VISUAL QUICKSTART GUIDE

Photoshop CS6

ELAINE WEINMANN
PETER LOUREKAS

THREE WAYS TO LEARN—PRINT, eBOOK & VIDEO!

VISUAL QUICKSTART GUIDE

Photoshop CS6

FOR WINDOWS AND MACINTOSH

ELAINE WEINMANN
PETER LOUREKAS

Peachpit Press

For Alicia

Visual QuickStart Guide
Photoshop CS6
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— Elaine Weinmann and Peter Lourekas

★ New or improved Photoshop features are identified by red stars in this table of contents and throughout this book.

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FILTERS

18

You may have already used a filter or two in Photoshop (perhaps as a step in an earlier chapter). In this chapter, filters are the star players. Depending on which filters you apply and which settings you choose, the results can range from a subtle change to a total morph. **A–B** You can make an image look (almost) as if it's hand painted, silk-screened, or sketched; apply distortion; add a pattern, texture, or noise; create a mosaic or a patchwork of tiles — the creative possibilities are infinite. Once you start using the Filter Gallery, you'll see … time will fly by.

Using this chapter, you will learn techniques for applying filters, including using the Filter Gallery and Smart Filters, and use filters to make a photo look like an oil painting or tinted drawing. (To locate tasks in which we use individual filters, see "Filter menu" in the index.)

Applying filters

You can apply filters to a whole layer or just to a selection on a layer. Most of the Photoshop filters are applied either via the Filter Gallery or via an individual dialog. A small handful of them, such as Clouds and Blur, are applied in one step simply by choosing the filter name from a submenu on the Filter menu. If you apply a filter to a Smart Object, it becomes an editable, removable Smart Filter (see pages 344–345).

If you try to select a filter and discover that it's not available, the likely cause is that it's incompatible with the current document color mode or bit depth. All the Photoshop filters are available for RGB files, most of the filters are available for Grayscale files, fewer are available for CMYK Color, Lab Color, and 16-bits-per-channel files, still fewer are available for 32-bits-per-channel files, and none are available for Bitmap and Indexed Color files.

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A *This is the original image.*

B *We applied the Charcoal filter.*

Most of the Photoshop filters are housed conveniently under one roof in the Filter Gallery dialog. There you can preview dozens of filters and filter settings, show and hide each filter effect that you've already previewed, and change the sequence in which Photoshop applies them to your document.

To use the Filter Gallery:

1. Click an image layer; or for more flexibility, click a duplicate image layer or a Smart Object (see "To apply a Smart Filter" on page 344).
2. *Optional:* To limit the filter to a specific area of the image, create a selection.
3. The Foreground and/or Background colors are used by many filters (see the sidebar on this page), and you must choose those colors now, before opening the Filter Gallery.
4. Choose Filter > **Filter Gallery**. The resizable gallery opens (A, next page).
5. To change the zoom level for the preview, click the Zoom Out button or Zoom In button in the lower-left corner of the dialog, or choose a preset zoom level from the menu. (If the preview is magnified, you can drag it in the window.)
6. Do either of the following:

   In the middle pane of the dialog, click an arrowhead to expand any of the six filter categories, then click a filter thumbnail.

   Choose a filter name from the menu below the Cancel button.
7. On the right side of the dialog, choose settings for the filter.
8. To edit the list of effects (bottom right portion of the dialog), do any of these optional steps:

   To apply an additional filter effect, click the **New Effect Layer** button, click a filter thumbnail in any category, then choose settings. The effect may take a moment or two to process.

   To **replace** one filter effect with another, click a filter effect name on the scroll list (don't click the New Effect Layer button), then choose a replacement filter and settings.

   To **hide** a filter effect, click the visibility icon next to the effect name (click again to redisplay).

   To change the **stacking** position of a filter effect to produce a different result in the image, drag the effect name upward or downward on the list.

   To remove a filter effect from the list, click it, then click the **Delete Effect Layer** button.
9. Click OK.

- To hide or show the previews in the Filter Gallery for all but one filter effect, Alt-click/Option-click the visibility icon for that effect.
- To remove a non-Smart Filter, click a prior document state or snapshot on the History panel.
- In Edit/Photoshop > Preferences > Plug-Ins, uncheck Show All Filter Gallery Groups and Names to list, on the submenus on the Filter menu, only filters that are not in the Filter Gallery, or check this option to list all Photoshop filters on the submenus, including those that are available in the Filter Gallery (the gallery opens when you choose a filter name).★

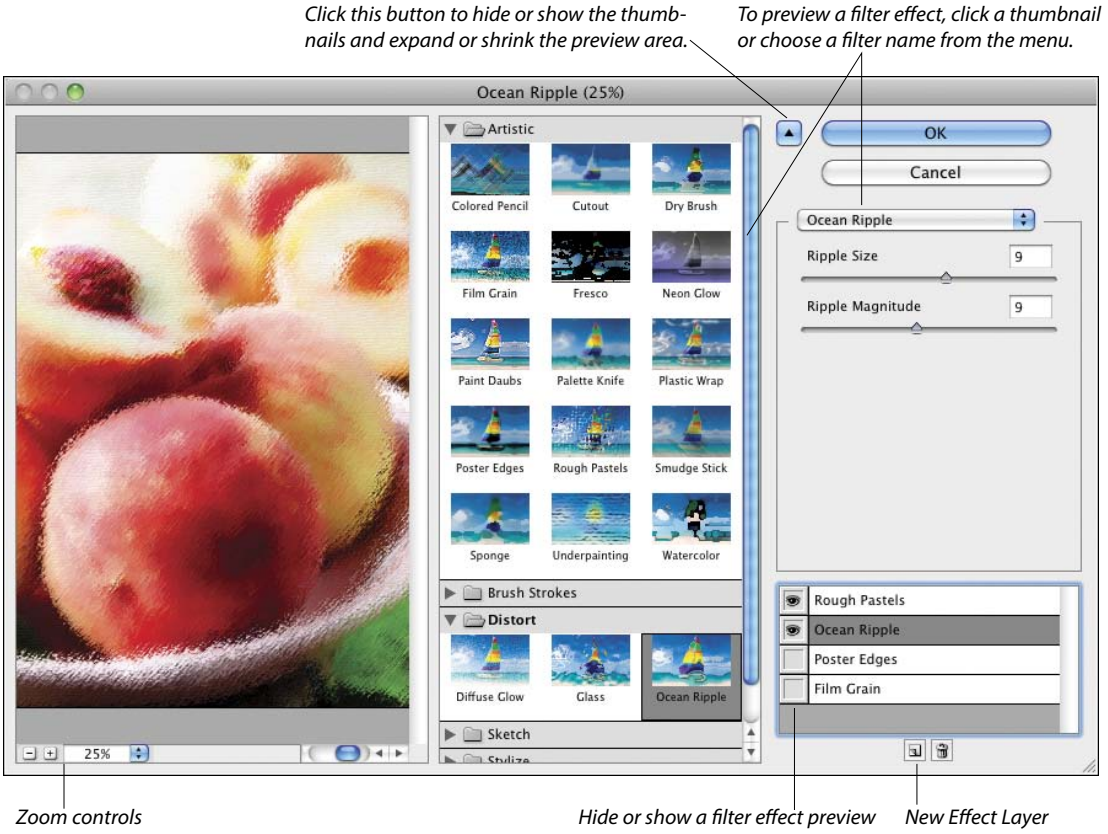
FILTERS THAT USE THE FOREGROUND AND BACKGROUND COLORS

The filters listed below use the current Foreground and/or Background colors. Some filters, such as Charcoal, Graphic Pen, and Photocopy (in the Sketch category), look good in the default Photoshop colors of black and white, whereas others look better in color. But don't just take our word for it — experiment and see for yourself.

- Artistic > Colored Pencil (Background color), Neon Glow (Foreground and Background colors)
- Distort > Diffuse Glow (Background color)
- Pixelate > Pointillize (Background color)
- Render > Clouds, Difference Clouds, Fibers (Foreground and Background colors)
- Sketch > Bas Relief, Chalk & Charcoal, Charcoal, Conté Crayon, Graphic Pen, Halftone Pattern, Note Paper, Photocopy, Plaster, Reticulation, Stamp, Torn Edges (Foreground and Background colors)
- Stylize > Tiles (Foreground or Background color)
- Texture > Stained Glass (Foreground color)

REAPPLYING THE LAST FILTER QUICKLY

- To reapply the last-used filter(s) using the same settings, choose Filter > [last filter name or Filter Gallery] (Ctrl-F/Cmd-F).
- To reopen either the last-used filter dialog or the Filter Gallery showing the last-used settings, press Ctrl-Alt-F/Cmd-Option-F.

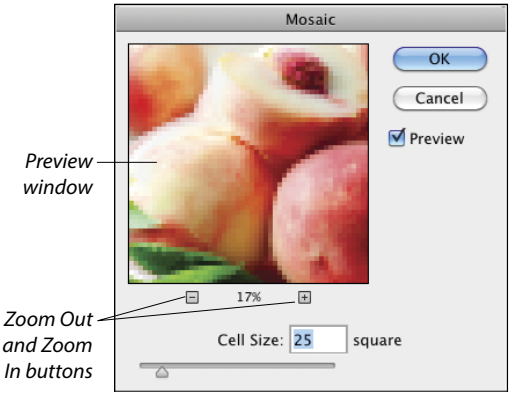


A *The Filter Gallery dialog includes a preview area, filter categories (with thumbnails), settings for the currently selected filter effect, and a listing of the currently applied effects.*

USING THE PREVIEW IN AN INDIVIDUAL FILTER DIALOG

Some Photoshop filters are applied via an individual dialog (not via the Filter Gallery). Of those individual dialogs, some have a preview window and some do not.

- For individual filter dialogs that contain a preview window, you can click the + button to zoom in or the – button to zoom out (we usually do the latter). Most of the individual dialogs also have a Preview check box.
- In some filter dialogs (such as Blur > Gaussian Blur and Motion Blur), if you click in the document window (square pointer), that area of the image will appear in the preview window. You can drag the image inside the preview window.
- To compare the image with and without the current filter effect, click and hold on the preview, then release.



Creating and editing Smart Filters

When you apply a filter to a Smart Object, it becomes what is called a Smart Filter. You can edit or remove a Smart Filter at any time, apply multiple filters to the same Smart Object, hide individual filters while keeping others visible, and move or copy filters from one Smart Object to another. You can also edit the filter mask (which is created automatically), change the stacking order of the filters, and edit the Smart Object itself. To learn about Smart Objects, see pages 248–255.

The file formats that support Photoshop layers — such as PSD, PDF, and TIFF — also support Smart Filters. Some third-party (non-Adobe) filters can also be applied as Smart Filters.

To apply a Smart Filter:

1. On the Layers panel, do either of the following:

   Click an existing Smart Object.

   Click an image layer, then choose Filter > **Convert for Smart Filters** (or right-click the layer and choose Convert to Smart Object). If an alert appears, click OK.

2. *Optional:* Create a selection to control which area of the image the filter affects. (The selection shape will appear in the filter mask once you apply a filter.)

3. Apply a filter. A Smart Filters listing, mask thumbnail, and filter listing will appear on the Layers panel. **A** (Note: Filter > Liquify and Filter > Vanishing Point can't be applied as Smart Filters.)

The most significant advantage to using Smart Filters is that you can edit the filter settings at any time.

To edit the settings for a Smart Filter:

1. Do either of the following:

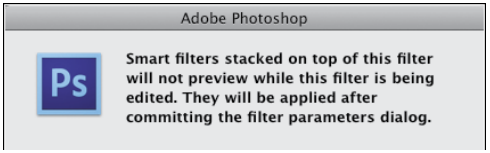
   Double-click on or next to the Smart Filter name on the Layers panel.

   Right-click the Smart Filter name and choose **Edit Smart Filter** from the context menu.

2. If any Smart Filters are listed above the one you're editing, an alert will appear, indicating that those filter effects will be hidden until you exit the Filter Gallery or filter dialog. **B** Check Don't Show Again to prevent the warning from appearing again (if desired), then click OK.

3. Make the desired changes in the filter dialog, then click OK.

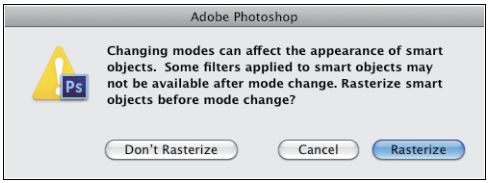
A *If you apply a Smart Filter by choosing Filter > Filter Gallery, the filter will be listed as "Filter Gallery," whereas if you apply a Smart Filter by choosing its individual name, it will be listed by its name.*



B *If you edit a Smart Filter and other filters are listed above it on the same layer, this alert dialog appears.*

CHANGING THE COLOR MODE OR BIT DEPTH

When changing the document color mode or bit depth, if the image contains Smart Filters that aren't supported by the new mode or depth, an alert will appear (shown below). If you click Don't Rasterize and then click Don't Flatten or Don't Merge, this symbol will display next to the filter names on the Layers panel, signifying that the filter effect is inaccessible. If you then convert the file to a mode or depth that does support the filter (and respond to the alerts the same way), the icon will disappear and the filter settings will be editable again.



Not only can you change the blending mode and opacity of a Smart Object, you can also change the blending mode and Opacity setting of each Smart Filter that is applied to that object. Granted, this can be a lot to keep track of. And unfortunately, there is no indicator on the Layers panel to let you know if those settings have been changed from the defaults.

To edit the blending options for a Smart Filter:

1. Double-click the **Blending Options** icon next to a filter name on the Layers panel, **A–B** then click OK if an alert dialog appears.
2. The Blending Options dialog opens. **C** Check Preview and, if desired, lower the zoom level. Change the blending **Mode** and/or **Opacity** (use the latter to fade the filter effect), then click OK. **D**

Hiding, copying, and deleting Smart Filters

To hide (or show) Smart Filter effects:

Do either of the following:

Click the visibility icon for the Smart Filters listing to hide all the Smart Filters on that layer.

Click the visibility icon for any individual Smart Filter. This may take longer to process than clicking the visibility icon for all the filters.

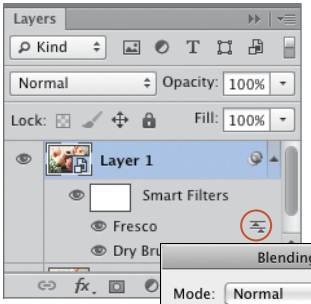
Click where the icon formerly was to redisplay the hidden filter effects.

To copy Smart Filters from one Smart Object to another:

1. Expand the list of Smart Filters for a Smart Object.
2. Alt-drag/Option-drag either the Smart Filters listing or an individual filter listing to another Smart Object.

- You can restack any Smart Filter within a Smart Object list (pause for the edit to process).
- If you drag a filter or the Smart Filters listing from one Smart Object to another without holding down Alt/Option, the filters will be removed from the source layer and added to the target layer. Any preexisting filters on the target layer will be preserved. Pause for the edit to process.

A *We applied the Fresco and Dry Brush filters to this image.*



B *We double-clicked the Blending Options icon for the Fresco filter on the Layers panel.*

C *Via the Blending Options dialog, we lowered the opacity of the Fresco filter.*

D *Now more of the Dry Brush filter is showing through.*

If you delete a Smart Filter from a Smart Object that contains multiple filters, it may take a moment or two for Photoshop to update the display.

To delete a Smart Filter:

Do either of the following:

Right-click a Smart Filter listing and choose **Delete Smart Filter**.

Drag a Smart Filter listing to the **Delete Layer** button.

Working with the Smart Filter mask

When you apply a filter to a Smart Object, a filter mask appears on the layer automatically. If you create a selection before applying the first filter to a Smart Object, the selection will appear as the white area in the mask. A filter mask can also be edited using the same methods as for a layer mask. For an illustration of how this works, see the next two pages.

To edit a filter mask:

1. Click the filter mask thumbnail.
2. Do either of the following:

   Click the **Brush** tool, then apply strokes with black to hide the filter effect, or with white to reveal areas you've hidden. For a partial mask, use black and lower the tool opacity (**A–E**, next page).

   To hide the filter effect gradually from one side of the image to the other, click the **Gradient** tool, then drag across the image (**A–C**, page 348).

- To display the filter mask by itself in the document, Alt-click/Option-click the mask; repeat to redisplay the full Smart Object.
- To soften the transition between black and white areas in a filter mask, click the filter mask thumbnail, then on the Properties panel, adjust the Feather value. To control the overall opacity of the mask, use the Density slider.

If for some reason a filter mask was deleted and you want to restore it, do as follows.

To create a filter mask:

1. *Optional:* Create a selection.
2. Right-click the Smart Filters listing on the Layers panel and choose **Add Filter Mask**.

To deactivate a filter mask temporarily:

Shift-click the mask thumbnail (a red X appears over the thumbnail). Repeat to reactivate the mask.

To delete a filter mask:

Do either of the following:

Drag the filter mask thumbnail to the Delete Layer button on the Layers panel.

Click the filter mask thumbnail, then on the Properties panel, click the Delete Mask button.

DIMINISHING A FILTER EFFECT

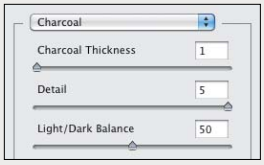
To reduce the effect of a Smart Filter, lower its opacity via the Blending Options dialog. Or if you applied the filter to a duplicate image layer (not to a Smart Object), lower the opacity of the upper layer.

SOLVING MEMORY PROBLEMS

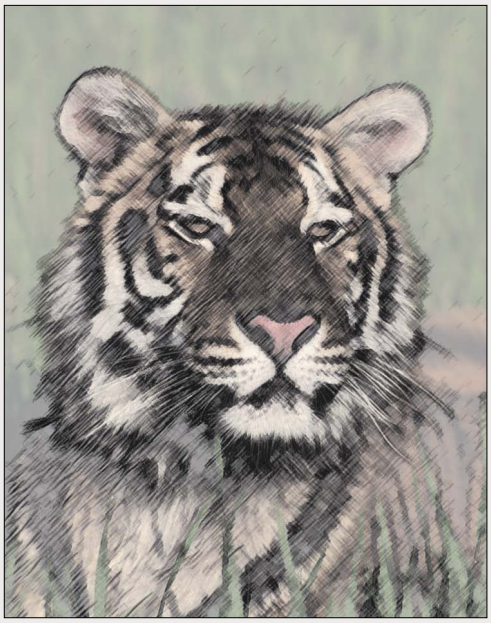
If you encounter memory problems when applying filters (Photoshop memory, that is, not your own forgetfulness!), try choosing Edit > Purge > All to free up memory, or exit/quit other open applications. Also bear in mind that the processing time may vary for any given filter slider or option. For instance, a higher setting that produces many small shapes may take longer to process than a setting that produces just a few large shapes.

WORKING WITH SMART FILTERS: AN EXAMPLE

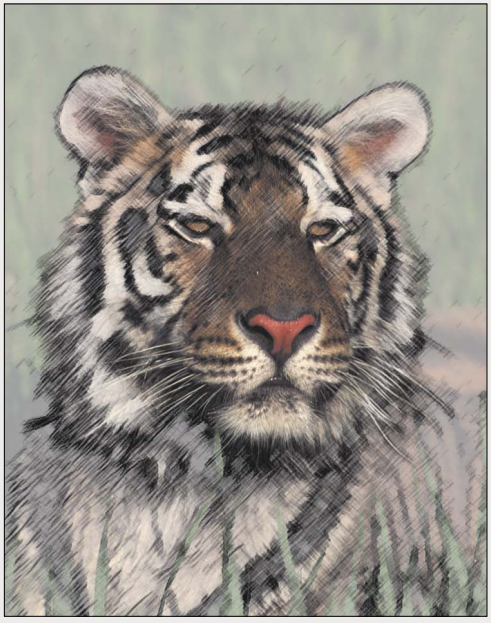
A *This is the original image.*



B *We duplicated the Background, converted the copy to a Smart Object, pressed D to reset the default Foreground and Background colors, then applied Filter Gallery > Sketch > Charcoal (values at left).*



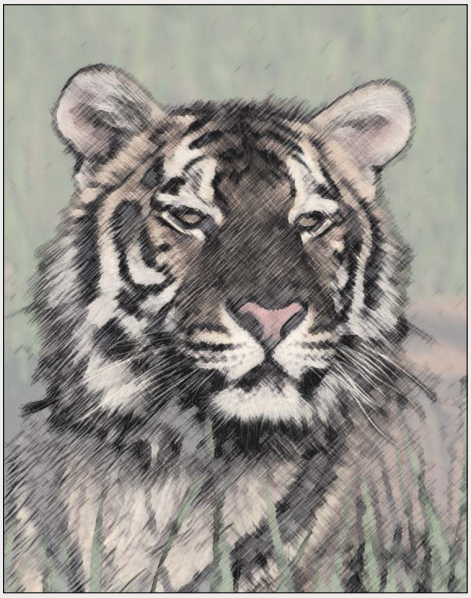
C *We reduced the Opacity of the Smart Object to 62%.*



D *We clicked the filter mask, then with the Brush tool at 50% Opacity and black as the Foreground color, applied strokes to partially restore the tiger's face to its virgin state.*

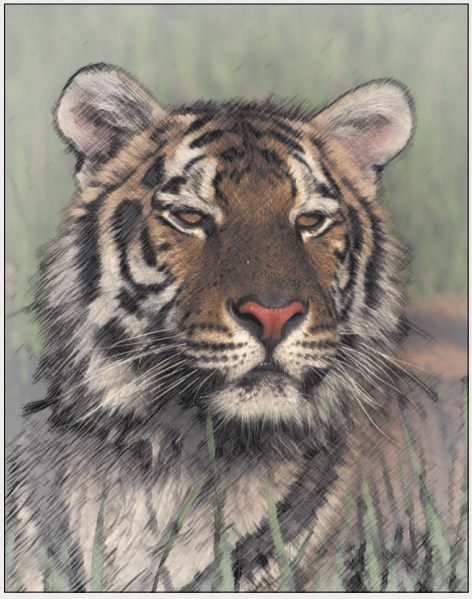
E *This is the Layers panel for the image shown at left.*

Continued on the following page



A *Next, to wipe the filter mask clean so we could try a different approach, we clicked the mask thumbnail, pressed Ctrl-A/Cmd-A to select the whole mask, pressed Backspace/Delete, then pressed Ctrl-D/Cmd-D to deselect.*

B *With the Gradient tool (100% Opacity, "Black, White" preset, radial type), we dragged from the center of the image outward. The filter effect is at full strength where the mask is white, and it fades to nil where the mask is black.*



C *The gradient in the filter mask is diminishing the impact of the filter in the center of the image — the tiger's face — right where we want the focal point to be.*

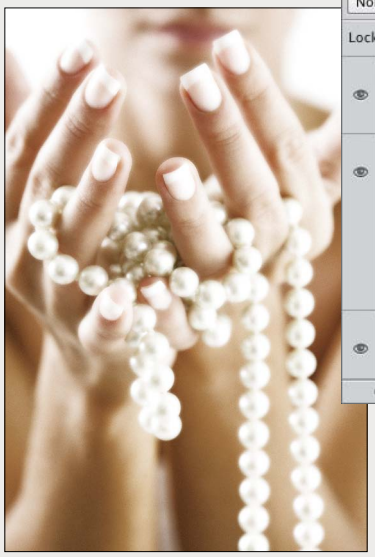
FILTERS AND AN ADJUSTMENT LAYER

A *We duplicated the Background in this image, then converted the duplicate layer to a Smart Object.*

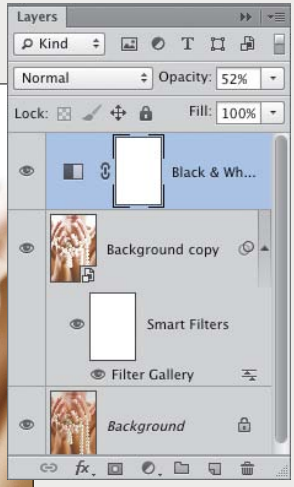
More filter techniques

If you apply filters to a Smart Object, you can easily change the settings — and will feel more free to experiment. If you come up with a filter formula that you like, record your steps in an action. Here are a few more suggestions:

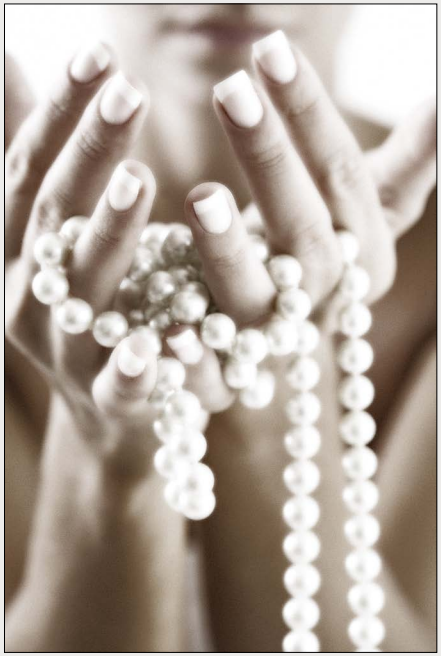
- Filters tend to make an image more abstract, reducing recognizable elements to line work, or to fewer or flatter areas of color. Start with an image that has a strong composition. Look for shapes that contrast in scale and have interesting contours, which will carry more weight once you apply filters.
- Use an adjustment layer above the filtered layer to fine-tune the resulting luminosity levels or colors. **A–D**
- Apply filters separately to a Smart Object one by one, then via the Blending Options dialog, lower the opacity of the topmost filter and/or change its blending mode. You can also apply filters to separate layers, then change the layer opacity or blending mode of any layer (**A–E**, next page).
- For less predictable and "machine made" results, apply two or more filters that have contrasting or complementary effects. For instance, you could apply one filter that reduces shapes to line work (such as Poster Edges) and another filter that changes the color or applies an overall texture, such as Grain > Texturizer.
- For a personal touch, apply some paint strokes (**A–C**, page 351).



B *We applied Filter > Filter Gallery > Diffuse Glow.*



C *We created a Black & White adjustment, then lowered the opacity of the adjustment layer to 52%.*

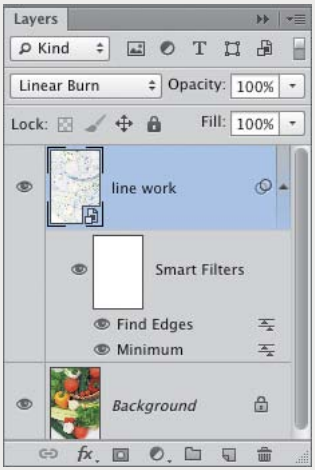


D *This is the final image.*

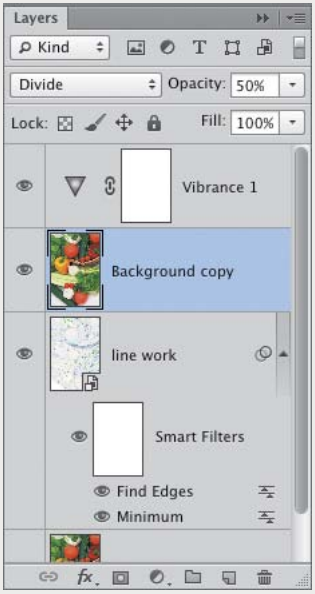
FILTERS, AN ADJUSTMENT LAYER, AND BLENDING MODES

A *We converted a duplicate of the Background to a Smart Object.*

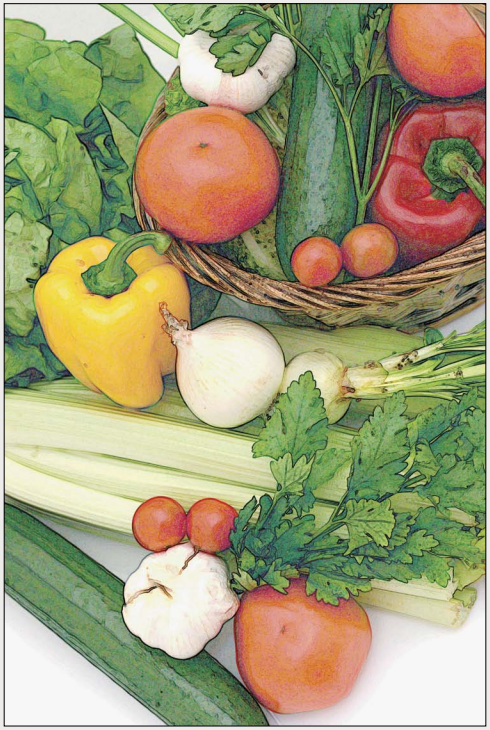
B *We applied Filter > Other > Minimum (Radius 1), then Filter > Stylize > Find Edges.*



C *We changed the blending mode of the Smart Object to Linear Burn.*



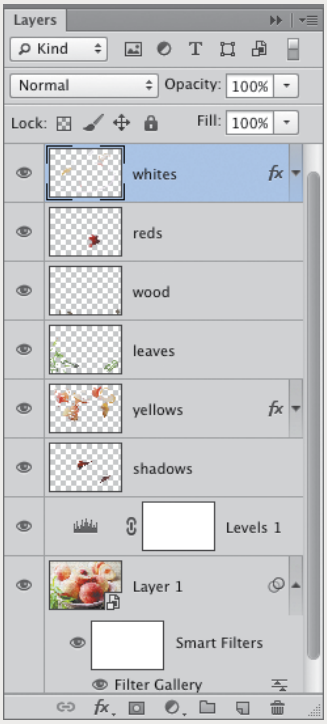
D *We created a second duplicate of the Background, moved the duplicate to the top of the Layers panel, changed the blending mode of that layer to Divide, and lowered its Opacity to 50%. Finally, we used a Vibrance adjustment to boost the colors slightly.*



E *This is the final image.*

A TEXTURE FILTER AND PAINT STROKES

A *This is the original image.*



B *This is the Layers panel for the final image.*

C *This is the image after we converted a duplicate image layer to a Smart Object, applied the Texturizer filter (Burlap texture) via the Filter Gallery, and used the Mixer Brush tool (Sample All Layers checked) to apply paint strokes to six new layers. We also applied the Drop Shadow effect to a couple of the paint layers for added depth, and a Levels adjustment to heighten the contrast in the underlying image.*

Turning a photo into a painting or a drawing

The Oil Paint filter turns a photo into a quasi oil painting. You can't vary the size or direction of the brush strokes in different parts of the image, but it does produce some rich textural effects — and it's a fun filter to play with. Note: For this filter to work, Use Graphics Processor must be checked in Preferences > Performance.

To turn a photo into an oil painting: ★

1. Duplicate an image layer in an RGB image, then right-click the duplicate and choose **Convert to Smart Object**. Keep the Smart Object selected. **A**
2. Choose Filter > **Oil Paint**. In the Oil Paint dialog, zoom in on the preview so you'll be able to examine the shape of the brush strokes. **B**
3. Under Brush and Lighting, adjust the sliders:

   Stylization controls the smoothness of the strokes.

   Cleanliness controls the purity of (amount of color variegation in) the colors.

   Scale controls the width of the strokes.

   Bristle Detail controls the visibility of bristle marks in the paint strokes.

   Angular Direction controls the position of the highlights on the paint surface.

   Shine controls the intensity of highlight reflections on the paint surface. This slider has a strong impact.
4. Click OK **C** (and **A–D**, next page).

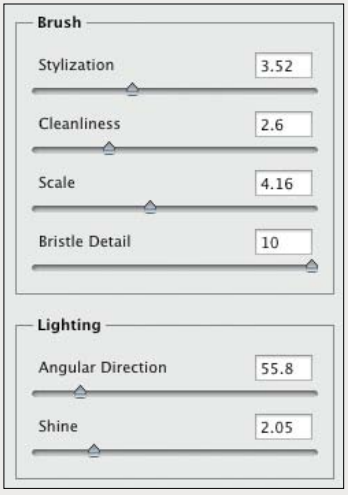
A *This is the original photo.*

B *We chose these values in the Oil Paint dialog.*

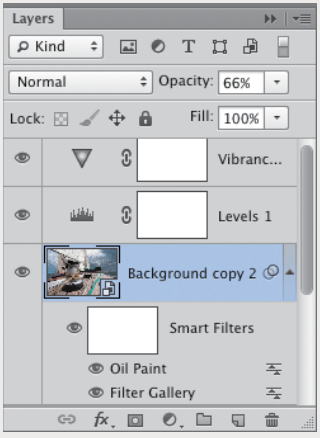
C *This is the final "oil painting."*

THE OIL PAINT FILTER PLUS THE PALETTE KNIFE FILTER AND ADJUSTMENTS

A *In this image, we converted a duplicate of the Background to a Smart Object.*



B *To the Smart Object, we applied the Palette Knife filter (Filter Gallery), then the Oil Paint filter (settings shown above).*



C *We lowered the Opacity of the Smart Object to 66%, then used a Levels adjustment layer to boost the contrast and a Vibrance adjustment layer to boost the color intensity slightly.*

D *The Palette Knife filter contributes an irregular texture to the Oil Paint effect.*

In these steps, you'll turn a photo into a watercolor by applying a series of filters. Try devising some of your own formulas, too!

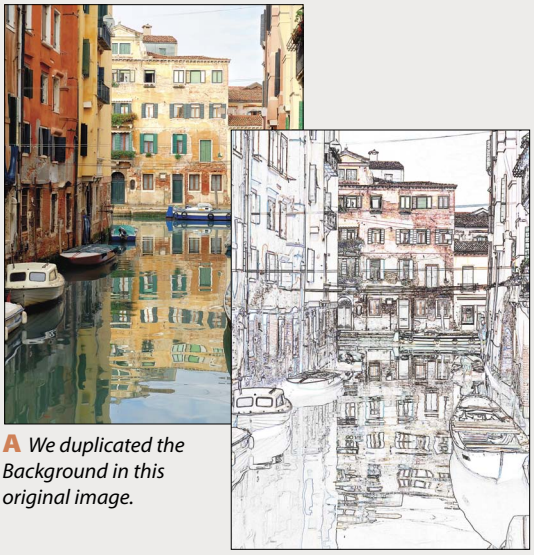
To turn a photo into a tinted drawing:

1. Duplicate an image layer in a high-resolution photo. **A**
2. Choose Filter > Stylize > **Find Edges**. **B**
3. Choose the **Brush** tool. Choose a large, Soft Round brush, Normal mode, and an Opacity below 50% on the Options bar. Also make the Foreground color black.
4. Click the **Add Layer Mask** button on the Layers panel, then with the layer mask thumbnail selected, apply strokes to the image to reveal areas of the underlying layer.
5. Do any of the following optional steps:

   Lower the Opacity of the duplicate layer.

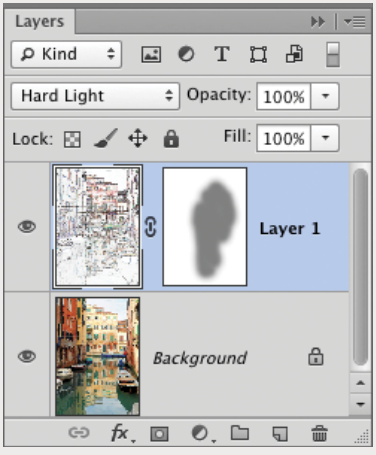
   Change the blending mode of the duplicate layer (try Lighter Color, Color Dodge, Hard Light, Pin Light, or Luminosity). **C–D**

   Intensify the contrast via a Levels adjustment layer.



A *We duplicated the Background in this original image.*

B *We applied the Find Edges filter to the duplicate layer.*



C *This is the Layers panel for the final image, which is shown at right.*

D *We applied brush strokes to the layer mask to reveal some of the underlying image, and chose Hard Light as the blending mode for the duplicate layer.*

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Unless noted otherwise, the listings in this index pertain to Photoshop.

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