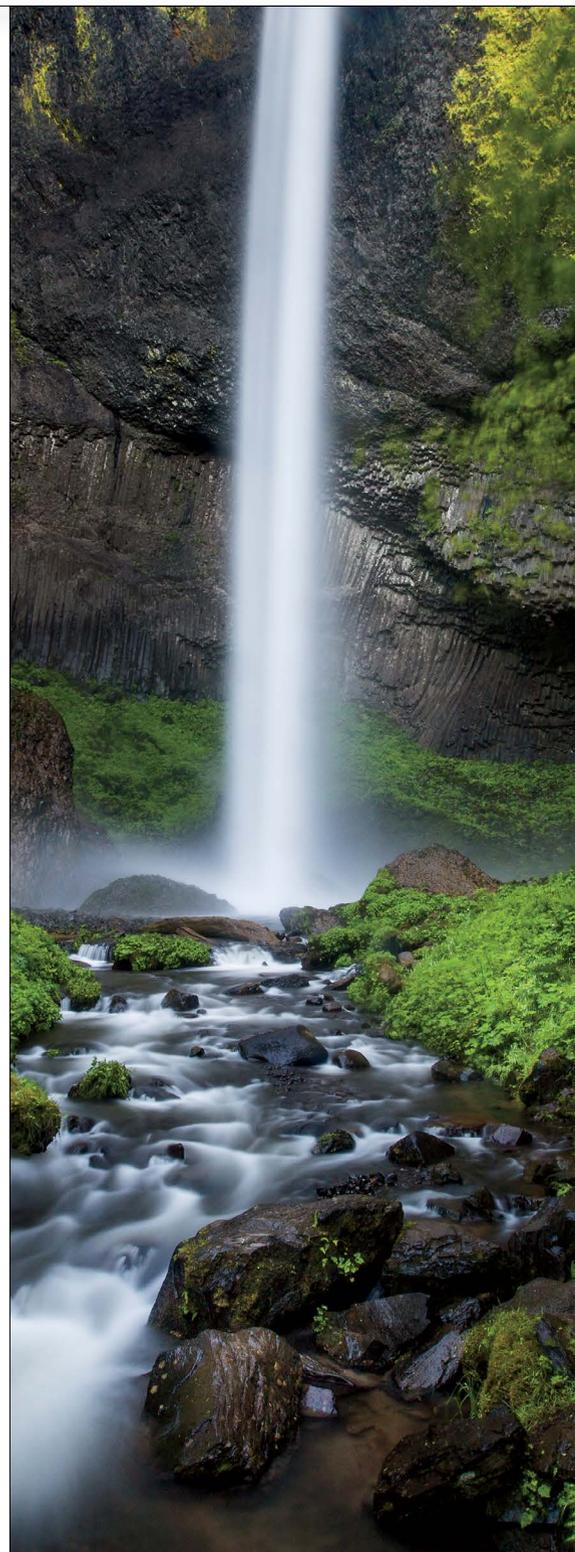
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Seven Things You'll Wish You Had Known Before Reading This Book

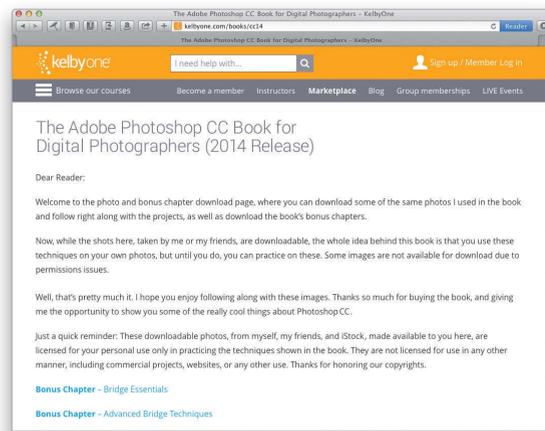
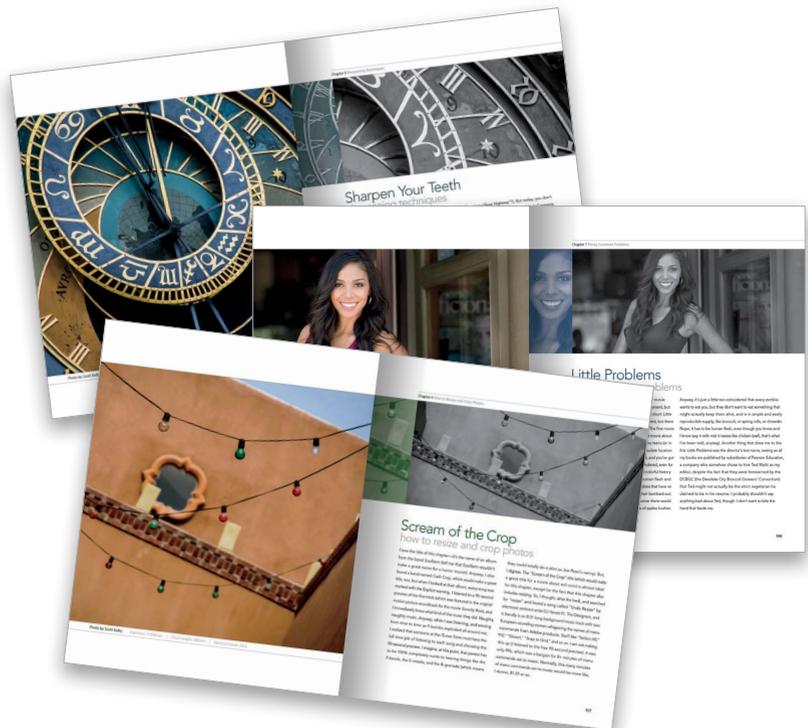
(1) You don't have to read this book in order.

I designed this book so you can turn right to the technique you want to learn, and start there. I explain everything as I go, step-by-step, so if you want to learn how to remove dust spots from a RAW image, just turn to page 70, and in a couple of minutes, you'll know. I did write the book in a logical order for learning Photoshop, but don't let that tie your hands—jump right to whatever technique you want to learn—you can always go back, re-view, and try other stuff.

(2) Practice along with the same photos I used here in the book.

As you're going through the book, and you come to a technique like "Creating the Tone-Mapped HDR Look," you might not have an HDR-bracketed set of shots hanging around, so in those cases I usually made the images available for you to download, so you can follow along with the book. You can find them at <http://kelbyone.com/books/cc14> (see, this is one of those things I was talking about that you'd miss if you skipped this and went right to Chapter 1).

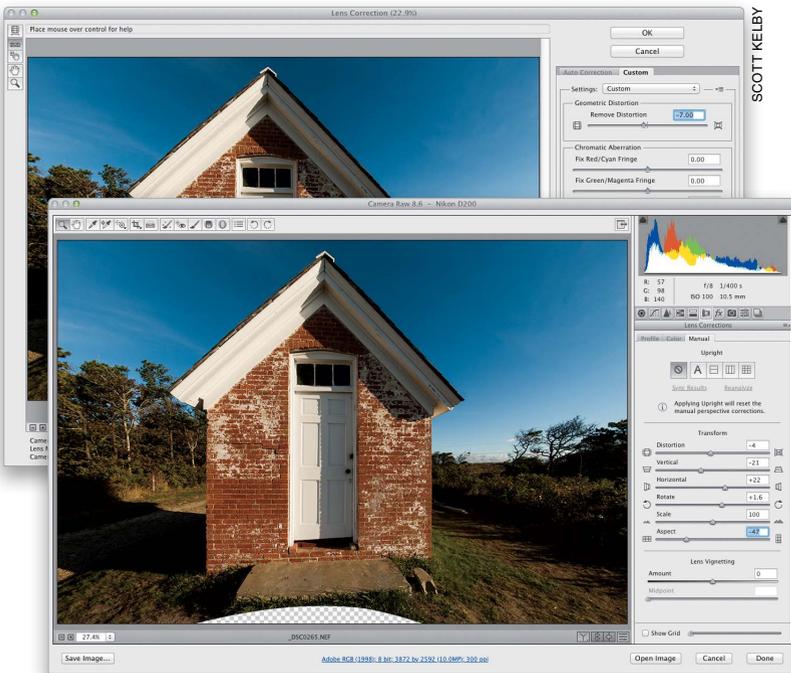
It's really important to me that you get a lot out of reading this book, and one way I can help is to get you to read these seven quick things about the book that you'll wish later you knew now. For example, it's here that I tell you about where to download something important, and if you skip over this, eventually you'll send me an email asking where it is, but by then you'll be really aggravated, and well... it's gonna get ugly. We can skip all that (and more), if you take two minutes now and read these seven quick things. I promise to make it worth your while.





(3) The intro pages at the beginning of each chapter are not what they seem.

The chapter introductions are designed to give you a quick mental break between chapters, and honestly, they have little to do with what's in the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros has become kind of a tradition of mine (I do this in all my books), so if you're one of those really "serious" types, I'm begging you—skip them and just go right into the chapter because they'll just get on your nerves. However, the short intros at the beginning of each individual project, up at the top of the page, are usually pretty important. If you skip over them, you might wind up missing stuff that isn't mentioned in the project itself. So, if you find yourself working on a project, and you're thinking to yourself, "Why are we doing this?" it's probably because you skipped over that intro. So, just make sure you read it first, and then go to Step One. It'll make a difference—I promise.



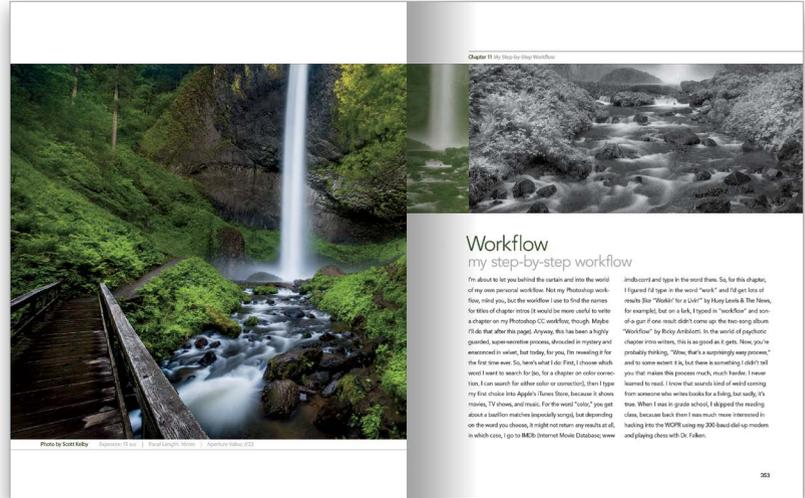
(4) There are things in Photoshop CC and in Camera Raw that do the exact same thing.

For example, there's a Lens Corrections panel in Camera Raw, and there's a Lens Correction filter in Photoshop, and they are almost identical. What this means to you is that some things are covered twice in the book. As you go through the book, and you start to think, "This sounds familiar..." now you know why. By the way, in my own workflow, if I can do the exact same task in Camera Raw or Photoshop, I always choose to do it in Camera Raw, because it's faster (there are no progress bars in Camera Raw) and it's non-destructive (so I can always change my mind later).

(Continued)

(5) I included a chapter on my CC workflow, but don't read it yet.

At the end of this book I included a special chapter detailing my own Photoshop CC workflow, but please don't read it until you've read the rest of the book, because it assumes that you've read the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out chapter).

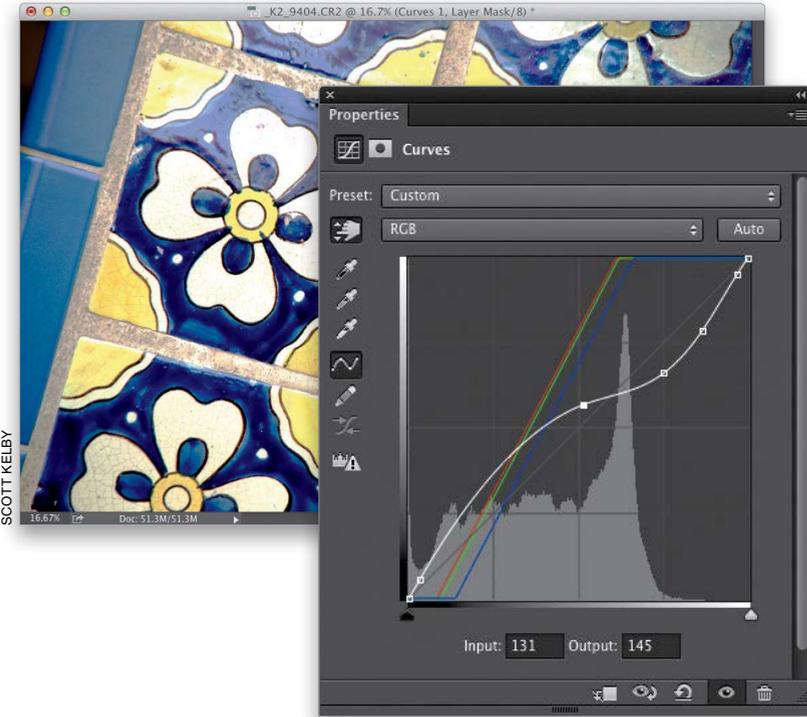


(6) Where's the Bridge stuff?

Adobe hasn't updated Bridge for years now. Well, I guess that's not exactly true—they removed some stuff, but outside of that—that's pretty much it. Wait...wait...back in Photoshop CS6 they added a "Mini Bridge" to Photoshop so you could access your images without leaving Photoshop. Oh. That's right—in Photoshop CC they even removed Mini Bridge. I'm thinking the future of Bridge is not bright, and since it hasn't really changed in years, I'm no longer including it here in the book, but if you're brand new to Photoshop, you don't use Lightroom and you think you might need Bridge, I did write two entire chapters just on Bridge and put them on the book's download site for you to download free. You'll find these at <http://kelbyone.com/books/cc14>, along with another bonus chapter on printing (see, I care).



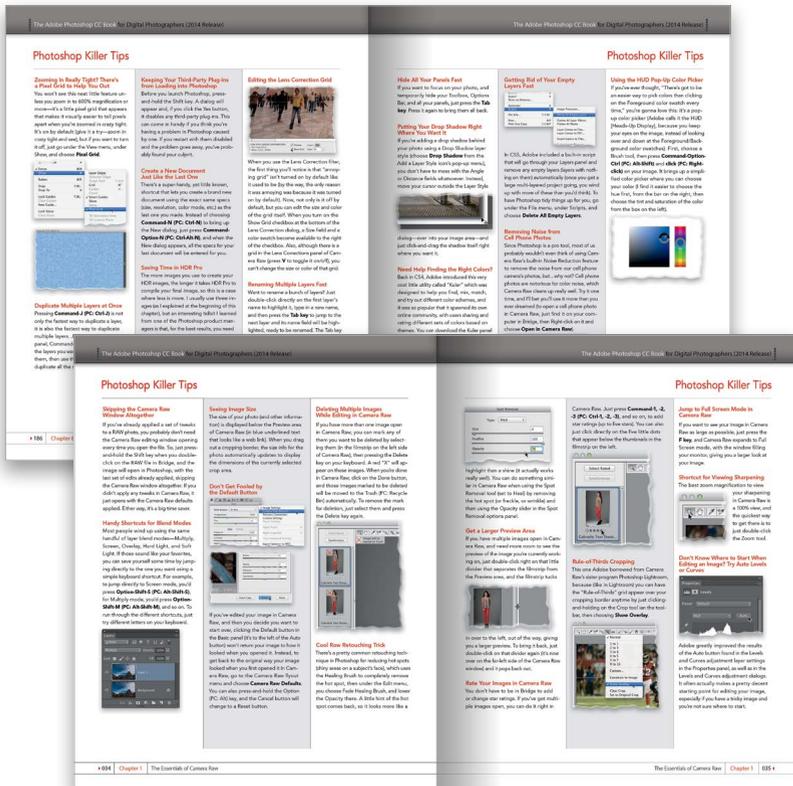
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(7) Photography is evolving, Photoshop is evolving, and this book has to, too.

This is the second edition of this book that doesn't include a chapter on using Curves, and that's because today we use a different tool—Camera Raw (even if we don't shoot in RAW, because it works for JPEGs and TIFFs, too!). I spent years teaching Curves in books and in podcasts and here in this book, but honestly, today I really don't use Curves (and if I do, I use the Tone Curve in Camera Raw, which I do cover here in the book). In fact, I had a hard time finding any photographers I know still using Curves, which just shows how Photoshop has evolved over time. Although Curves isn't covered here in the book, I did provide a color correction chapter using Curves on the book's downloads page (ya know, just in case you want to go "old school"). You can find it at the web address just mentioned in #6.



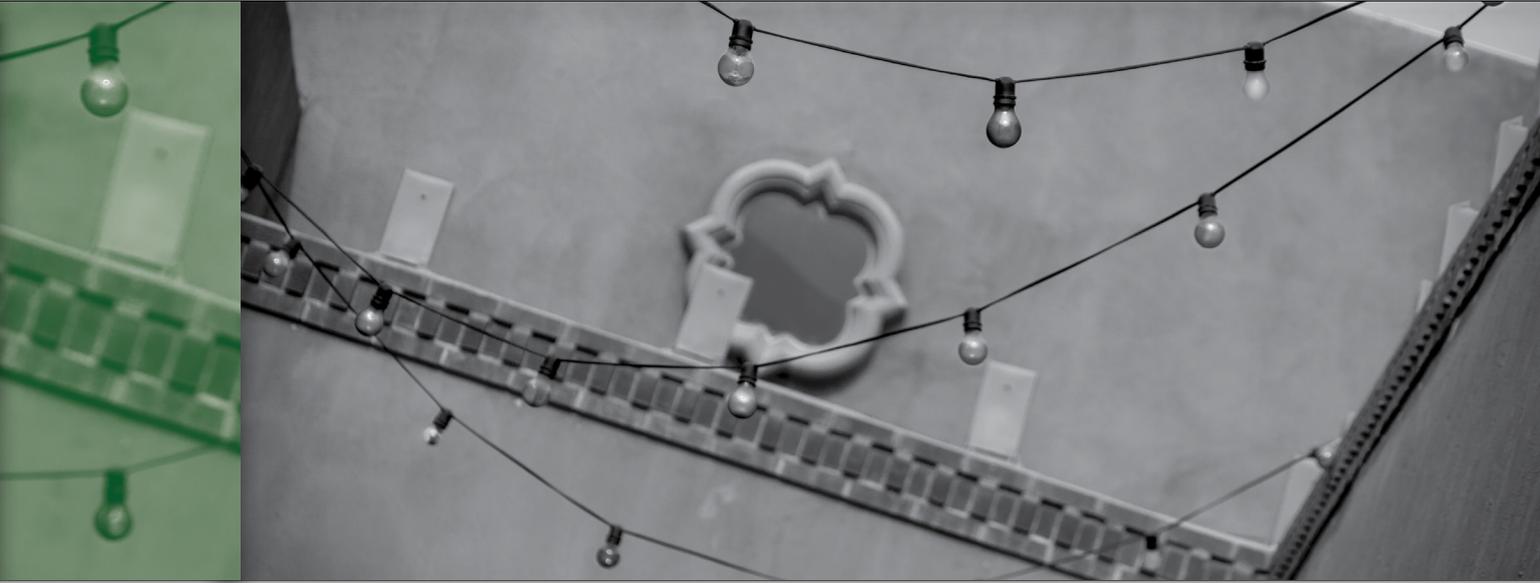
(8) Each chapter includes my "Photoshop Killer Tips"!

Hey, I thought you said it was "Seven Things"? Well, consider this eighth a "bonus thing," because it's about another bonus I included in this edition of the book. At the end of every chapter is a special section I call "Photoshop Killer Tips" (named after the book of the same name I did a few years ago with Felix Nelson). These are those time-saving, job-saving, "man, I wish I had known that sooner" type tips. The ones that make you smile, nod, and then want to call all your friends and "tune them up" with your new status as Photoshop guru. These are in addition to all the other tips, which already appear throughout the chapters (you can never have enough tips, right? Remember: He who dies with the most tips, wins!). So, there you have it, seven (or so) things that you're now probably glad you took a couple minutes to read. Okay, the easy part is over—turn the page and let's get to work.

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Photo by Scott Kelby | Exposure: 1/1000 sec | Focal Length: 208mm | Aperture Value: f/5.6



Scream of the Crop

how to resize and crop photos

I love the title of this chapter—it’s the name of an album from the band Soulfarm (tell me that Soulfarm wouldn’t make a great name for a horror movie!). Anyway, I also found a band named Cash Crop, which would make a great title, too, but when I looked at their album, every song was marked with the Explicit warning. I listened to a 90-second preview of the first track (which was featured in the original motion picture soundtrack for the movie *Sorority Row*), and I immediately knew what kind of the music they did. Naughty, naughty music. Anyway, while I was listening, and wincing from time to time as F-bombs exploded all around me, I realized that someone at the iTunes Store must have the full-time job of listening to each song and choosing the 90-second preview. I imagine, at this point, that person has to be 100% completely numb to hearing things like the F-bomb, the S-missile, and the B-grenade (which means

they could totally do a stint as Joe Pesci’s nanny). But, I digress. The “Scream of the Crop” title (which would make a great title for a movie about evil corn) is almost ideal for this chapter, except for the fact that this chapter also includes resizing. So, I thought, what the heck, and searched for “resize” and found a song called “Undo Resize” by electronic ambient artist DJ Yanatz Ft. The Designers, and it literally is an 8:31 long background music track with two European-sounding women whispering the names of menu commands from Adobe products. Stuff like “Select All,” “Fill,” “Distort,” “Snap to Grid,” and so on. I am not making this up (I listened to the free 90-second preview). It was only 99¢, which was a bargain for 8+ minutes of menu commands set to music. Normally, this many minutes of menu commands set to music would be more like, I dunno, \$1.29 or so.

Basic Cropping for Photos

Step One:

Press the letter **C** to get the Crop tool and you instantly see the first improvement over previous versions of the tool: you don't have to drag the cropping border out over your photo—it's automatically added around your image for you (yay!). Now, just grab one of the corner or side handles and start dragging inward to start cropping (as shown here) and it crops in toward the center of the image (the area to be cropped away will appear dimmed). If you want to keep the image proportions the same in your crop (I usually do), just press-and-hold the Shift key while you drag any of the cropping handles. Also, you can reposition your image within the border by clicking-and-dragging on it.

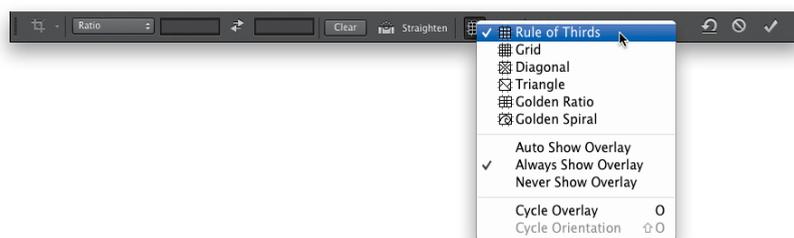
Step Two:

The Rule of Thirds overlay grid that you see in Step One doesn't appear over your photo until you actually drag one of the cropping handles. If you see a different overlay, just click on the Overlay Options icon in the Options Bar (it's to the right of the Straighten tool) and you'll get a pop-up menu of the different overlays you can choose (if you're not sure which one you want, you can cycle through them by pressing the letter **O**). There are also three overlay settings in the menu: Always Show Overlay (once you start cropping, it's visible even when you're not cropping), Never Show Overlay, and Auto Show Overlay (my favorite—it only appears when you're actually cropping).

Adobe completely overhauled cropping in Photoshop CS6, and it was a big improvement (it was long overdue, since aside from a few minor enhancements, cropping had been essentially unchanged since Photoshop 1.0). Here, we'll cover the basic garden-variety cropping (and a new way of cropping), but since there are many different ways to crop a photo in Photoshop (and different reasons why you'd use one over another), we'll cover them all. If you're a Lightroom user, you'll be right at home with this cropping, because it works more like Lightroom's cropping.



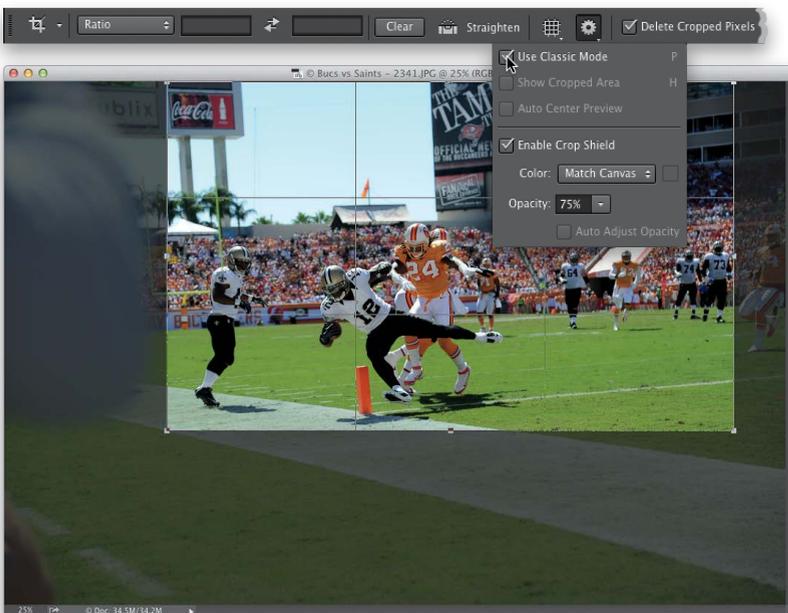
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Step Three:

While you have the cropping border in place, if you need to rotate your photo, just move your cursor anywhere outside the border. When you do this, the cursor will change into a double-headed arrow. Just click, hold, and drag up (or down) and the image will rotate in the direction you choose (rather than the cropping border). This makes the process much easier (especially when you're trying to straighten a horizon line or a building). A little pop-up appears, too, with the angle of rotation (it's shown circled here in red).



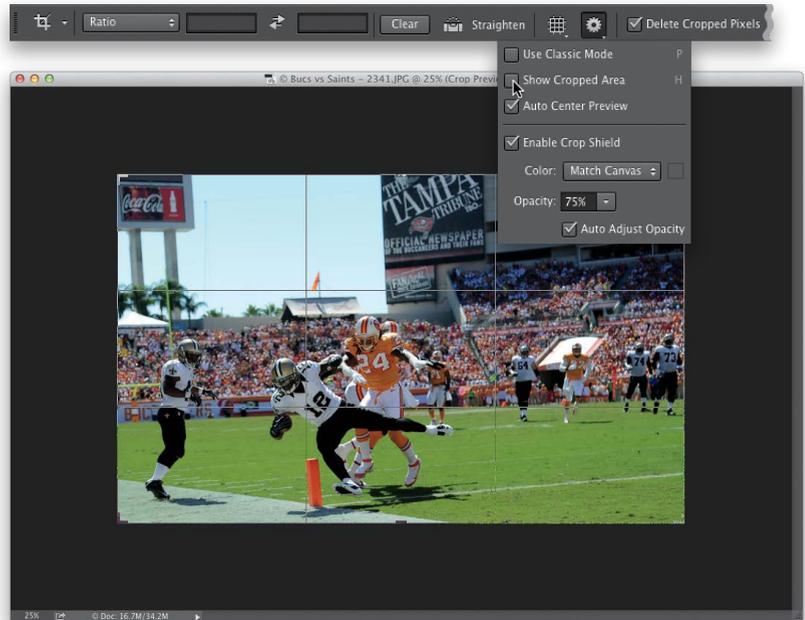
Step Four:

If you decide you want to return to the old way of rotating your crop (where the border rotates, rather than your image), click on the Set Additional Crop Options icon (it looks like a gear) in the Options Bar and turn on the Use Classic Mode checkbox (also known as “old school” or “ancient cropping” by today’s hipster croppers), and then you’re back to the old method. However, I really recommend giving this newer way a try—it takes a little getting used to, but once you do, you’ll really find it useful. While we’re in this options menu, when you’re not in Classic mode, you have two options available here: (1) to turn off having your crop centered automatically (it’s on by default), and we’ll talk about the next one on the next page (it’s a little more involved).

(Continued)

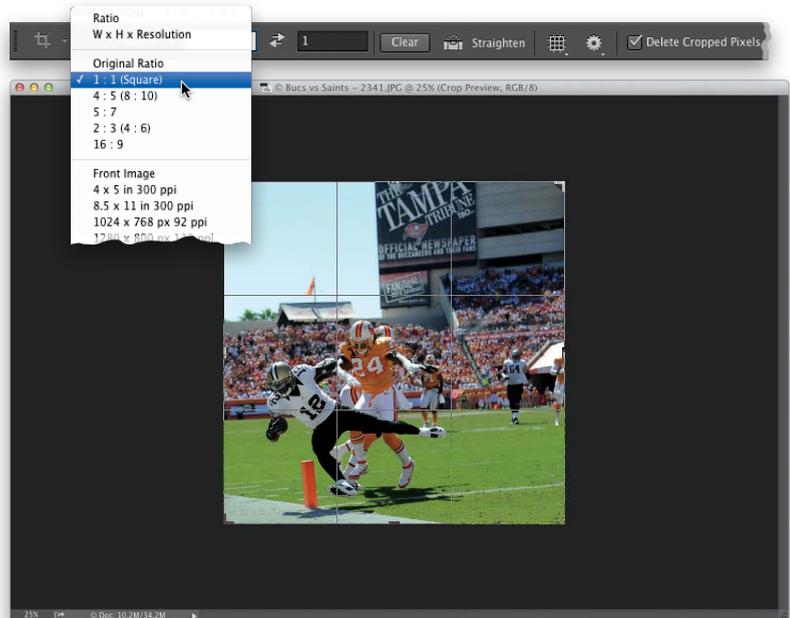
Step Five:

That other option (2) is more powerful than it sounds, because it pretty much brings one of the most popular cropping features of Lightroom over here to Photoshop. In Lightroom, it's called Lights Out cropping, and when you use this, it blacks out everything surrounding your crop area, so as you drag a cropping handle, you see exactly what the final image will look like without any distractions. If you click on the Set Additional Crop Options icon, you can toggle this on/off with the Show Cropped Area checkbox, but honestly it's quicker just to press the letter **H** on your keyboard (it's easy to remember—H for hide the distracting stuff; click on a cropping handle first or it'll switch to the Hand tool). Want to take it up a notch? Once you've hidden the extra stuff, hit the Tab key on your keyboard and everything else (the Toolbox, panels, Options Bar, etc.) hides temporarily, too. The other options here only kick in if you do have that dimmed cropped away area visible (called the Crop Shield), and you can make it lighter or darker by changing the Opacity amount, or you can turn it off altogether by turning off the Enable Crop Shield checkbox.



Step Six:

If you want to save some time, there's a list of preset standard cropping sizes in the pop-up menu at the left end of the Options Bar (seen here). Just choose the crop ratio you'd like (here, I chose a square 1:1 ratio), and your crop border automatically resizes to that size or ratio (as shown here).



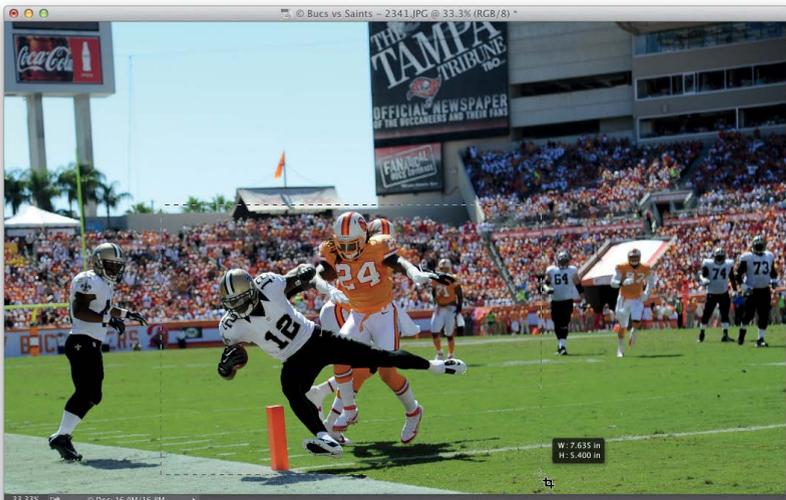


Step Seven:

If you decide at some point you don't want to crop the image at all, you can either press the **Esc** key on your keyboard, click on the "No!" symbol in the Options Bar (as shown here), or just click on a different tool in the Toolbox, which will bring up a dialog asking if you want to crop the image or not.

TIP: Flipping Your Crop Horizontal/Vertical

Want to flip the cropping border after you've clicked-and-dragged it out, so you can crop your wide photos with a tall crop that maintains the same aspect ratio (or vice versa)? Just press the letter **X** on your keyboard.



Step Eight:

So far, we've looked at the standard way of cropping—click on the tool and then drag the handles where you want them—but you can also use the freestyle way of cropping (like in previous versions of Photoshop) by taking the Crop tool itself and just clicking-and-dragging over the area you want to crop (as shown here). Don't let it freak you out that there's a cropping border already in place—just click-and-drag it out, and when you release the mouse button, it will display your new cropping border. Of course, now you can tweak the handles just like before. If you go back and look at the original image in Step One, you'll see how much we've already cropped away (it's quite a bit).

(Continued)

Step Nine:

You can also add canvas area around your image using the Crop tool. One quick thing to check first: if you want a white background for your canvas area (and my guess is, most times you will), then before you even click on the Crop tool, press the letter **D** on your keyboard to set your Background color to white. Then, once you click on the Crop tool, make sure **Ratio** is selected in the pop-up menu at the left end of the Options Bar and you click the Clear button to clear the Width and Height fields, otherwise the cropping border will be constrained to the aspect ratio of your image (in this case, we want the bottom section to be deeper than the sides and top). Now, grab a cropping handle and drag the border outward to add canvas area. Here, I clicked on the top-left cropping handle and dragged up and to the left (at a 45° angle), and it expanded the top and left side areas around my image.

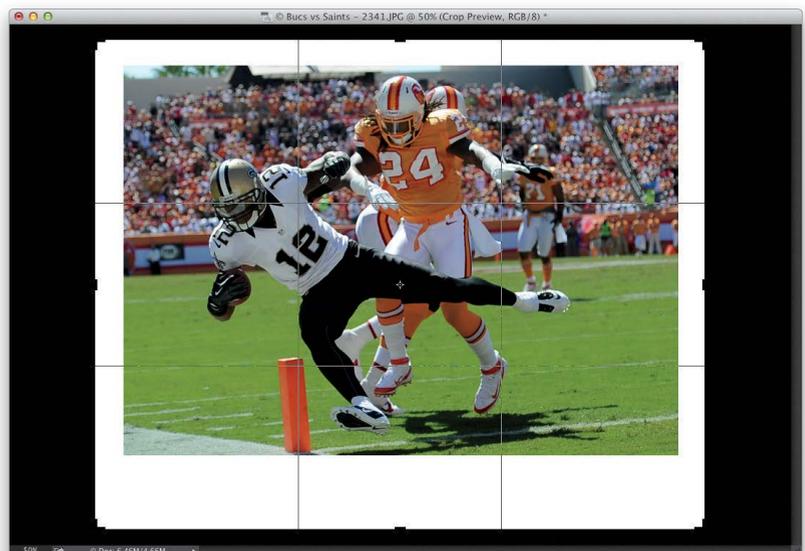


Step 10:

Here, I dragged the right side out and then dragged the bottom-center handle down quite a bit to add a fine art poster mat look around my image.

TIP: Skip Holding the Shift Key

You already know that to keep your cropping proportional, you press-and-hold the Shift key, right? Here's how to skip having to hold that key ever again, yet still keep it proportional: close any open images, grab the Crop tool, and then choose **Original Ratio** from the pop-up menu at the left end of the Options Bar. Now, it's your default setting. How cool is that?



**Step 11:**

Before you actually commit to cropping your image, you have a decision to make. Luckily, it's probably a decision you'll make once, based on how you like to do things, so you won't have to make it every time. You get to decide if the part of your image that gets cropped away from view is: (a) gone forever, or (b) just hidden from view and, if necessary, can be brought back. You choose this by turning on/off the Delete Cropped Pixels checkbox up in the Options Bar (shown circled here in red). With it turned on, when you crop, the stuff outside the border is cropped away (and you get a smaller file size). If you turn it off, it keeps those areas in the file, even though you can't see them (well, not until you click on the Crop tool again and click-and-drag the cropping border back out). If you need the photo a specific size, but aren't happy with the way your first crop looks, you can move the image around with the Move tool (**V**), or click on the cropping border while the Crop tool is active, then click on the image and move it.

Step 12:

Once you have the cropping border right where you want it, press the **Return (PC: Enter)** key to crop your image. The final cropped image is shown here, where we cropped off the signs on the top and the field on the bottom, the cameraman and player on the far left, and the crowd and players on the right.

Cropping to a Specific Size

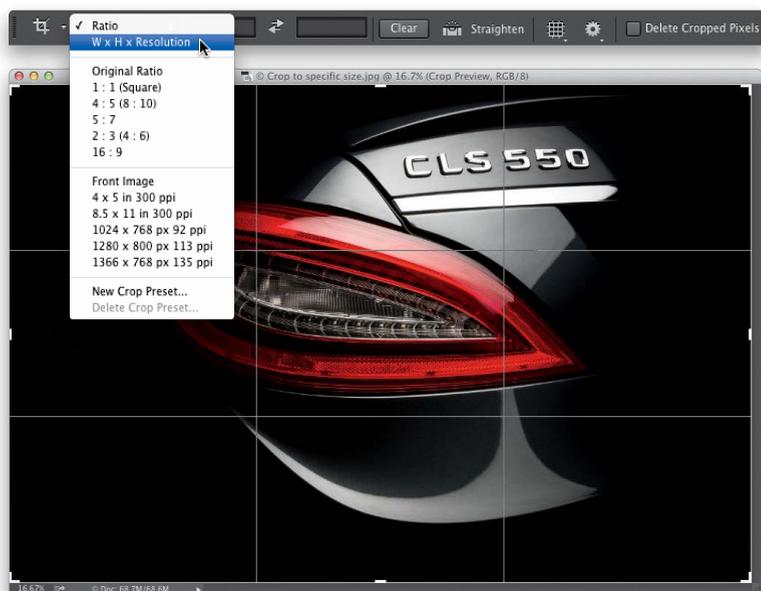
Step One:

Here's the image I want to print as a wide 20x16" print (a very common size today, even though it's based on the size of traditional film, not digital images, so you have to crop just to make it fit). Start by clicking on the Crop tool (**C**) in the Toolbox, then from the pop-up menu at the left end of the Options Bar, choose **W x H x Resolution** (as shown here).

Step Two:

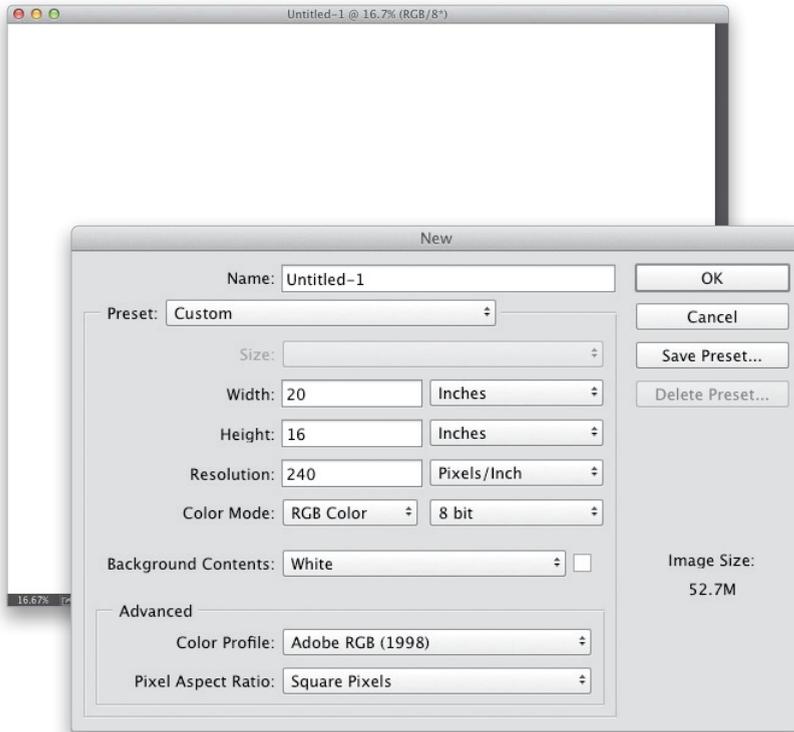
This adds a Resolution field to the Options Bar next to the Width and Height fields. Type in the custom size you want (in this case, 20x16" at a resolution of 240 ppi, which is pretty ideal for most color inkjet printing) and it resizes automatically. If you think you'll be using this size again (and chances are, you will), click on the pop-up menu and choose **New Crop Preset**, name it, click OK, and it adds this new size to that pop-up menu, so you don't have to recreate it every time. You can click-and-drag the photo left/right to get the part of it you want to appear inside the cropping border. Now press the **Return (PC: Enter) key** and it crops your image to that size.

If you're using one of the standard size or cropping ratio presets that appear in the Crop tool's pop-up menu, then you're set. However, there are only a few common sizes in that pop-up menu, so you're going to need to know (a) how to create custom sizes, and (b) how to save that custom size to the pop-up menu, so you don't have to build it from scratch again next time. Plus, I'm going to show you another way to crop an image that, well, I'm not proud of, but I know a lot of photographers that do it this way. (Now, I'm not saying that I've done it that way, but...well...I've done it that way. More times than I care to admit.)



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Step Three:

Okay, here's that (ahem) other method: Go under the File menu and choose **New** (or press **Command-N [PC: Ctrl-N]**). When the New dialog appears, enter 20 inches by 16 inches, and enter 240 for Resolution, then click OK to create a new blank document in the exact size and resolution you need (as seen here).

TIP: Cropping to Another Photo's Size

If you already have a photo that is the exact size and resolution that you'd like to apply to other images, you can use its settings as the crop dimensions. First, open the photo you'd like to resize, and then open your ideal-size-and-resolution photo. Get the Crop tool, and then from the pop-up menu at the left end of the Options Bar, choose **Front Image**. Photoshop will automatically input that photo's dimensions into the Crop tool's Width, Height, and Resolution fields. All you have to do is click back on the other image, and you'll see a cropping border that shares the exact same specs as your ideal-size photo.

Step Four:

Now, get the Move tool (**V**), click on the image you want cropped to that size, and drag it onto that new blank document. While you still have the Move tool, click-and-drag the image around within the window so it's cropped the way you want it, then press **Command-E [PC: Ctrl-E]** to merge this layer with the Background layer, and you're set. As you can see, they both kind of do the exact same thing, so which one's right? The one you like best.

Creating Your Own Custom Crop Tools

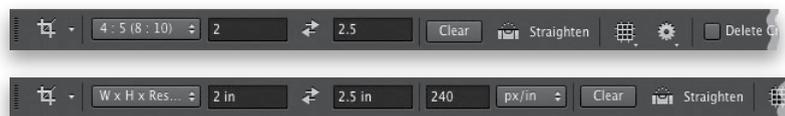
Step One:

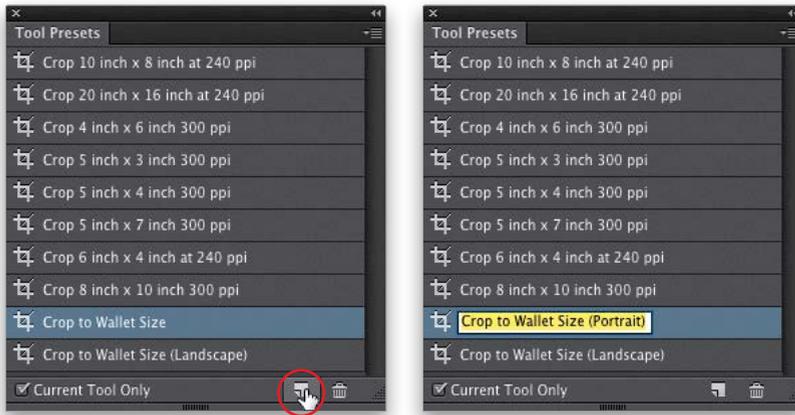
Press the letter **C** to switch to the Crop tool, and then go under the Window menu and choose **Tool Presets** to bring up the Tool Presets panel. You'll find that five Crop tool presets are already there. (Make sure that the Current Tool Only checkbox is turned on at the bottom of the panel, so you'll see only the Crop tool's presets, and not the presets for every tool.)



Step Two:

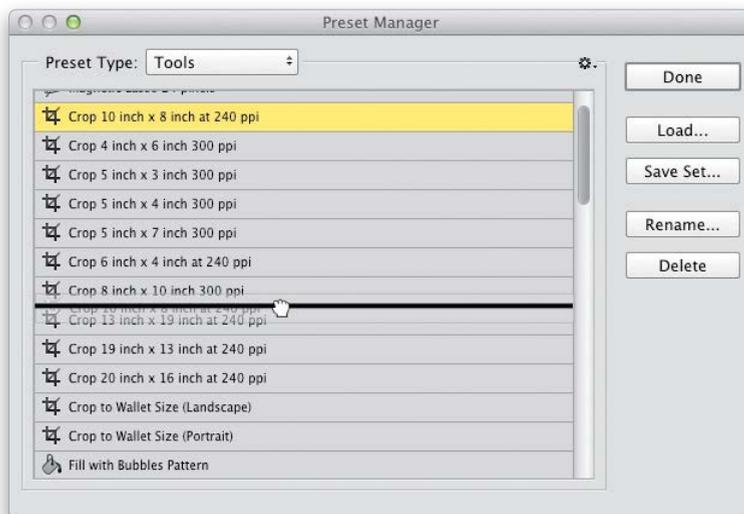
Go up to the Options Bar and, with the pop-up menu set to **Ratio**, enter the dimensions for the first tool you want to create (in this example, we'll create a Crop tool that crops to a wallet-size image). In the Width field, enter 2 in, then press the **Tab key** to jump to the Height field, enter 2.5 in, and press Return (PC: Enter). Note: If you want to include the resolution in your tool preset, from the pop-up menu, choose **W x H x Resolution**. Enter your height, width, and resolution in the fields to the right of the pop-up menu, and click OK.





Step Three:

In the Tool Presets panel, click on the Create New Tool Preset icon at the bottom of the panel (to the left of the Trash icon). This brings up the New Tool Preset dialog, in which you can name your new preset. Name it, click OK, and the new tool is added to the Tool Presets panel. Continue this process of typing in new dimensions in the Crop tool's Options Bar and clicking on the Create New Tool Preset icon until you've created custom Crop tools for the sizes you use most. Make sure the name is descriptive (for example, add "Portrait" or "Landscape"). If you need to change the name of a preset, just double-click directly on its name in the panel, and then type in a new name.



Step Four:

Chances are your custom Crop tool presets won't be in the order you want them, so go under the Edit menu, under Presets, and choose **Preset Manager**. In the resulting dialog, choose **Tools** from the Preset Type pop-up menu, and scroll down until you see the Crop tools you created. Now just click-and-drag them to wherever you want them to appear in the list, and then click Done.



Step Five:

Now you can close the Tool Presets panel because there's an easier way to access your presets: With the Crop tool selected, just click on the Crop icon on the left end of the Options Bar. A tool preset picker will appear. Click on a preset, and your cropping border will be fixed to the exact dimensions you chose for that tool.

Sync Settings

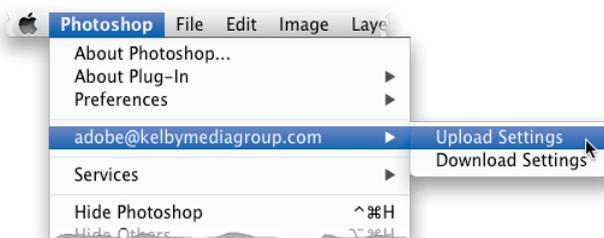
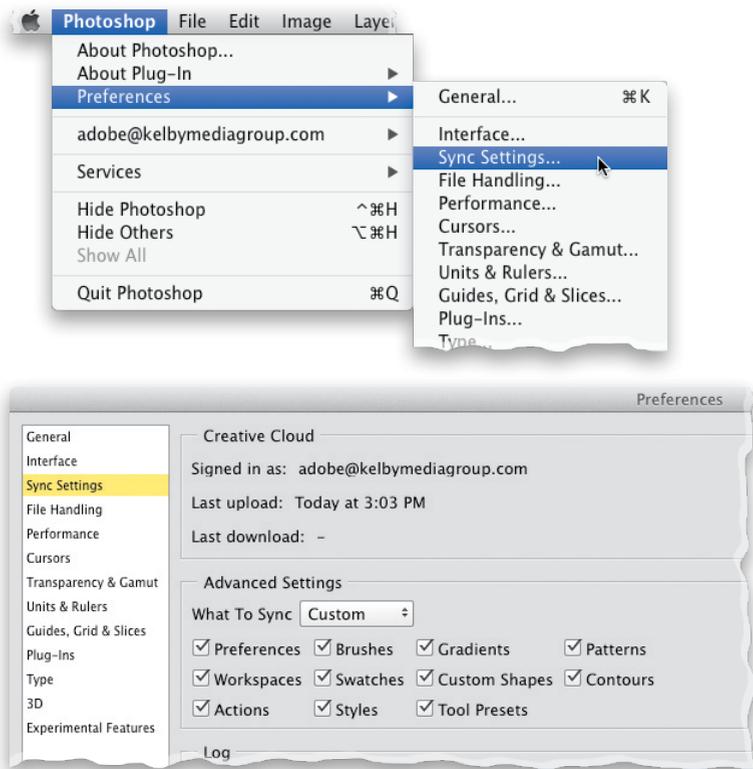
Step One:

Start by going under the Photoshop (PC: Edit) menu, under Preferences, and choosing **Sync Settings** (as shown here) to go directly to the preference settings for syncing (also shown here). By default, it assumes you want all your stuff synced, but if you'd prefer to not have one or more of the options synced, set the What To Sync pop-up menu to **Custom**, and just turn off those checkboxes.

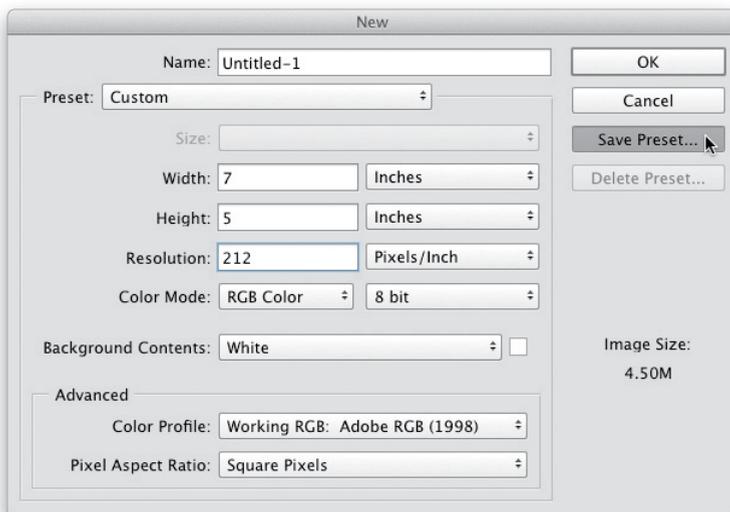
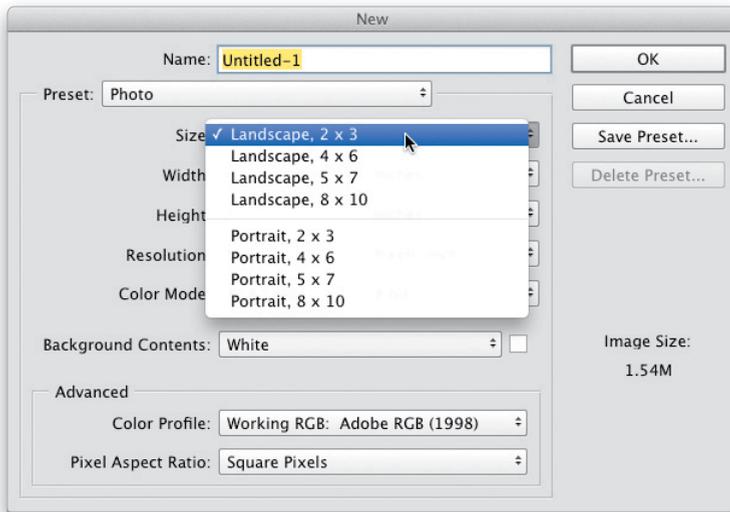
Step Two:

If the date of your Last Sync was quite a while ago (time flies when you're not syncing), you can go under the Photoshop (PC: Edit) menu, under your Adobe ID, and choose **Upload Settings** and it will update your Creative Cloud settings with your current ones (it only updates any settings you've changed since your last sync). Okay, so how do you use all of this on a different computer? Well, you start in the Help menu, where you choose **Manage My Account**, sign in to your Creative Cloud account, and then go back under your Adobe ID and choose **Download Settings**.

Imagine being able to sit down at a friend's or co-worker's computer to do some Photoshop work and, within seconds, you have all your own brushes, swatches, actions, patterns, and more, so it's just like working in your version of Photoshop, your way. Or, wouldn't it be nice to have your laptop's and your desktop's settings exactly alike? You can do just that by syncing your important settings with the Creative Cloud, so they're always just one click away (plus, now you have a copy of your important settings backed up to the cloud, so if your hard drive dies or your computer gets lost or stolen, you can quickly get back up and running).



Photoshop's dialog for creating new documents has a pop-up menu with a list of preset sizes. You're probably thinking, "Hey, there's a 4x6", 5x7", and 8x10"—I'm set." The problem is there's no way to switch the resolution of these presets (so the Portrait, 4x6 will always be a 300 ppi document). That's why creating your own custom new document sizes is so important. Here's how:



Custom Sizes for Photographers

Step One:

Go under the File menu and choose **New** (or press **Command-N [PC: Ctrl-N]**). When the New dialog appears, click on the Preset pop-up menu to reveal the list of preset types, and choose **Photo**. Then click on the Size pop-up menu to see the preset sizes, which include 2x3", 4x6", 5x7", and 8x10" in both portrait and landscape orientation. The only problem with these is that their resolution is set to 300 ppi by default. So, if you want a different size preset at less than 300 ppi, you'll need to create and save your own.

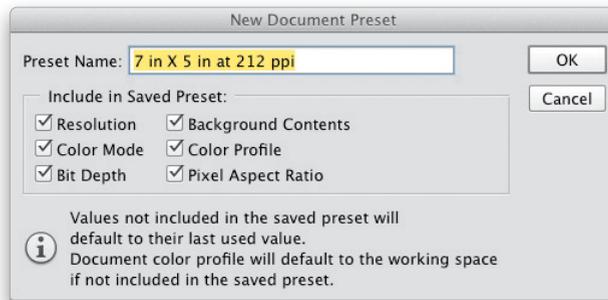
Step Two:

For example, let's say that you want a 5x7" set to landscape (that's 7" wide by 5" tall). First, choose Photo from the Preset pop-up menu, then choose Landscape, 5x7 from the Size pop-up menu. Choose your desired Color Mode (below Resolution) and Color Profile (under Advanced), and then enter a Resolution (I entered 212 ppi, which is enough for me to have my image printed on a high-end printing press). Once your settings are in place, click on the Save Preset button.

(Continued)

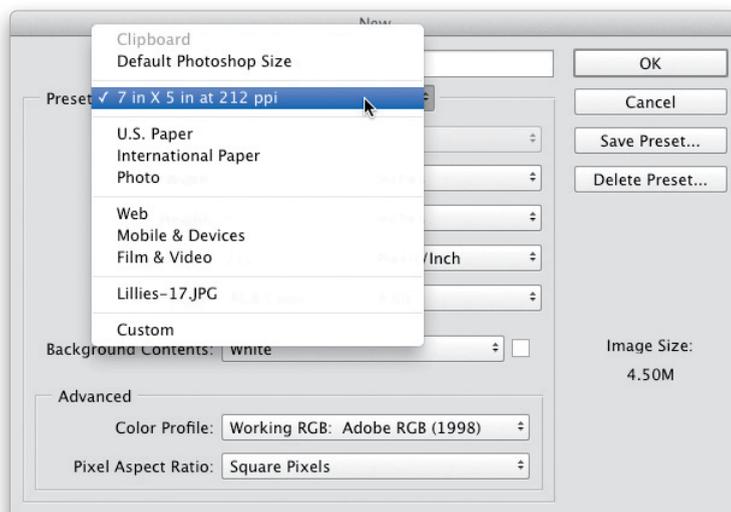
Step Three:

This brings up the New Document Preset dialog. In the Preset Name field, enter your new resolution at the end of the size. You can turn on/off the checkboxes for which parameters you want saved, but I use the default setting to include everything (better safe than sorry, I guess).



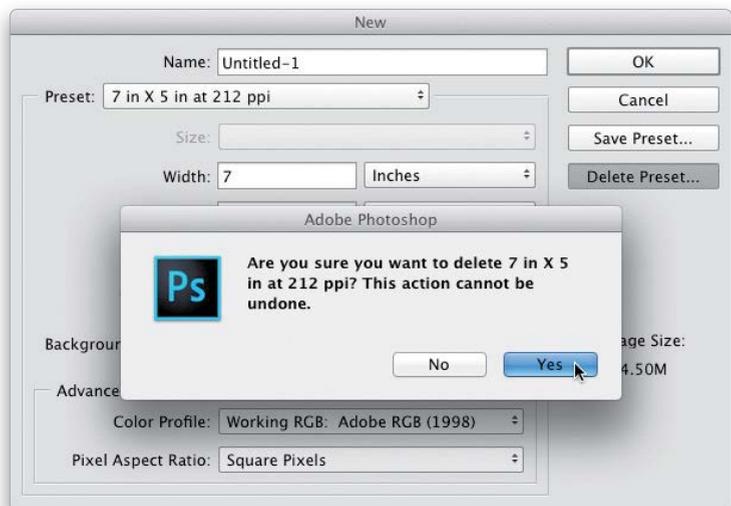
Step Four:

Click OK and your new custom preset will appear in the New dialog's Preset pop-up menu. You only have to go through this once. Photoshop will remember your custom settings, and they will appear in this Preset pop-up menu from now on.

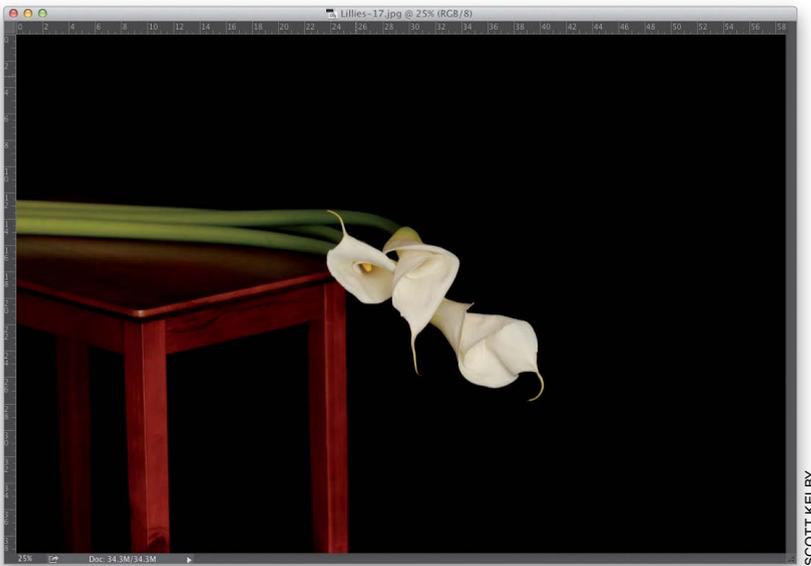


Step Five:

If you decide you want to delete a preset, it's simple—just open the New dialog, choose the preset you want to delete from the Preset pop-up menu, and then click the Delete Preset button. A warning dialog will appear asking you to confirm the delete. Click Yes, and it's gone!



If you're used to resizing scans, you'll find that resizing images from digital cameras is a bit different, primarily because scanners create high-res scans (usually 300 ppi or more), but the default settings for many digital cameras produce an image that is large in physical dimensions, but lower in pixels-per-inch (usually 72 ppi). The trick is to decrease the physical size of your digital camera image (and increase its resolution) without losing any of its quality. Here's the trick:



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Resizing Digital Camera Photos

Step One:

Open the digital camera image that you want to resize. Press **Command-R (PC: Ctrl-R)** to make Photoshop's rulers visible. As you can see from the rulers, the photo is about 59" wide by 39" high.

Step Two:

Go under the Image menu and choose **Image Size** (or press **Command-Option-I (PC: Ctrl-Alt-I)**) to bring up the Image Size dialog. As you can see here, the Resolution setting is 72 ppi. A resolution of 72 ppi is considered "low resolution" and is ideal for photos that will only be viewed onscreen (such as web graphics, slide shows, and so on), but it's too low to get high-quality results from a color inkjet printer, color laser printer, or for use on a printing press.

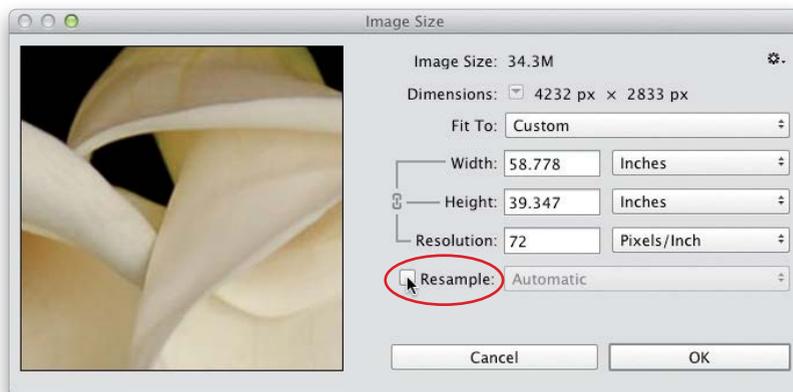
(Continued)

Step Three:

If we plan to output this photo to any printing device, it's pretty clear that we'll need to increase the resolution to get good results. I wish we could just type in the resolution we'd like it to be in the Resolution field (such as 200 or 240 ppi), but unfortunately this "resampling" makes our low-res photo appear soft (blurry) and pixelated. That's why we need to turn off the Resample check-box (it's on by default). That way, when we type in a Resolution setting that we need, Photoshop automatically adjusts the Width and Height of the image down in the exact same proportion. As your Width and Height come down (with Resample turned off), your Resolution goes up. Best of all, there's absolutely no loss of quality. Pretty cool!

Step Four:

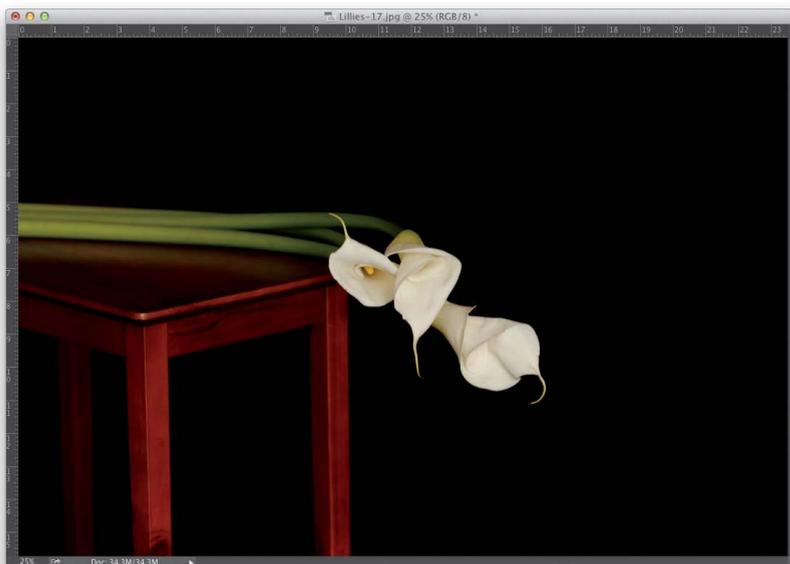
Here I've turned off Resample and I entered 240 in the Resolution field for output to a color inkjet printer. (I know, you probably think you need a lot more resolution, but you don't. In fact, I never print with a resolution higher than 240 ppi.) This resized my image to nearly 12x18" so it's just about perfect for printing to my Epson Stylus Photo R2880 printer, which makes up to 13x19"-sized prints—perfect!





Step Five:

Here, I've lowered the Resolution setting to 180 ppi. (Again, you don't need nearly as much resolution as you'd think, but 180 ppi is pretty much about as low as you should go when printing to a color inkjet printer.) As you can see, the Width of my image is now almost 24" and the Height is now almost 16". Best of all, we did it without damaging a single pixel, because we were able to turn off Resample, which normally, with things like scans, we couldn't do.



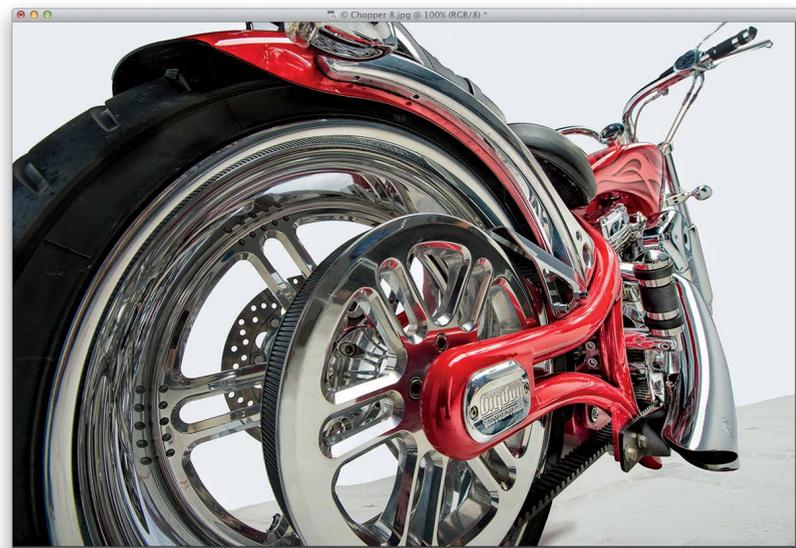
Step Six:

When you click OK, you won't see the image window change at all—it will appear at the exact same size onscreen—but look at the rulers. You can see that it's now almost 16" high by almost 24" wide. Resizing using this technique does three big things: (1) it gets your physical dimensions down to size (the photo now fits easily on a 16x24" sheet); (2) it increases the resolution enough so you can output this image on a color inkjet printer; and (3) you haven't softened, blurred, or pixelated the image in any way—the quality remains the same—all because you turned off Resample. *Note:* Do not turn off Resample for images that you scan on a scanner—they start as high-res images in the first place. Turning Resample off like this is only for low-res photos taken with a digital camera.

Smarter Image Upsizing (Even for Low-Res Images)

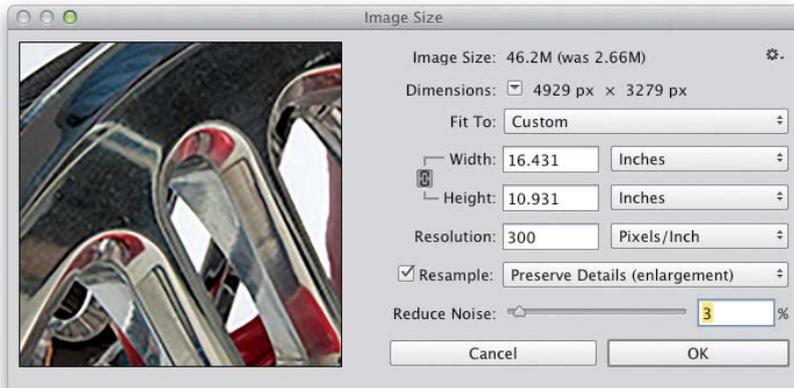
Step One:

Here's a low-resolution 72-ppi image we want to resize to a high-enough resolution to make a print of it. Go under the Image menu and choose **Image Size** to bring up the Image Size dialog (by the way, the Image Size dialog is resizable). You can see our image has a resolution of just 72 pixels per inch (or ppi, for short). Make sure the Resample checkbox is turned on and then choose **Preserve Details (Enlargement)** from the Resample pop-up menu. When you do this, a Reduce Noise slider appears beneath the menu that might come in handy if you notice that the noise gets increased along with the size of your photo (but using it adds a little blurring, so use it gingerly). By the way, you can compare different sizing methods by pressing **Option-1-Option-7 (PC: Alt-1-Alt-7)** to toggle through the different Resample options.



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**Step Two:**

Now, in the Resolution field, enter the new resolution you want. Here, we'll enter 300 ppi (if you don't want to change the resolution, you can just type in new physical dimensions instead, a resize percentage, or both). The preview window shows you how the image is going to look at its new size or resolution. That's it! In the Before and After shown below, you can see how much more detail and sharpness is now maintained after the upscale. One last thing: if you resize to some particular sizes a lot, you can save your own custom size presets. Just go under the Fit To pop-up menu and choose **Save Preset**.



Before: Here's the upscale using the old method



After: Here's the new method. Much better!

Automated Saving and Resizing

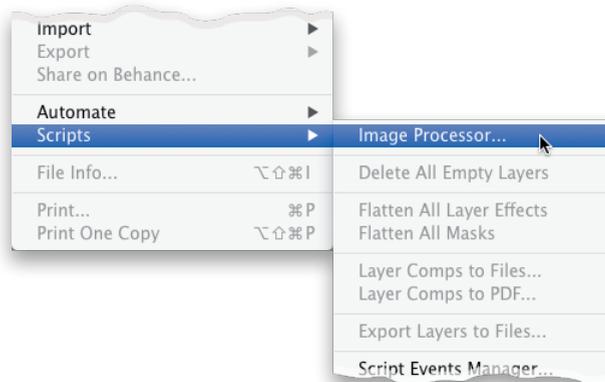
Step One:

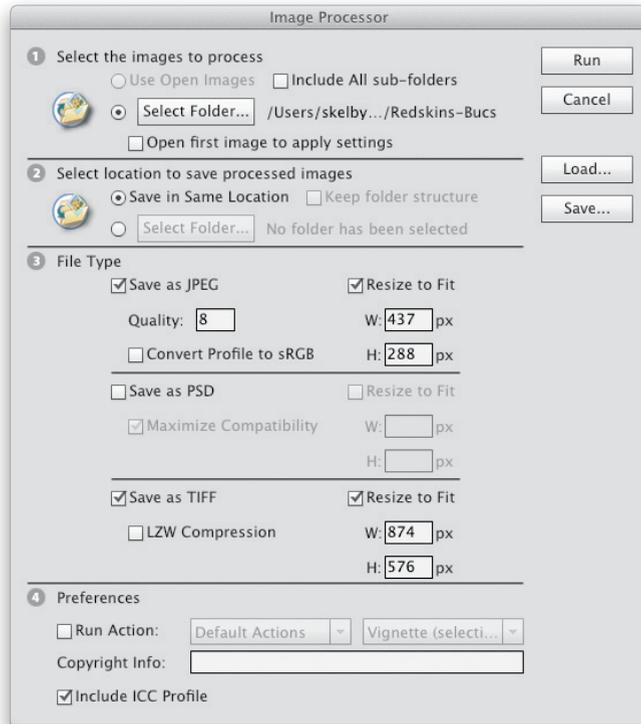
Go under the File menu, under Scripts, and choose **Image Processor**. By the way, if you're working in Adobe Bridge (rather than Photoshop), you can Command-click (PC: Ctrl-click) on all the photos you want to apply the Image Processor to, then go under the Tools menu, under Photoshop, and choose Image Processor. That way, when the Image Processor opens, it already has those photos pegged for processing. Sweet!

Step Two:

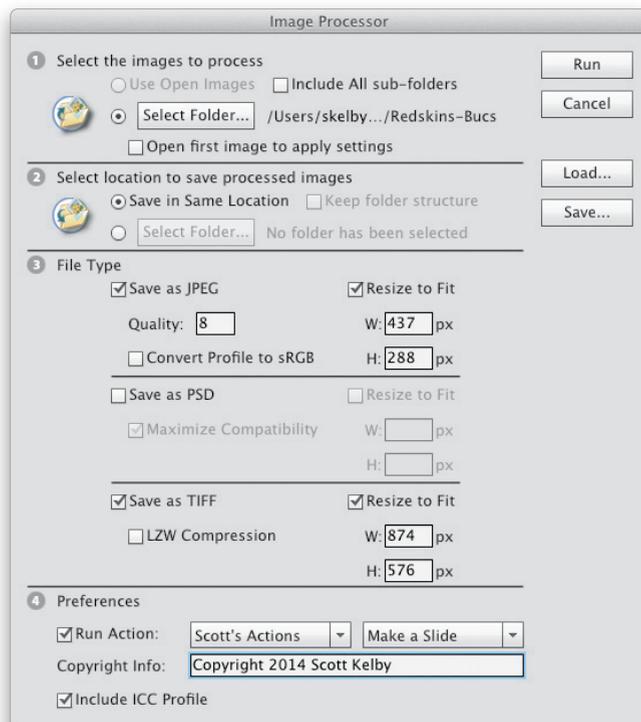
When the Image Processor dialog opens, the first thing you have to do is choose the folder of photos you want it to “do its thing” to by clicking on the Select Folder button, then navigating to the folder you want and clicking Choose (PC: OK). If you already have some photos open in Photoshop, you can click on the Use Open Images radio button (or if you chose Image Processor from Bridge, the Select Folder button won't be there at all—instead it will list how many photos you have selected in Bridge). Then, in the second section, decide whether you want the new copies to be saved in the same folder or copied into a different folder. No big whoop (that's a technical term).

If you have a bunch of images that you need resized, or converted from TIFFs to JPEGs (or from PSDs to JPEGs, for that matter), then you will love the built-in Image Processor. It's kind of hidden in a place you might not expect it (under the Scripts menu), but don't let that throw you—this is a really handy, and really easy-to-use, totally automated tool that can save you tons of time.



**Step Three:**

The third section is where the fun begins. This is where you decide how many copies of your original you're going to wind up with, and in what format. If you turn on the checkboxes for Save as JPEG, Save as PSD, and Save as TIFF, you're going to create three new copies of each photo. If you turn on the Resize to Fit checkboxes (and enter a size in the Width and Height fields), your copies will be resized, too (in the example shown here, I chose a small JPEG of each file, then a larger TIFF, so in my folder I'd find one small JPEG and one larger TIFF for every file in my original folder).

**Step Four:**

In the fourth section, if you've created an action that you want applied to your copies, you can also have that happen automatically. Just turn on the Run Action checkbox, then from the pop-up menus, choose which action you want to run. If you want to automatically embed your copyright info into these copies, type your info in the Copyright Info field. Lastly, there's a checkbox that lets you decide whether to include an ICC profile in each image or not (of course, I'm going to try to convince you to include the profile, because I included how to set up color management in Photoshop in the bonus Print chapter found on the book's companion webpage). Click the Run button, sit back, and let it "do its thing," and before you know it, you'll have nice, clean copies aplenty.

Resizing for Poster-Sized Prints

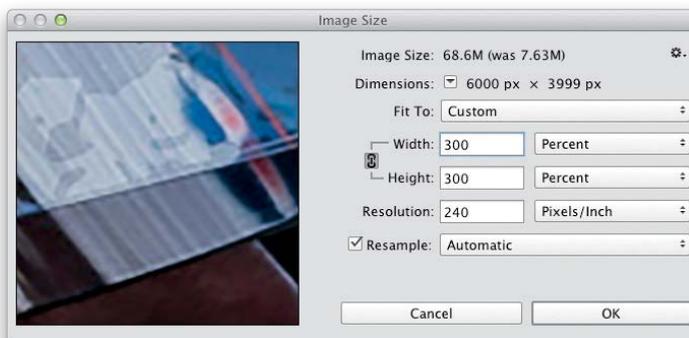
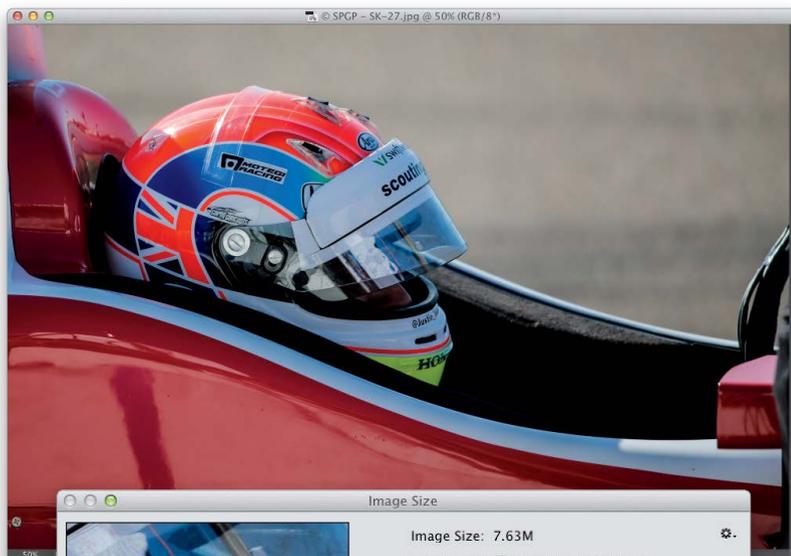
Step One:

Open the photo you want to resize, then go under the Image menu and choose **Image Size** or press **Command-Option-I** (PC: **Ctrl-Alt-I**). When the Image Size dialog appears, to the right of the Width field, you'll see a pop-up menu where Inches is chosen. Click on that menu and choose **Percent** (as shown here). Both the Width and Height will change to Percent, because they're linked together by default. Then, turn on the Resample checkbox at the bottom.

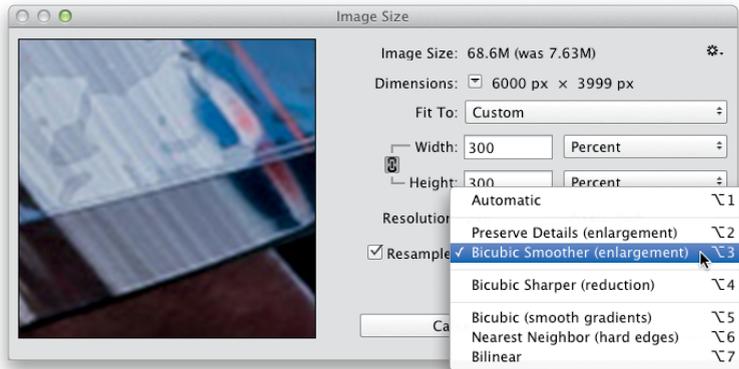
Step Two:

Now, type in either 200% or 300% (although there is some debate about this, it seems to work best if you move up/down in 100% increments) in the Width field (again, since they're linked, the Height field will automatically change to the same number).

So, since you saw earlier how much resolution you need to have to create a decent-sized print, how do photographers get those huge poster-sized prints without having super-high-megapixel cameras? It's easy—they upsize the images in Photoshop, and the good news is that unless you need to resize your image by more than 300%, you can do this all right in Photoshop without having to buy a separate resizing plug-in (but if you need more than a 300% size increase, that's where those plug-ins, like OnOne Software's Perfect Resize, really pay off).



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Step Three:

At the bottom of the dialog is a pop-up menu that decides which algorithm is used to upsize your photo. The default is Automatic, and I use that for most everyday resizing stuff, but when it comes to jumping in big increments, like 200% or 300%, I switch to **Bicubic Smoother** (which Adobe says is “best for enlargement”), as shown here.



Step Four:

Vincent Versace breaks this rule. According to Vincent’s research, the key to his resizing technique is to not use the sampling method Adobe recommends (Bicubic Smoother), but instead to choose Bicubic Sharper, which he feels provides better results. So, which one is the right one for you? Try both on the same image (that’s right—just do a test print), and see if you can see a visible difference. Here’s the final image resized to around 25x16" (you can see the size in the rulers by pressing **Command-R [PC: Ctrl-R]**).

Straightening Crooked Photos

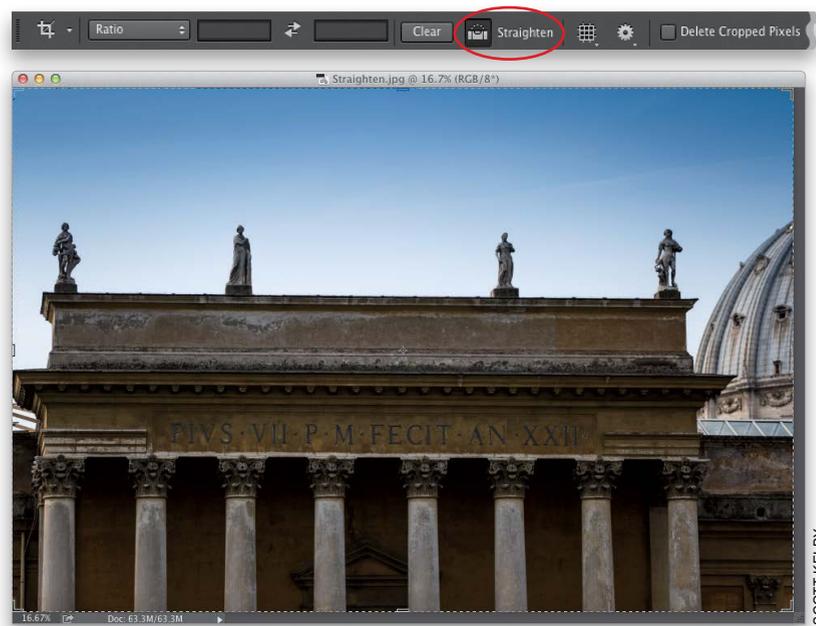
Step One:

Open the photo that needs straightening, click on the Crop tool (C) in the Toolbox, and then click on the Straighten tool up in the Options Bar.

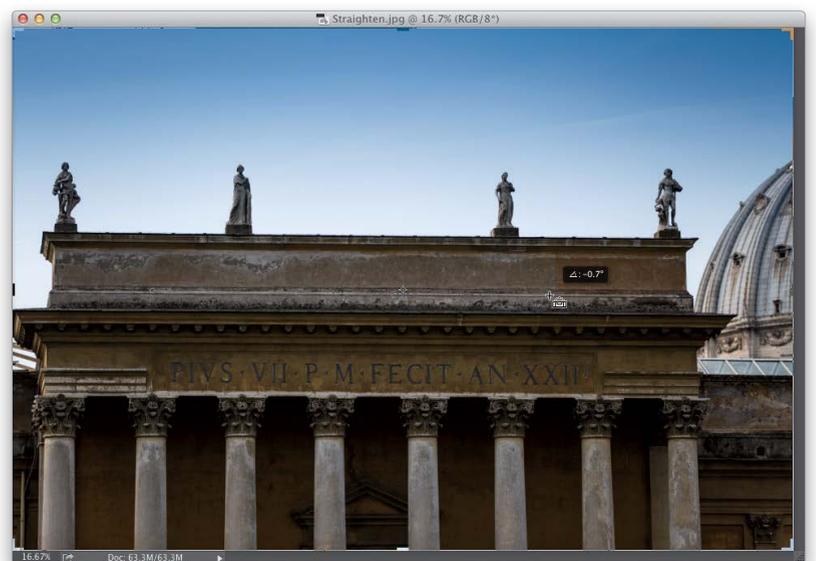
Step Two:

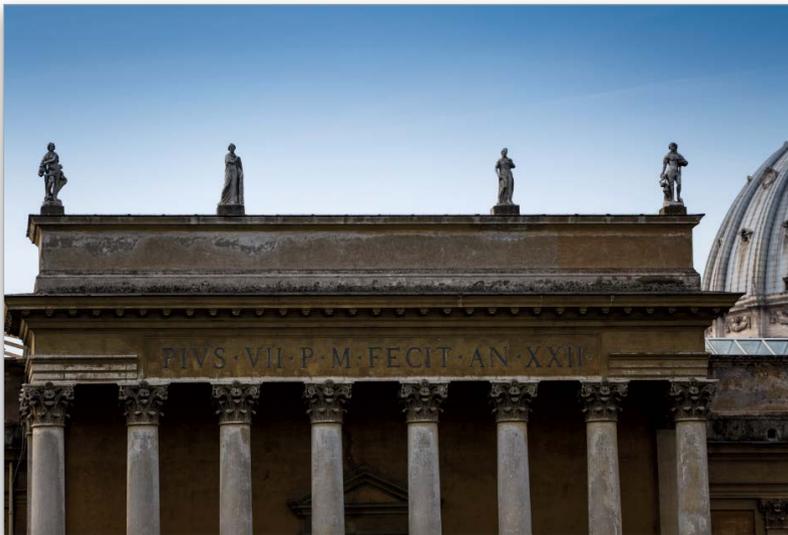
Now, find something in your photo that's supposed to be straight or relatively straight (the ledge, in this example). Click-and-drag the Straighten tool horizontally along this straight edge in your photo, starting from the left and extending to the right (as shown here).

Adobe has been tweaking the way we straighten images for the past few versions of Photoshop. It now has the fastest and easiest way yet, and it's built right into the Crop tool's options.



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Step Three:

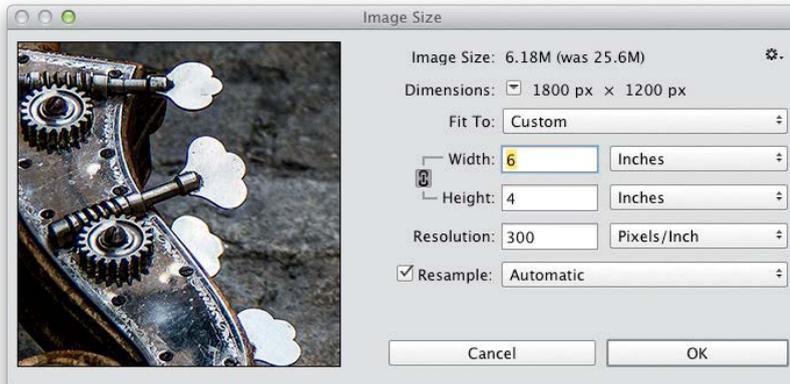
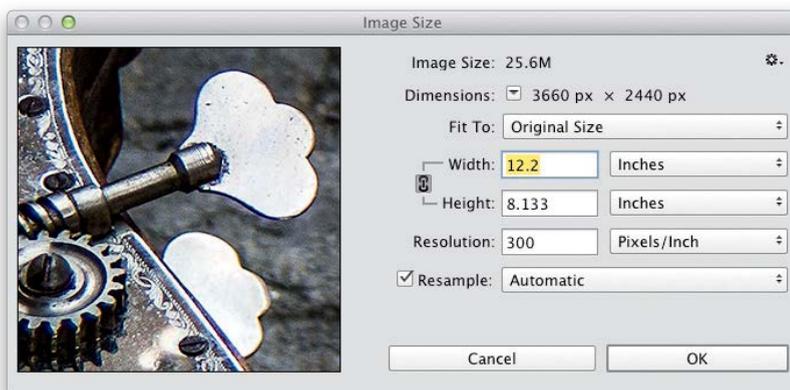
When you release the mouse button, your photo rotates the exact amount to perfectly straighten the photo. One nice feature here is that it automatically resizes the cropping border, so that when you lock in your crop, you don't have any gray gaps in the corners (if you ignore the cropping border, and look at the whole image now, see those triangular gray areas? Those would be white if Photoshop didn't crop in like this). Now, just press the **Return (PC: Enter) key** to lock in your straightening, and it straightens and crops the image down to just what you see inside the cropping border (the final straightened image is shown here below).

Making Your Photos Smaller (Downsizing)

Downsizing photos where the resolution is already 300 ppi:

Although earlier we discussed how to change image size if your digital camera gives you 72-ppi images with large physical dimensions (like 24x42" deep), what do you do if your camera gives you 300-ppi images at smaller physical dimensions (like 12x8" at 300 ppi)? Basically, you turn on the Resample checkbox (in the Image Size dialog under the Image menu), then simply type in the desired size (in this example, we want a 6x4" final image size), and click OK (don't change the Resolution setting, just click OK). The image will be scaled down to size, and the resolution will remain at 300 ppi. **IMPORTANT:** When you scale down using this method, it's likely that the image will soften a little bit, so after scaling, you'll want to apply the Unsharp Mask filter to bring back any sharpness lost in the resizing (go to Chapter 9 to see what settings to use).

There's a different set of rules we use for maintaining as much quality as possible when making an image smaller, and there are a few different ways to do just that (we'll cover the two main ones here). Luckily, maintaining image quality is much easier when sizing down than when scaling up (in fact, photos often look dramatically better—and sharper—when scaled down, especially if you follow these guidelines).





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Making one photo smaller without shrinking the whole document:

If you're working with more than one image in the same document, you'll resize a bit differently. To scale down a photo on a layer (like this photo of a cellist, which is on its own layer), first click on that photo's layer in the Layers panel, then press **Command-T (PC: Ctrl-T)** to bring up Free Transform (it puts little handles around your image on that layer, kind of like what the Crop tool does). Press-and-hold the Shift key (to keep the photo proportional), grab a corner handle, and drag inward (here, I've grabbed the top-right corner handle and dragged inward to shrink the image). When the size looks good, press **Return (PC: Enter)**. If the image looks softer after resizing it, apply the Unsharp Mask filter (again, see Chapter 9 for settings) to bring that sharpness back.

TIP: Reaching the Free Transform Handles

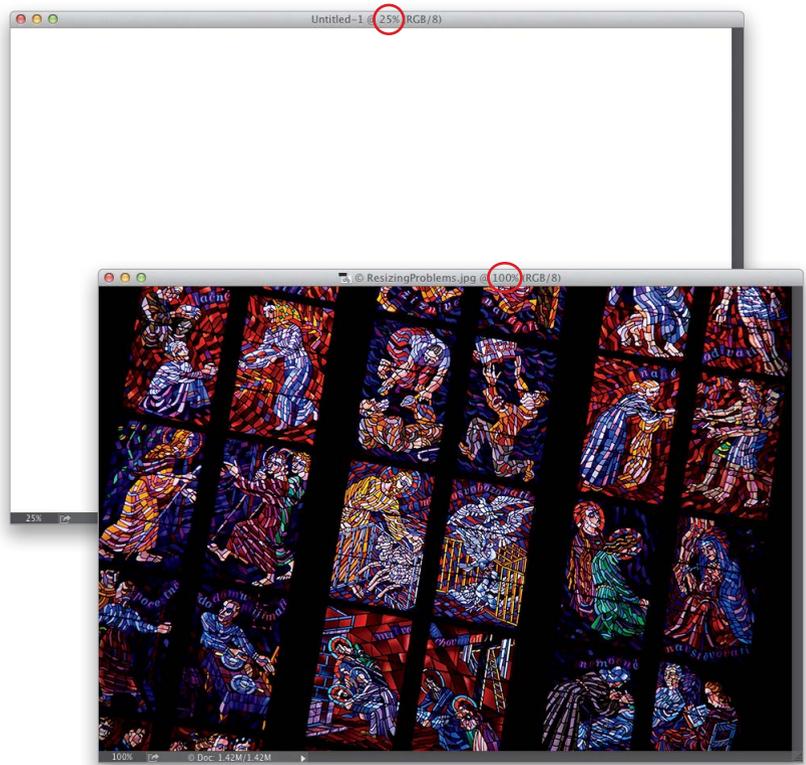
If you drag an image from one open document to another (like I did here, where I dragged the original cellist photo over onto the photo of the cello on the street), there's a pretty good chance you'll have to resize the dragged image, so it fits within your other image. And, if the image is larger (as in this case), when you bring up Free Transform, you won't be able to reach the resizing handles (they'll extend right off the edges of the document). Luckily, there's a trick to reaching those handles: just press **Command-0 (PC: Ctrl-0)**, and your window will automatically resize so you can reach all the handles—no matter how far outside your image area they once were. Two things: (1) This only works once you have Free Transform active, and (2) it's Command-0—that's the number zero, not the letter O.

(Continued)



Resizing problems when dragging between documents:

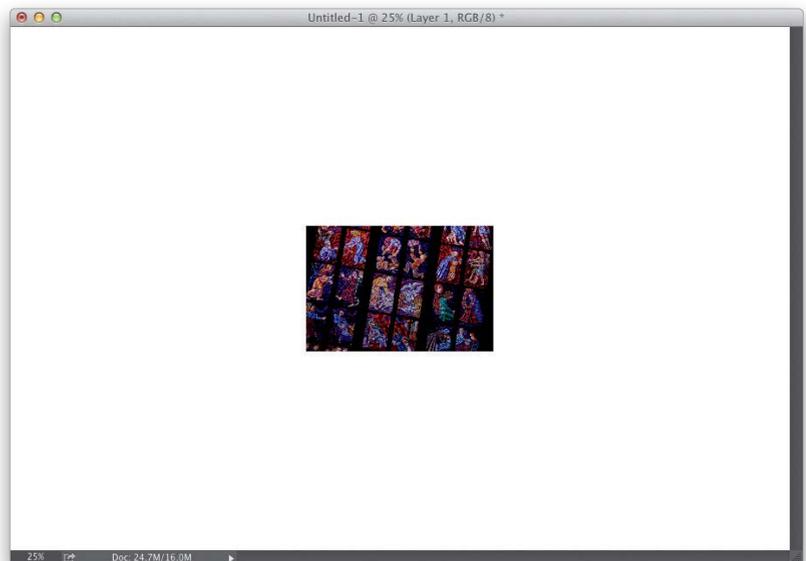
This one gets a lot of people, because at first glance it just doesn't make sense. You have two documents open, and they look approximately the same size (as seen here, at top), but when you drag the stained glass photo onto the blank document, the stained glass photo appears really small (as seen below). Why? Although the documents appear to be the same size, they're not. The stained glass photo is a low-resolution, 72-ppi (pixels per inch) image, but the blank document is a high-resolution, 300-ppi image. The tip-off that you're not really seeing them at the same size is found in each photo's title bar. Here, the stained glass image is displayed at 100%, but the Untitled-1 document is displayed at only 25% (so, it's much larger than it appears). The key is that when you're dragging images between documents, they need to be the same size and resolution.



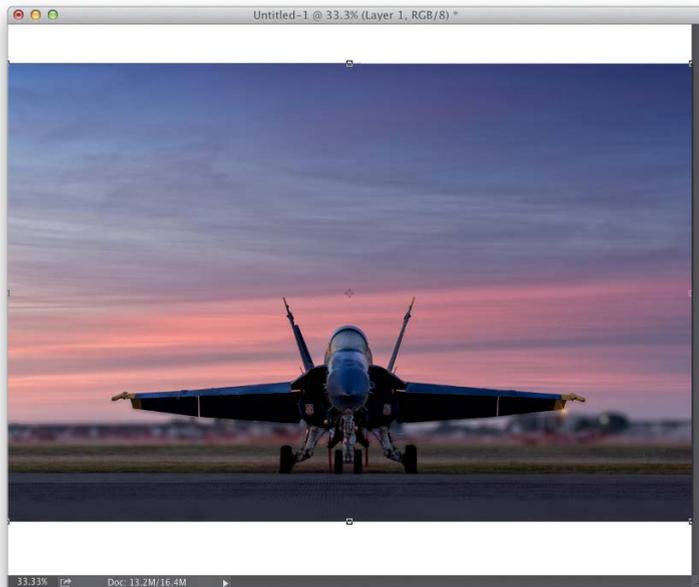
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TIP: Automated Cropping & Straightening

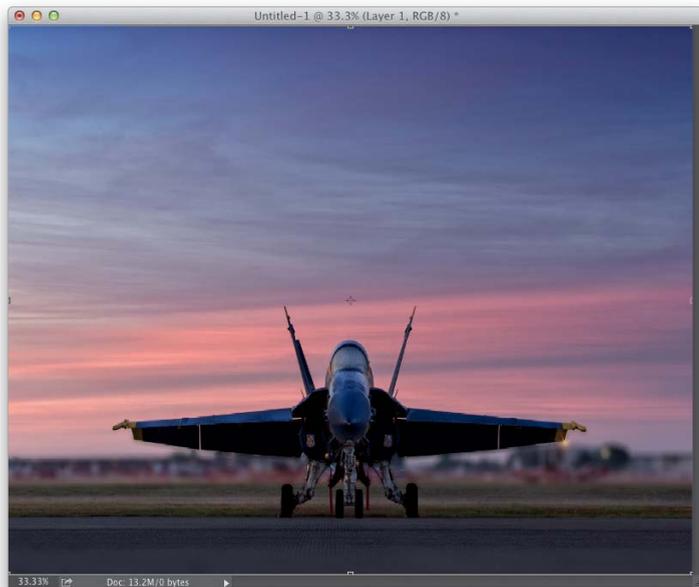
Want to save time the next time you're scanning prints? Try gang scanning (fitting as many photos on your flatbed scanner as you can and scanning them as one big single image), and then you can have Photoshop automatically straighten each individual image and place it into its own separate document. You do this by going under the File menu, under Automate, and choosing **Crop and Straighten Photos**. No dialog will appear. Instead, Photoshop will look for straight edges in your photos, straighten the photos, and copy each into its own separate document.



We've all run into situations where our image is a little smaller than the area where we need it to fit. For example, if you resize a digital camera image so it fits within a traditional 8x10" image area, you'll have extra space either above or below your image (or both). That's where Content-Aware Scaling comes in—it lets you resize one part of your image, while keeping the important parts intact (basically, it analyzes the image and stretches, or shrinks, parts of the image it thinks aren't as important). Here's how to use it:



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Resizing Just Parts of Your Image Using "Content-Aware" Scaling

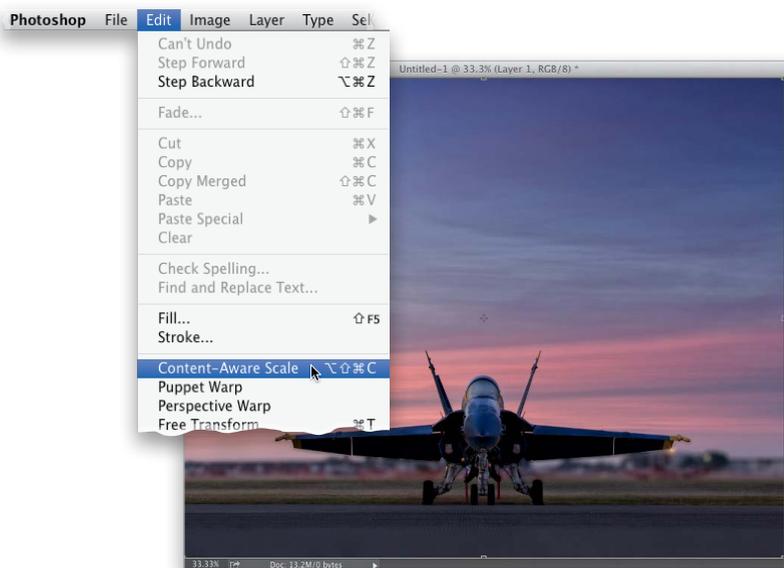
Step One:

Create a new document at 8x10" and 240 ppi. Open a digital camera image, get the Move tool (**V**), and drag-and-drop it onto the new document, then press **Command-T (PC: Ctrl-T)** to bring up Free Transform (if you can't see all the handles, press **Command-O [zero; PC: Ctrl-0]**). Press-and-hold the Shift key, then grab a corner point and drag inward to scale the image down, so it fits within the 8x10" area (as shown here on top), and press **Return (PC: Enter)**. Now, in the image on top, there's white space above and below the photo. If you want it to fill the 8x10 space, you could use Free Transform to stretch the image to do so, but you'd get a stretched version of the jet (seen at bottom). This is where Content-Aware Scale comes in.

(Continued)

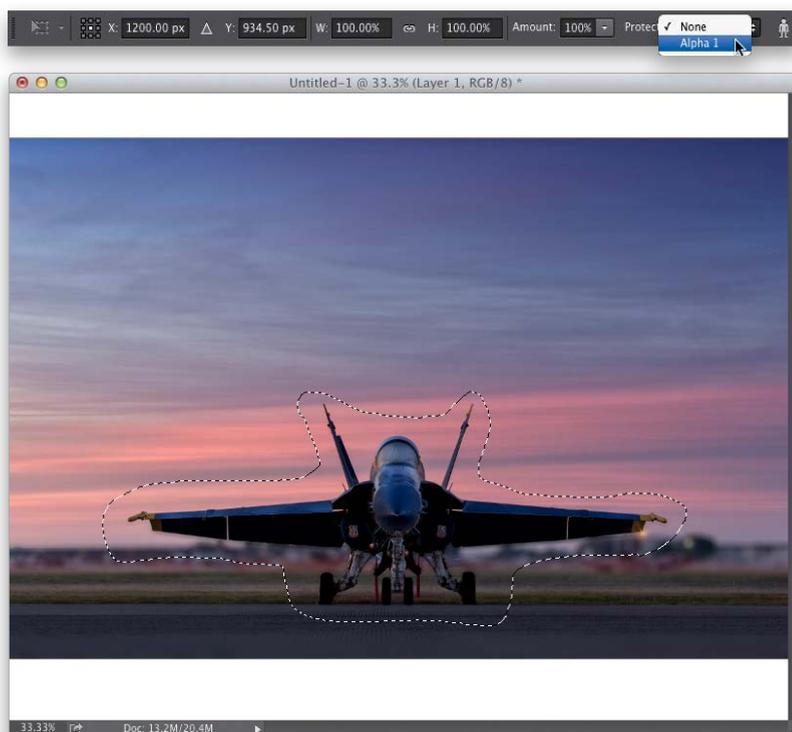
Step Two:

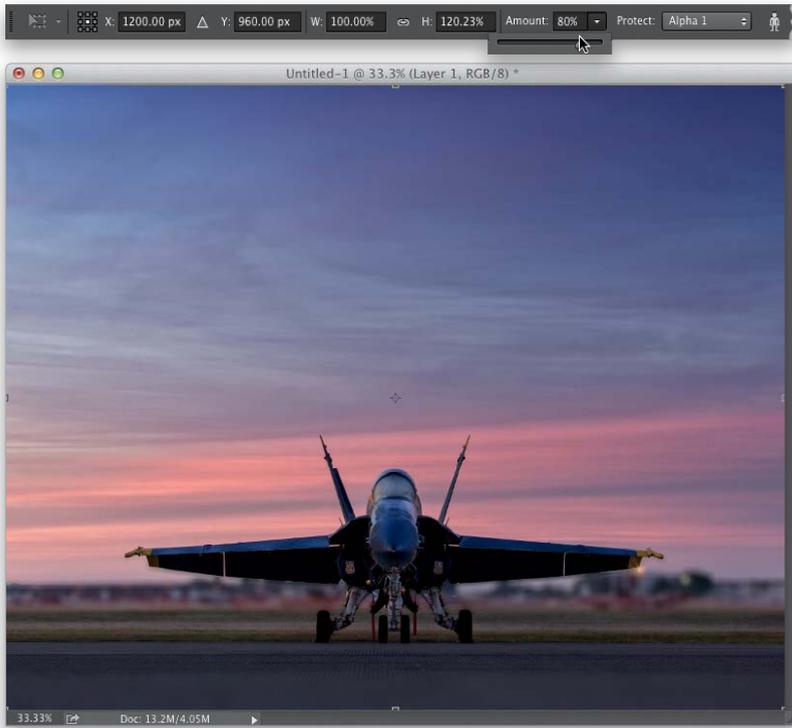
Go under the Edit menu and choose **Content-Aware Scale** (or press **Command-Option-Shift-C [PC: Ctrl-Alt-Shift-C]**). Grab the top handle, drag straight upward, and notice that it stretches the sky upward, but pretty much leaves the jet intact. Grab the bottom handle and drag downward, and it again stretches the sky. When you've dragged far enough, press **Return (PC: Enter)** to lock in your change. (Note: The button that looks like a person in the Options Bar tells Content-Aware Scale that there are people in the photo, so it tries to avoid stretching anything with a skin tone.)



Step Three:

There are two more controls you need to know about: First, if you try Content-Aware Scale and it stretches your subject more than you want, get the Lasso tool (**L**) and draw a selection around your subject (as shown here), then go under the Select menu and choose **Save Selection**. When the Save Selection dialog appears, just click OK and press **Command-D (PC: Ctrl-D)** to Deselect. Then bring up Content-Aware Scale again, but this time, go up in the Options Bar and choose your selection from the Protect pop-up menu (as shown here) to tell Photoshop where your subject is. Now you can drag up or down to fill the empty space with the least possible stretching.





Step Four:

There's also an Amount control up in the Options Bar, which determines how much stretching protection is provided. At its default of 100%, it's protecting as much as possible. At 50%, it's a mix of protected resizing and regular Free Transform, and for some photos that works best. The nice thing is the Amount control is live, so as long as your handles are still in place, you can lower the Amount and see live onscreen how it affects your resizing.

Conditional Actions (At Last!)

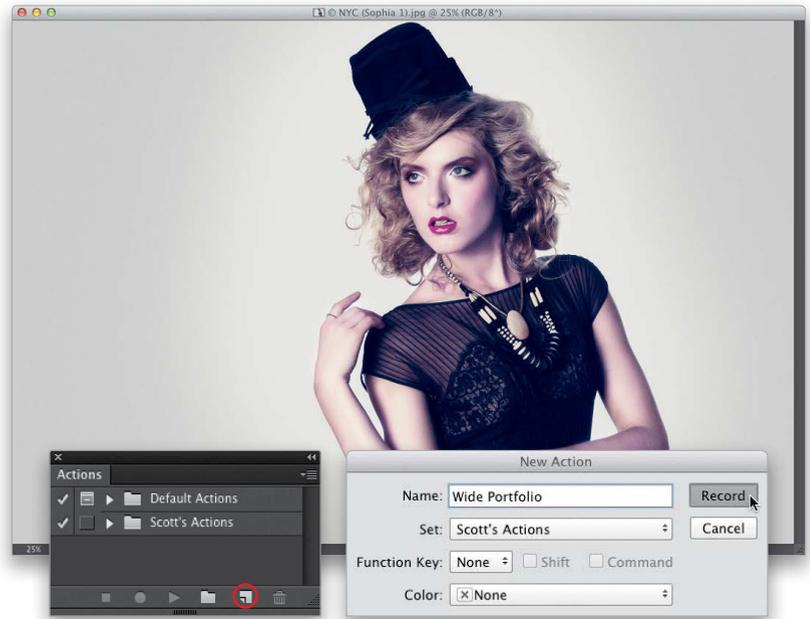
Step One:

Start by opening a wide image, and then go under the Window menu and choose **Actions** to bring up the Actions panel. Click on the Create New Action icon at the bottom of the panel (it looks like the Create a New Layer icon in the Layers panel and is circled in red here) and, when the New Action dialog appears, name your new action "Wide Portfolio," then click the Record button.

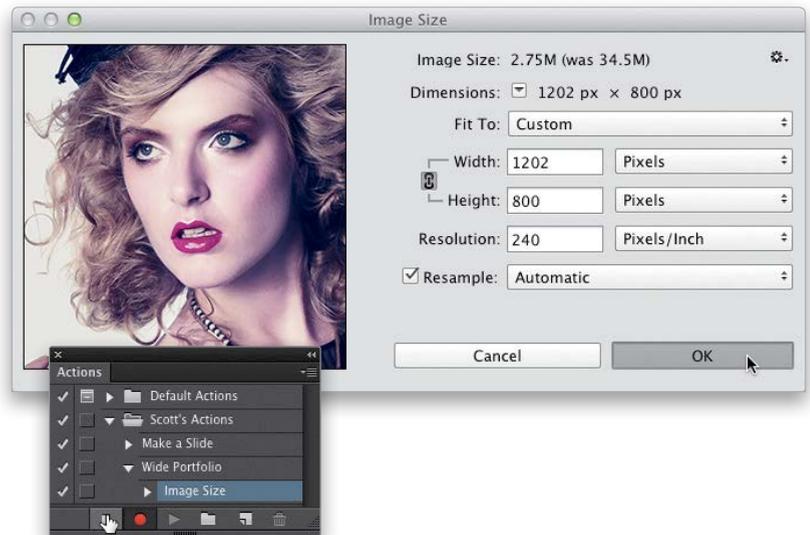
Step Two:

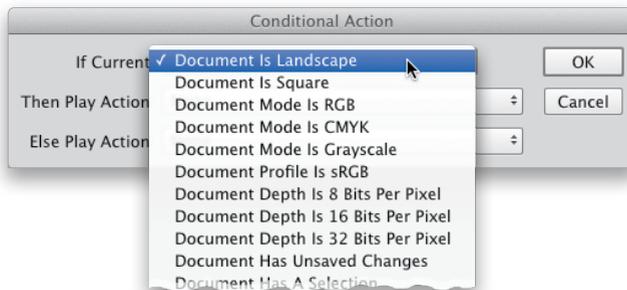
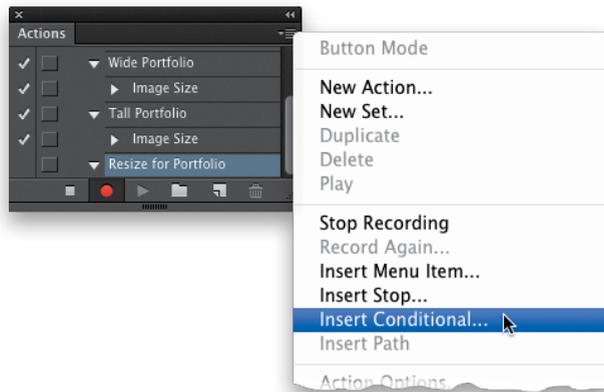
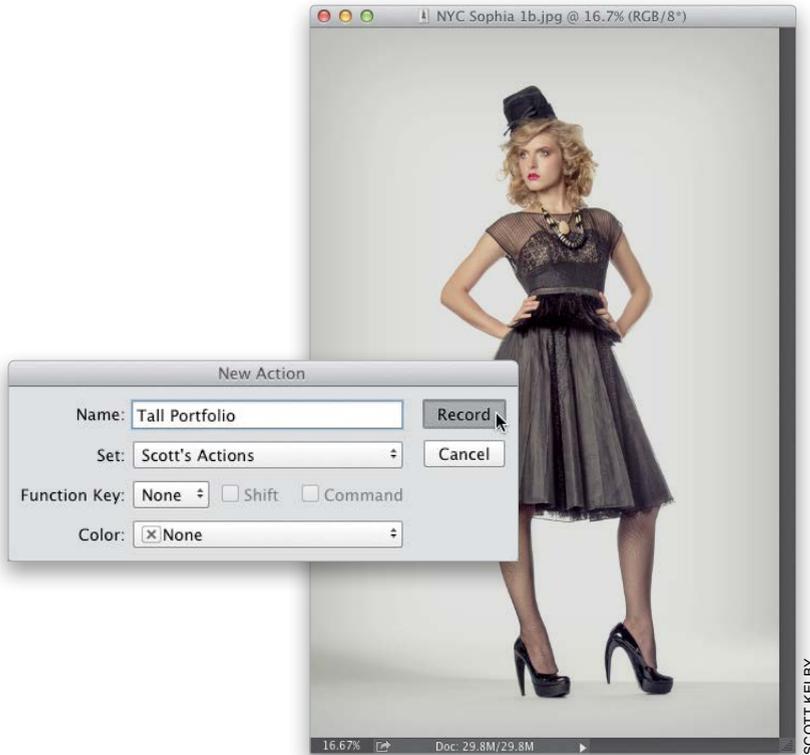
Now it's recording what you're doing, so go under the Image menu, choose **Image Size**, and resize your image, so it's about 1200 pixels wide by 800 pixels tall, and then click OK. Next, press the square Stop Recording icon at the bottom of the Actions panel to stop recording (as shown here). Okay, that's one action done.

Actions are basically tape recordings that live inside of Photoshop and you can use them to automate boring, repetitive tasks. Actions have been in Photoshop for many years now and ever since they were added, users have been asking for the ability to have conditional actions (meaning, a step in the recording where you can insert a condition, like "if this particular thing exists, then do this instead"). For example, if you wanted to have one action that properly resizes both your wide and your tall images for your online portfolio, you'd want your action to be "conditional" (if it's wide, run this action; if it's tall, run this one instead).



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Step Three:

Next, open a tall image and do the same thing, but name this action “Tall Portfolio” and, in the Image Size dialog, make this one 532 pixels wide by 800 pixels tall. Click OK, then click the Stop Recording icon. Now we have our two actions, so we can use those to make our conditional action in the next step.

Step Four:

Click on the Create New Action icon, once again, name this one “Resize for Portfolio,” and click the Record button. Now, go right to the Actions panel’s flyout menu and choose **Insert Conditional** (as shown here). This is where we tell Photoshop which action to run if it opens a wide image and which one to run if it opens a tall image. So, no matter what their orientation, they’ll wind up being 800 pixels tall, so they look uniform side-by-side in our portfolio. You’ll see that you have a bunch of different conditions to choose from in the Conditional Action dialog (also shown here).

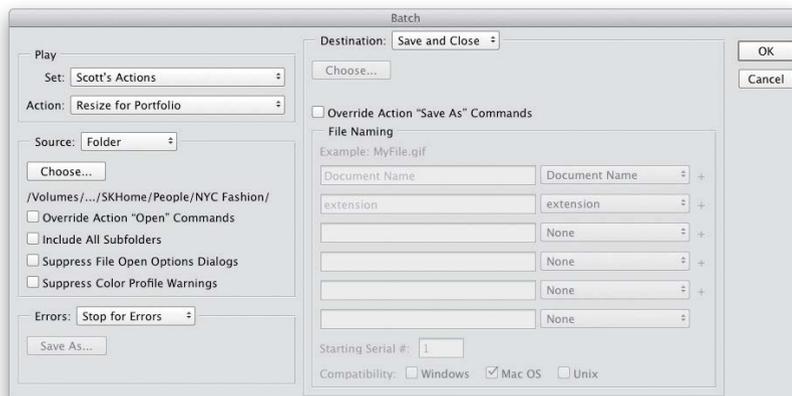
(Continued)

Step Five:

For our project, here, from the If Current (meaning, the currently open document) pop-up menu, we're going to choose **Document Is Landscape**, and if that's the case, from the Then Play Action pop-up menu, choose the **Wide Portfolio** action you made earlier. Finally, from the Else Play Action pop-up menu, choose **Tall Portfolio**. Click OK, and then click the Stop Recording icon at the bottom of the Actions panel.

**Step Six:**

Now, to apply this conditional action to a folder full of images, go under the File menu, under Automate, and choose **Batch** (we use Batch to process an entire folder of images at one time automatically). When the dialog appears, in the Play section at the top left, choose the **Resize for Portfolio** conditional action you just created in the previous step from the Action pop-up menu. Then, choose the folder you want to run this action on (click the Choose button in the Source section), choose **Save and Close** from the Destination pop-up menu (or if you want them to be resized and saved in a different folder, choose Folder and then pick the folder you want them to be moved into after you've resized them), and then click the OK button at the top right.

**Step Seven:**

Once the batch runs, even though the folder had both wide and tall images, you'll see that the height of all the images is exactly the same. Again, this is just one use for conditional actions, but now you know how to create them (they're pretty easy, right?), and now that you know, you can start creating smarter actions.



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Photoshop Killer Tips

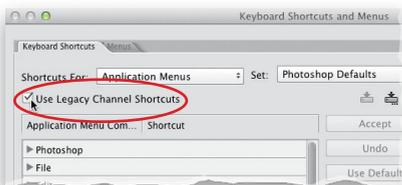
Instant Background Layer Unlocking



This is one of those little tips that just makes you smile. To instantly turn your Background layer into a regular layer without having a dialog pop up first, just click-and-drag the little lock icon to the right of the word “Background” straight into the trash (thanks to Adobe’s Julieanne Kost for sharing this one).

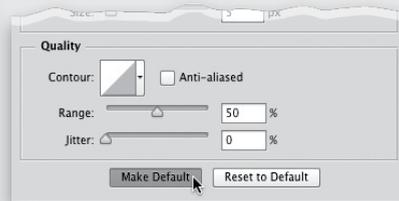
Get Your Channel Shortcuts Back

Back in CS3, and all earlier versions of Photoshop, you could look at the individual color channels for a photo by pressing **Command-1**, **Command-2**, **Command-3**, and so on (on a PC, you’d use **Ctrl-1**, **Ctrl-2**, etc., instead). In CS4, they changed the shortcuts, which totally bummed out a lot of longtime users, but you have the option of bringing those glory days of channel shortcuts back to the pre-CS4 era. Go under the Edit menu, choose **Keyboard Shortcuts**, then near the top of the dialog, turn on the Use Legacy Channel Shortcuts checkbox.



Set Defaults in Layer Styles

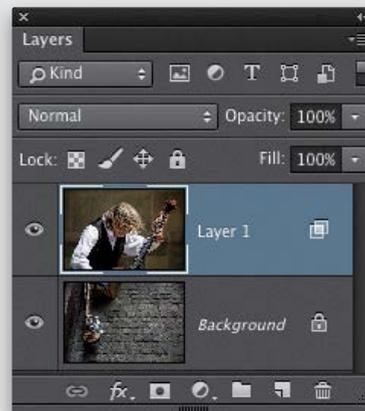
You can set your own custom defaults for layer styles like Drop Shadow or Glow. All you have to do is create a new layer in the Layers panel by clicking on the Create a New Layer icon, then choose the layer style you want from the Add a Layer Style icon’s pop-up menu (like Outer Glow, for example). In the Layer Style dialog, enter your own settings (like changing the glow from yeech yellow to white, or black, or anything but yeech yellow), then click



on the Make Default button near the bottom of the dialog. To return to the factory default (yeech) settings, click the Reset to Default button.

How to Know if You Used the “Blend If” Sliders on a Layer

Photoshop now adds an icon on the right of any layer where you’ve adjusted the Blend If sliders in the Blending Options of the Layer Style dialog. The icon looks

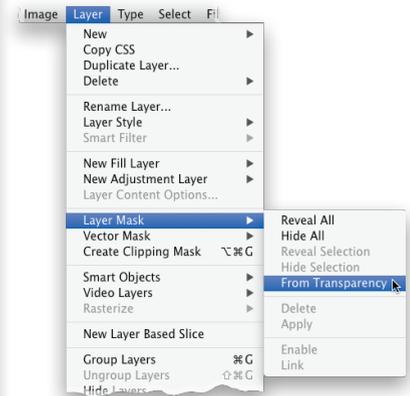


like two little overlapping squares, but it’s

more than an icon—it’s a button. Double-click on it and it brings up the Blend If sliders in the Layer Style dialog.

Layer Mask from Layer Transparency

Here’s a nice time saver: you can make



the transparent areas of any layer into a mask in just one step: go under the Layer menu, under Layer Mask, and choose **From Transparency**.

One Click to Close All Your Tabs

If you’re using the Tabs feature (all your



documents open as tabs), then you’ll definitely want to know this tip: to close all your open tabs at once, just Right-click on any tab and choose **Close All**.

Seeing Your Final Crop in Camera Raw

When you crop a photo in Camera Raw, you can see the final cropped image without having to open the image in

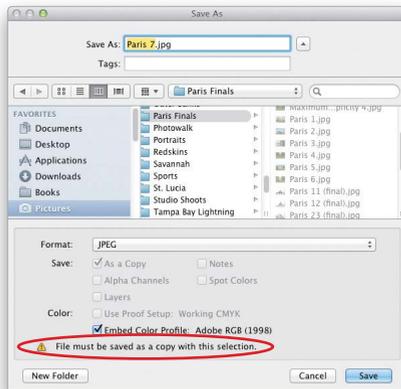
(Continued)

Photoshop Killer Tips

Photoshop. Once your cropping border is in place, just change tools and you'll see the cropped version (in some previous versions, the cropped away area was still visible; it was just dimmed).

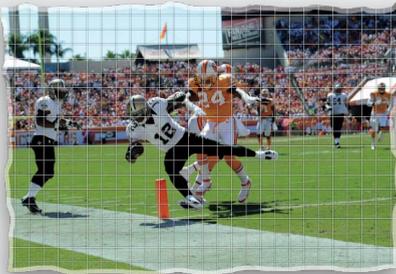
Save 16-Bit to JPEG

Back in CS4, if you worked with 16-bit photos, when you went to the Save dialog to save your photo, there was no option to save your image as a JPEG, because JPEGs have to be in 8-bit mode, so you'd have to close the dialog, convert to 8-bit, then go and Save again. That has changed and JPEG is now a choice, but what it does is makes a copy of the file, which it converts to 8-bit, and saves that instead. This leaves your 16-bit image still open on-screen and unsaved, so keep that in mind. If you want to save the 16-bit version separately, you'll need to save it as a PSD or TIFF like before. For me, once I know it has saved an 8-bit JPEG, I don't need the 16-bit version any longer, so I close the image and click the Don't Save button, but again, that's just me.



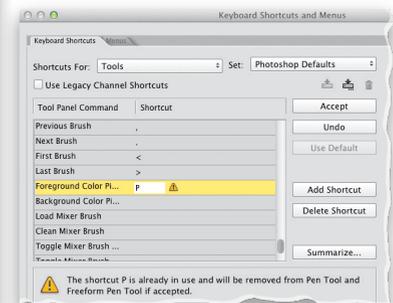
Lens Corrections Grid

If you're using Camara Raw's Lens Corrections panel to do things like straighten buildings or flatten rounded horizon lines, press the letter **V** on your keyboard, and an alignment grid appears over your image to help you line things up. To hide it again, press V again.



Assign a Keyboard Shortcut to the Color Picker

You can assign a keyboard shortcut to bring up the Foreground (or Background) Color Picker (this is handier than it sounds). Go under the Edit menu, under Keyboard Shortcuts, and from the Shortcuts For pop-up menu, choose **Tools**. Then scroll down near the bottom, and you'll see Foreground Color Picker and Background Color Picker. Click on whichever one you want, and type in the shortcut you want. I have to tell you up front: most of the good shortcuts are already taken (in fact, almost all combinations of shortcuts are already taken), but my buddy Dave Cross came up with a good idea. He doesn't use the Pen tool all that much, so he used the letter P (for Picker). When you enter "P," it's going to warn you that it's already being used for something else, and if you



click the Accept and Go to Conflict button at the bottom left, it assigns P to the Color Picker you chose, and then sends you to the Pen tool to choose a new shortcut. If you don't need to assign one to the Pen tool (you don't use it much either), then just leave it blank and click OK.

Visual Way to Change Your Brush Size and Softness

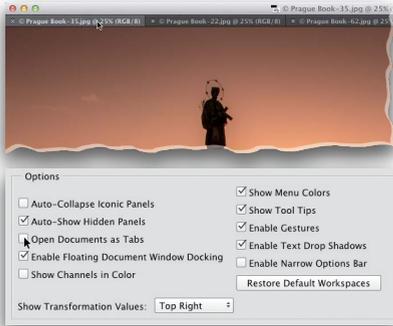
This is incredibly handy, because you can actually see and control the exact size and amount of softness for your current brush tip. Press-and-hold Option-Ctrl (PC: Alt-Ctrl) then click-and-drag (PC: Right-click-and-drag) up/down to control the softness/hardness of the brush, and left/right to control the size.



Photoshop Killer Tips

Working with Tabbed Documents

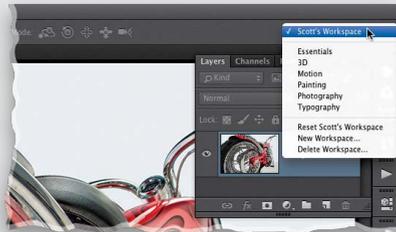
When working with multiple documents while using the Tabs features, to see any tabbed image, just click on its tab at the top of the image window or press **Ctrl-Tab** to cycle through them one by one. To turn tabbing off, go under the Photoshop



(PC: Edit) menu, under Preferences, and choose **Interface**, then turn off the Open Documents as Tabs checkbox. Also, you'll probably want to turn off the Enable Floating Document Window Docking checkbox, too, or it will dock your single open image.

Setting Up Your Workspace

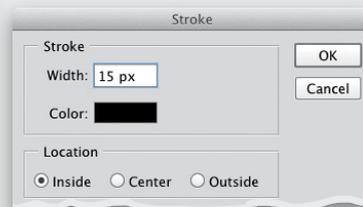
Photoshop comes with a number of built-in workspace layouts for different tasks with just the panels visible Adobe thought you'd need. You can find them by clicking on the pop-up menu at the right end of the Options Bar. To create your own custom workspace layout, just click-and-drag the panels where you want them. To nest a panel (so they appear one in front of another), drag one panel over the other. When you see a blue outline appear, release the mouse button and it nests. More panels can be found under the Window menu. Once



your panels are set up where you want them, go under the Window menu, under Workspace, and choose **New Workspace**, to save your layout so it's always one click away (it will appear in the pop-up menu). Also, if you use a workspace and change a panel's location, it remembers. That's okay, but you'd think that clicking on your workspace would return things to normal. It doesn't. Instead, you have to go into that pop-up menu and choose **Reset [your workspace name]**.

Getting Sharp Edges on Your Stroke Layer Effect

If you've applied a large stroke using the Stroke layer effect (under the Edit menu) or Stroke layer style (by clicking on the Add a Layer Style icon at the bottom of the Layers panel and choosing Stroke from the pop-up menu), you've probably already noticed that the edges start to get rounded, and the bigger you make the stroke, the rounder they get. So, what's the trick to nice, sharp straight edges? Just switch the Stroke position or location to Inside.

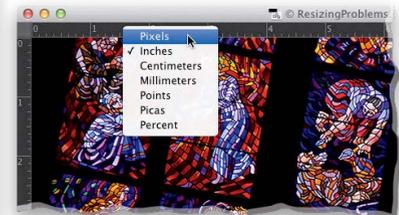


White Balance Quick Fix

If you have an image whose white balance is way off, and you didn't shoot it in RAW, try this: go under the Image menu, under Adjustments, and choose **Match Color**. When the Match Color dialog appears, just turn on the Neutralize checkbox in the Image Options section. It works better than you'd think for most white balance problems (plus, you can write an action to do all that for you).

Change Ruler Increments

If you want to quickly change the unit of measure in your ruler (say, from pixels to inches or from centimeters to millimeters), just Right-click anywhere inside the Rulers and choose your new unit of measurement from the pop-up menu that appears.



Using "Scrubby Sliders"

Anytime you see a numerical field in Photoshop (like the Opacity field in the Layers panel, for example), you can change the setting without typing in a number, or dragging the tiny slider. Instead, click directly on the word "Opacity" and drag left (to lower the opacity) or right (to increase it). This is very fast, and totally addictive, and if you're not using it yet, you've got to try it. There's no faster way to make quick changes (also, press-and-hold the Shift key while using it, and it goes even faster).

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