Uncover the secrets of the industry’s top digital photographers from the author of The Digital Photography Book, parts 1, 2, 3 & 4

the Adobe® Photoshop® book for digital photographers
for Versions CS6 and CC

Scott Kelby
EDITOR, PHOTOGRAPHY USER MAGAZINE

New Riders
VOICES THAT MATTER®
book for digital photographers
for Versions CS6 and CC
This book is dedicated to the coolest six-year-old ever: my amazing, hilarious, smart, adorable, loving daughter Kira. You are a clone of your mom and that’s the best thing I could ever wish for you. Daddy loves you very much!!!
‘I’ve been writing books for 14 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 nearly 23 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, my Editor, and the only reason why I haven’t totally fallen onto the floor in the fetal position after writing both a Lightroom 4 book and a CS6 book, back to back. 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.
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 is why I just let her do her thing. Thanks Jess!

I owe a huge debt of gratitude to my Executive Assistant and Chief Wonder Woman, Kathy Siler. She runs a whole side of my business life, and a big chunk of our conferences, and she does it so I have time to write books, spend time with my family, and have a life outside of work. She’s such an important part of what I do that I don’t know how I did anything without her. Thank you, thank you, thank you. It means more than you know.

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 Matt Kloskowski for all his input and ideas for this edition 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, and 4

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

The iPhone Book

The Adobe Photoshop Lightroom 4 Book for Digital Photographers

Photoshop Down & Dirty Tricks

The Photoshop Elements Book for Digital Photographers

Photo Recipes Live: Behind the Scenes: Your Guide to Today’s Most Popular Lighting Techniques, parts 1 & 2
ABOUT THE AUTHOR

Scott is Editor, Publisher, and co-founder of Photoshop User magazine, Executive Editor and Publisher of Light It (the how-to magazine for studio lighting and off-camera flash), and is host of The Grid, the weekly live videocast talk show for photographers, as well as co-host of the top-rated weekly videocast series, Photoshop User TV.

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he’s President of the training, education, and publishing firm, Kelby Media Group, Inc.

Scott is a photographer, designer, and award-winning author of more than 50 books, including The Adobe Photoshop Lightroom 4 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.

For the past three years, Scott has been honored with the distinction of being the world’s #1 best-selling author of photography 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 training DVDs and online courses at KelbyTraining.com and has been training Adobe Photoshop users since 1993.

For more information on Scott, visit him at:

- His daily blog: http://scottkelby.com
- Google+: Scottgplus.com
- Twitter: http://twitter.com@scottkelby
- Facebook: www.facebook.com/skelby

www.kelbytraining.com
# CONTENTS

## CHAPTER 1  
1  
**Mini Series**  
**Using Photoshop CS6’s Mini Bridge**  
- Getting to Your Photos Using Mini Bridge .......................................... 2  
- Viewing Your Photos in Mini Bridge .................................................. 4  
- Use Full-Screen Review Mode to Find Your Best Shots Fast .................. 6  
- Sorting and Arranging Your Photos ................................................... 8  
- Finding Your Photos by Searching ..................................................... 12  
- Photoshop Killer Tips ........................................................................ 14  

## CHAPTER 2  
17  
**WWF Raw**  
**The Essentials of Camera Raw**  
- Working with Camera Raw .................................................................. 18  
- For CS4/CS5 Users Only: Understanding CS6’s New Camera Raw Sliders .................................................................................. 21  
- Updating to the Latest Camera Raw Editing Features (Not for New Users) ......................................................................................... 22  
- Miss the JPEG Look? Try Applying a Camera Profile ............................. 24  
- The Essential Adjustments: White Balance ......................................... 26  
- The Essential Adjustments #2: Exposure ............................................. 30  
- Letting Camera Raw Auto-Correct Your Photos .................................. 35  
- Adding Punch to Your Images with Clarity .......................................... 36  
- Adjusting Contrast Using Curves ......................................................... 38  
- Cropping and Straightening .................................................................. 44  
- Photoshop Killer Tips ........................................................................ 48  

## CHAPTER 3  
51  
**Raw Justice**  
**Camera Raw—Beyond the Basics**  
- Double-Processing to Create the Uncapturable ................................. 52  
- Editing Multiple Photos at Once ......................................................... 58  
- Sharpening in Camera Raw ................................................................. 61  
- Automatically Fixing Lens Problems ................................................... 66  
- Fixing Chromatic Aberrations (That Colored-Edge Fringe) .................. 74  
- Edge Vignetting: How to Fix It and How to Add It for Effect  ................. 76
CONTENTS

The Advantages of Adobe’s DNG Format for RAW Photos .................. 80
Adjusting or Changing Ranges of Color ........................................ 82
Removing Spots, Specks, Blemishes, Etc. ..................................... 84
Calibrating for Your Particular Camera ........................................... 87
Reducing Noise in Noisy Photos ..................................................... 88
Setting Your Resolution, Image Size, Color Space, and Bit Depth .............. 91
Getting the Old CS5-Style Fill Light Slider Back .................................. 94
Photoshop Killer Tips ................................................................. 96

CHAPTER 4 99

Attitude Adjustment
Camera Raw’s Adjustment Tools

Dodging, Burning, and Adjusting Individual Areas of Your Photo .............. 100
Retouching Portraits in Camera Raw ................................................. 106
Fixing Skies (and Other Stuff) with the Graduated Filter ..................... 109
Special Effects Using Camera Raw .................................................... 111
Fixing Color Problems (or Adding Effects) by “Painting” White Balance .... 115
Reducing Noise in Just the Shadow Areas .......................................... 116
How to Get More Than 100% Out of Any Adjustment Brush Effect .......... 117
Photoshop Killer Tips ................................................................. 118

CHAPTER 5 121

Scream of the Crop
How to Resize and Crop Photos

Basic Cropping for Photos ............................................................ 122
Cropping to a Specific Size ............................................................ 128
Creating Your Own Custom Crop Tools .......................................... 130
Custom Sizes for Photographers .................................................... 132
Resizing Digital Camera Photos ...................................................... 134
Automated Saving and Resizing ...................................................... 137
Resizing for Poster-Sized Prints ...................................................... 139
Straightening Crooked Photos ........................................................ 141
Making Your Photos Smaller (Downsizing) ....................................... 143
Resizing Just Parts of Your Image Using Content-Aware Scaling .......... 146
Photoshop Killer Tips ................................................................. 149
CONTENTS

CHAPTER 6 153

Black & White
How to Create Stunning B&W Images

Converting to Black and White
Using Camera Raw .............................. 154
My Three-Click Method for Converting to B&W
(Once You’re Already in Photoshop) 158
Split Toning ........................................... 162
Duotones Made Crazy Easy ................. 164
Quad-toning for Richer B&Ws ................ 165
Creating Your Own One-Click Presets
in Camera Raw ................................. 167
If You’re Really, Really Serious About B&W,
Then Consider This Instead .................. 168
Photoshop Killer Tips .............................. 169

CHAPTER 7 171

We Are HDR
Creating HDR Images

Setting Up Your Camera to Shoot HDR .......................... 172
Scott’s “Down & Dirty” HDR Workflow
(Six Clicks to Done!) ............................... 175
Working with HDR Pro in Photoshop CS6 ........................ 179
Creating Photorealistic HDR Images ......................... 187
High Pass Sharpening for HDR Images ....................... 189
Getting the HDR Look on a Single Image ..................... 192
Dealing with Ghosting in Merge to HDR Pro .................. 196
Creating a Blended HDR ................................ 198
HDR Finishing Techniques
(Vignetting & Soft Glow) .......................... 206
Photoshop Killer Tips ................................. 208
CONTENTS

CHAPTER 8 211

Little Problems
Fixing Common Problems

When Your Subject Is in the Shadows ........................................... 212
Fixing Shots with a Dull Gray Sky .................................................. 215
Using the Dodge and Burn Tools ................................................... 219
Fixing Reflections in Glasses ......................................................... 223
Fixing Group Shots the Easy Way ................................................. 228
Making Really Tricky Selections, Like Hair (and Some Cool Compositing Tricks, Tool) ................................................... 231
Fixing Really Messed Up Wide-Angle Shots .................................. 241
Fixing Problems Caused by Your Camera’s Lens .............................. 248
Stretching Stuff to Fit Using Content-Aware Scale ......................... 253
Removing Stuff Using Content-Aware Fill .................................... 258
Moving Stuff Without Leaving a Hole by Using Content-Aware Move ................................................... 264
Photoshop Killer Tips ................................................................. 266

CHAPTER 9 269

Side Effects
Special Effects for Photographers

Trendy Desaturated Skin Look ..................................................... 270
High-Contrast Portrait Look ......................................................... 272
Getting the Grungy, High-Contrast Look Within Camera Raw ......... 276
Dreamy Focus Effect for People and Landscapes ............................. 278
Getting the Instagram Look .......................................................... 280
Panoramas Made Crazy Easy ....................................................... 284
Turning a Photo into an Oil Painting in One Click ............................ 290
Tilt Shift Effect (Using the New Blur Gallery) ................................. 295
Iris & Field Blur (or How to Fake the 85mm f/1.4 Look) .................... 299
Creating Dramatic Lighting ........................................................... 305
Photo Toning Effects .................................................................... 311
Color Lookup Effects ................................................................... 314
Sculpting Using the Updated Liquify Filter .................................... 316
Night Lights Background Effect .................................................... 320
Photoshop Killer Tips ................................................................... 324
## CONTENTS

### CHAPTER 10  327

**Sharpen Your Teeth**  
**Sharpening Techniques**

- Sharpening Essentials ................................................. 328
- Luminosity Sharpening ................................................... 335
- The Most Advanced Sharpening in Photoshop ..................... 342
- When to Use the Smart Sharpen Filter Instead .................... 344
- High Pass Sharpening ...................................................... 347
- Output Sharpening in Camera Raw ................................... 349
- Photoshop Killer Tips .................................................... 350

### CHAPTER 11  353

**Fine Print**

**Step-by-Step Printing and Color Management**

- Setting Up Your Camera’s Color Space ............................... 354
- Resolution for Printing ................................................... 355
- Setting Up Photoshop’s Color Space .................................. 356
- Sharpening for Printing .................................................... 359
- Sending Your Images to Be Printed at a Photo Lab ............... 360
- You Have to Calibrate Your Monitor Before You Go Any Further 361
- The Other Secret to Getting Pro-Quality Prints That Match Your Screen ............................................ 364
- Making the Print (Finally, It All Comes Together) .................. 368
- Soft Proofing in Photoshop ............................................... 374
- What to Do If the Print Still Doesn’t Match Your Screen ........ 375
- Making Contact Sheets (Yup, It’s Back!) ............................... 377
- Photoshop Killer Tips .................................................... 379

### CHAPTER 12  381

**Videodrome**

**Editing DSLR Video in Photoshop**

- Four Things You’ll Want to Know Now About Creating Video in Photoshop CS6 ........................................... 382
- Opening Your Video Clips into Photoshop .......................... 384
CONTENTS

Your Basic Controls for Working with Video ........................................ 386
Editing (Trimming) Your Clips .......................................................... 390
Working with Audio and Background Music ....................................... 392
Adding Transitions Between Clips and Fade Ins/Fade Outs ...................... 396
Creating Lower Thirds (or Adding Logos) ......................................... 398
Applying Photoshop Filters and Adjustments ....................................... 402
Titles and Working with Text ............................................................ 406
Using Blend Modes to Create “Looks” .............................................. 411
Our Start-to-Finish Project ............................................................... 413
Photoshop Killer Tips ........................................................................ 423

CHAPTER 13 427
Workflow
My Step-by-Step Workflow
My Photoshop CS6
Digital Photography Workflow .......................................................... 428

Chapter 14 437
Beyond the Clouds
Extra Photoshop Features for Creative Cloud Users
Using Camera Raw Like It’s a Filter ..................................................... 438
Opening 32-Bit HDR Images Directly in Camera Raw ............................. 439
Liquify Is Now Re-Editable (and It Has a Handy New Tool!) ................. 440
Auto Straightening and Perspective Fixes in Camera Raw ...................... 442
Smarter Image Upsizing (Even for Low-Res Images) ............................. 447
Camera Raw’s Radial Filter (Custom Vignettes & Spotlights) ................. 449
Finding Spots and Specks the Easy Way ............................................ 454
Oh Hallelujah, It’s a Regular Healing Brush! (Finally!) .......................... 455
Sync Settings .................................................................................. 457
Conditional Actions (At Last!) ......................................................... 458
New Smarter Smart Sharpen ............................................................. 461
Saving Blurry Pictures Using the Shake Reduction Filter ....................... 463
Crop Tool Refinements .................................................................... 467

INDEX 468
Seven Things You’ll Wish You Had Known Before Reading This Book

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.

(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 84, and in a couple of minutes, you’ll know. I did write the book in a logical order for learning CS6, but don’t let that tie your hands—jump right to whatever technique you want to learn—you can always go back, review, and try other stuff. And if you are a Creative Cloud member, those new features are covered in their own chapter at the end of the book.

(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 “Working with HDR Pro in Photoshop CS6,” 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://kelbytraining.com/books/cs6 (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).
(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 CS6 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).
(5) I included a chapter on my CS6 workflow, but don’t read it yet. At the end of this book I included a special chapter detailing my own CS6 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? A version of Bridge is built right into Photoshop itself. It’s called “Mini Bridge” (I am not making this up), and it does about 85% of what “Big Bridge” does (Adobe doesn’t call it Big Bridge, they call it Adobe Bridge). This is great because now you don’t have to leave Photoshop and jump to a separate application for finding and working with your images. So, since Mini Bridge is part of CS6, I start the book with a chapter on Mini Bridge. So, what did Adobe add to Big Bridge in CS6? Well, barely anything (which gives you some hint as to the future of Bridge, eh?). Anyway, they did greatly improve and streamline Mini Bridge, but since some of you may still be using Big Bridge for at least a little while longer (at least until you fall in love with Mini Bridge), I did update two Big Bridge chapters, and put them on the web for you to download free. You’ll find these at http://kelbytraining.com/books/cs6.
(7) Photography is evolving. Photoshop is evolving, and this book has to, too.
This is the first 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 CS6 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.
Attitude Adjustment
camera raw’s adjustment tools

When I went searching for songs with the word “adjustment” in them, I quickly found Aerosmith’s “Attitude Adjustment,” which would make this an easy choice for me as an Aerosmith fan, but there’s no real way for you to know if the title I’m referencing up there is actually the one by Aerosmith, or if I secretly went with another song with the exact same title by hip hop artists Trick Trick and Jazze Pha. In iTunes, this song was marked with the Explicit label, so I thought I’d better listen to the free 90-second preview first, because I wanted to make sure I didn’t pick a song whose free preview was too explicit, but while listening to that preview, something very unexpected happened to me that I haven’t gotten over to this very day. The sad truth is that I couldn’t understand a word they were saying. I even played it back a couple of times, and I was waiting for naughty words to jump out at me, but I could barely make out anything they said. It just sounded like a bunch of noise. This can only mean one thing—I’m old. I remember playing songs for my parents when I was younger, and I remember my mom saying, “I can’t understand a word they’re saying” and she had that irritated look that only old people who can’t understand a word they’re hearing can get. But this time it was me. Me—that young, cool guy (stop giggling) experiencing my first “old people” moment. I was sad. I just sat there for a moment in stunned silence, and then I said “F&*$ S#!& A@@# M*%$#%” and in no time flat, my wife stuck her head in the room and said, “Are you writing rap lyrics again?” At that moment, I felt young again. I jumped up out of my chair, but then I grabbed my back and yelled “F*%$#% R%^$!” My wife then said, “I can’t understand a word you’re saying.” Peace out!
Step One:
This photo has two areas that need completely different adjustments: (1) the sky needs to be darker with more vibrant colors, and (2) the plane needs to be brighter and punchier. So, get the Adjustment Brush from up in the toolbar (it’s shown circled here in red) or just press the letter K on your keyboard. However, I recommend that you do all the regular edits to your photo in the Basic panel first (exposure, contrast, etc.), just like normal, before you grab the brush.

Step Two:
Once you click on the brush, an Adjustment Brush panel appears on the right side of the window, with most of the same sliders you have in the Basic panel (except for Vibrance), along with some extra ones (like Sharpness, Noise Reduction, and Moire Reduction). Let’s start by darkening the sky. With the Adjustment Brush, you (1) choose what kind of adjustment you want first, then (2) you start painting, and then (3) you tweak the amount of your adjustment after the fact. So, start by clicking on the – (minus sign) button to the left of the Exposure slider, which resets all the sliders to 0 and lowers the Exposure (the midtones control) to –0.50, which is a decent starting place.

One of my favorite features in Camera Raw is the ability to make non-destructive adjustments to individual areas of your photos (Adobe calls this “localized corrections”). The way they’ve added this feature is pretty darn clever, and while it’s different than using a brush in Photoshop, there are some aspects of it that I bet you’ll like better. We’ll start with dodging and burning, but we’ll add more options in as we go.
Step Three:
At the bottom of the Adjustment Brush panel, there is a really amazing Adjustment Brush feature called “Auto Mask,” which helps to keep you from accidentally painting on things you don’t want to paint on (so it’s great around the edges of things). But, when you’re painting over something like a big sky, it actually slows things down because it keeps trying to find an edge. So, I leave the Auto Mask checkbox turned off for stuff like this, and here, I’ll just avoid getting close to the edges of the plane (for now, anyway). Go ahead and paint over the sky (with Auto Mask turned off), but of course, avoid getting too close to the propeller blades or the wings of the plane—just stick to open areas of sky (as seen here). Notice how the sky gets darker as you paint?

Step Four:
Once you’ve painted in most of the sky (but avoided the prop and wings of the plane), now you can tweak how dark it is. Try lowering the Exposure to –1.00 (as shown here) and the area you painted over gets a lot darker. This is what I meant by “you tweak it after the fact.” Also, you see that green pin on the right side of the image? That represents this one adjustment (you can have more than one, which is why you need a way to keep track of them. More on this coming up).

TIP: Deleting Adjustments
If you want to delete any adjustment you’ve made, click on the adjustment’s pin to select that adjustment (the center of the pin turns black), then press the Delete (PC: Backspace) key on your keyboard.

(Continued)
Step Five:
Okay, now that “glow” around the prop and wings where we haven’t painted is starting to get on my nerves, so let’s deal with that before we tweak our settings any more. When we’re getting near the edges of the prop and wings is when you want to turn Auto Mask back on (shown here). That way, you can paint right up against them, filling in all those areas, without accidentally painting over the blades and wings. The key to using Auto Mask is simple—don’t let that little + (plus sign) inside the inner circle of your brush stray over onto the blades or wings, because that’s what determines what gets affected (if that + crosses over onto a wing, it starts painting over the wing). It’s okay if the outer circle crosses right over the wings and blades—just not that + (see how the brush here is extending over onto the cone in front of the prop, but it’s not getting darker? That’s Auto Mask at work).

Step Six:
So, how do you know if you’ve really painted over the entire area you wanted to adjust? How do you know whether you’ve missed a spot? Well, if you turn on the Show Mask checkbox near the bottom of the panel, it puts a tint over the area you painted (as seen here, where I changed my tint color to red by clicking on the color swatch to the right of the checkbox), so you can see if you missed anything. If you don’t want this on all the time, you can just hover your cursor over any pin (which is what I’m doing here) and it will temporarily show the masked area for that pin. Now that you know where you painted, you can go back and paint over any areas you missed. If you want to keep the mask turned on while you paint, just press the letter Y on your keyboard.
Step Seven:
Now, let’s unlock a little more of the Adjustment Brush’s power by adjusting more sliders. That’s right, once you’ve painted over (masked) an area, you can adjust any of the other sliders and they affect just the area you painted over (here, they’ll just affect the sky). Starting at the top, let’s drag the Tint slider to the right, toward magenta, to make the sky color more interesting (I dragged it over to +30), then let’s make it even darker by lowering the Exposure amount to –1.15. Now, head down to Saturation and crank that up a bit (I took it up to +60), and that flat dawn sky gets much more vibrant (as seen here). Yeah, that’s just like I remember it (wink). The ability to paint over one area, and stack up a number of adjustments on just that area, is what gives this tool so much power.

Step Eight:
Next, let’s work on the plane (a P-51 Mustang). First, click the New radio button at the top of the panel, so we can paint over a new area (otherwise, the plane would get the same settings we used on the sky). Then, click the + button to the right of Exposure twice to reset all the other sliders to 0 and bump up the Exposure amount to +1.00 (twice the one-click amount). Now, with Auto Mask turned on, paint over the underside of the plane and the propeller blades (as shown here), which lightens those areas because you increased the Exposure amount by quite a bit. Also, notice there are now two pins, and the sky’s pin is now white, letting you know it’s no longer active. If you wanted to adjust the sky again, you’d click on its pin, and all the sky settings would come back.

(Continued)
**Step Nine:**
Finish painting over the rest of the plane (wings, propeller blades), and then let’s add some more “juice” to it by increasing the Exposure amount a bit more (here, I dragged it over to +1.50), then open the shadow areas by dragging the Shadows slider a little to the right (here, I went to +10), and then let’s add some punch by adding Clarity (drag it over to around +17). Now the plane is really starting to pop, but you can see that I let the little + in the middle of the brush extend off the bottom of the wings a bit, and it started to brighten the tarmac (concrete runway) below them, which looks bad. So, we’ll have to deal with that next.

**TIP: Choosing What to Edit**
If you have multiple pins and you drag a slider, Camera Raw will adjust whichever pin is currently active (the green-and-black one). To choose which adjustment you want to edit, click on the pin to select it, then make your changes.

**Step 10:**
If you make a mistake, or need to erase something that spilled over, just press-and-hold the **Option (PC: Alt) key** and the brush switches to Erase mode. Now, just paint the area where you spilled over and it erases the spillover (as shown here). You can also switch to Erase mode by clicking on the Erase radio button at the top of the Adjustment Brush panel. When you switch this way, you get to choose the Size, Feather, Flow, and Density of the Erase brush (more on this in just a moment), so it’s at least good to click on the radio button, choose your preferred brush size (I set the Feather and Density to 100% for this brush), then from that point on, just press-and-hold the Option key to get it when you need it.
Step 11:
Here are a couple of other things about the Adjustment Brush you’ll want to know: The Feather slider controls how soft the brush edges are—the higher the number, the softer the brush (I paint with a soft brush about 90% of the time). For a hard-edged brush, set the Feather slider to 0. The default brush settings are designed to have it build up as you paint, so if you paint over an area and it’s not dark enough, paint another stroke over it. This build-up amount is controlled by the Flow and Density sliders at the bottom of the panel. The Density slider kind of simulates the way Photoshop’s airbrush capabilities work with its Brush tools, but the effect is so subtle here that I don’t ever change it from its default setting of 100. The Flow slider controls the amount of paint that comes out of the brush (I leave the Flow set at 100 most of the time these days, but if I decide I want to “build up,” then I lower it to 50). Below is a before/after, which shows how useful dodging and burning with the Adjustment Brush can be.

Note: I felt I needed to make one more change to this image. If you look back at Step 10, the yellow nose cone looks too bright, so I used the Erase brush to erase over it entirely. Then, I clicked the New button, reset everything to 0, increased the Exposure amount to +70, and painted over just the cone (as shown in Step 11) to get the final image here.
Retouching Portraits in Camera Raw

One of the main things we’ve always had to go to Photoshop for was retouching portraits, but now, by using the Spot Removal tool, along with the Adjustment Brush, we can do a lot of simple retouching jobs right here in Camera Raw, where they’re completely non-destructive and surprisingly flexible.

Step One:
In the portrait shown here (which I shot on stage during my Light It, Shoot It, Retouch It class at the Photoshop World Conference & Expo), we want to make three retouches: (1) we want to remove any blemishes and soften her skin, (2) we want to lighten the whites of her eyes, brighten her eyes in general, and add contrast, and (3) we want to sharpen her eyes, eyebrows, and eyelashes.

Step Two:
We’ll start with removing blemishes. First, zoom in on her face, then get the Spot Removal tool (B) from the toolbar up top (it’s shown circled here in red) and set your brush Radius (a fancy name for the brush’s size) to where it’s just slightly larger than the blemish you want to remove. Now, move your cursor over the blemish and just click. Don’t paint a stroke or anything—just click once and it’s gone. If the removal doesn’t look quite right, it just means that Camera Raw chose a bad place to sample clean skin from to make its repair. So, click on the green sample circle and drag it to a nearby area and it redoes the retouch (as shown here). Now, remove the rest of the blemishes with just a single click each, adjusting the position of their green sample circles, if necessary.
Step Three:
Next, let’s do some skin softening. Click on the Adjustment Brush (shown circled here) in the toolbar, then click the – (minus sign) button to the left of Clarity four times to set the Clarity amount at –100 (this is called “negative clarity” by people who love to give everything a name). Now, increase the Sharpness slider to +25 and you’re ready to go. Increase the size of your brush (by using either the Size slider or the **Right Bracket key** on your keyboard), and then paint over her skin to soften it (as shown here), but be careful to avoid any areas that should stay sharp and retain lots of detail, like her eyebrows, eyelids, lips, nostrils, hair, etc. While you’re painting, you might not feel like it’s really doing that much, but toggle on/off the Preview checkbox at the top, and you’ll see that it’s doing a lot more than you might think. Of course, once you’re done painting, if you think you’ve applied too much softening, just raise the Clarity (try –75 or –50).

Step Four:
Let’s work on the eyes next. Click the New radio button at the top of the panel (to work on a new area), then reset the Clarity and Sharpness sliders to 0 by double-clicking directly on the slider knobs. Now, drag the Exposure slider a little to the right, decrease the size of your brush, then paint over the whites of her eyes (as shown here). Once that looks good, click the New radio button again and zero out the sliders, so we can work on adding contrast and brightness to her irises.

(Continued)
Step Five:
To add more contrast, we’re really going to crank up the Contrast slider (here, I dragged it over to +73), but to brighten and enhance the texture of the irises a bit at the same time, increase the Exposure to +15 and the Clarity to +18, then paint directly over the irises, and see how much better they look! Lastly, let’s sharpen the eyes, eyelashes, and eyebrows. Click the New button once again, reset all the sliders to 0 (just click the + [plus sign] button to the right of Sharpness and it resets them all and moves Sharpness up to +25). Now, paint over her pupils and irises (but not out all the way to the edge of the iris), then paint over her eyelashes and eyebrows to help make them look sharper and crisper, completing the re-touch (a before/after is shown below).
The Graduated Filter (which acts more like a tool) lets you recreate the look of a traditional neutral density gradient filter (these are glass or plastic filters that are dark on the top and then graduate down to fully transparent). They’re popular with landscape photographers because you’re either going to get a photo with a perfectly exposed foreground, or a perfectly exposed sky, but not both. However, with the way Adobe implemented this feature, you can use it for much more than just neutral density gradient effects (although that probably will still be its number one use).

Fixing Skies (and Other Stuff) with the Graduated Filter

**Step One:**
Start by selecting the Graduated Filter tool (G) up in the toolbar (it’s shown circled in red here). When you click on it, its options panel appears (shown here) with a set of effects you can apply that are similar to the ones you can apply using the Adjustment Brush. Here we’re going to replicate the look of a traditional neutral density gradient filter and darken the sky. Start by dragging the Exposure slider to the left, or just click on the – (minus sign) button two times to get to –1.00 (as seen here).

**Step Two:**
Press-and-hold the Shift key (to keep your gradient straight), click at the top center of your image, and drag straight down until you reach the top of the grass (as shown here). Generally, you want to stop dragging the gradient before it reaches the horizon line, or it will start to darken your properly exposed foreground. You can see the darkening effect it has on the sky and the photo already looks more balanced. Note: Just let go of the Shift key to drag the gradient in any direction.

(Continued)
Step Three:
The green pin shows the top of your gradient; the red pin shows the bottom. In this case, we’d like the sky a little darker still, so drag the Exposure slider to the left a bit to darken the midtones in the sky. What’s nice about this tool is, like the Adjustment Brush, once we’ve dragged out the Graduated Filter, we can add other effects to that same area. So, if you’d like the sky to be bluer, you can click on the Color swatch, and when the Color Picker appears, click on a blue color to complete your effect.

TIP: Gradient Tips
You can reposition your gradient after the fact—just click-and-drag downward on the line connecting the green and red pins to move the whole gradient down. Click-and-drag either pin to rotate your gradient after it’s in place. You can also have more than one gradient (click on the New radio button at the top of the panel) and to delete a gradient, just click on it and press the Delete (PC: Backspace) key.
There are some really nice special effects you can apply from right within Camera Raw itself, and some of these are easier to achieve here than they are by going into the rest of Photoshop and doing it all with layers and masks. Here are two special effects that are popular in portrait and wedding photography: (1) drawing attention by turning everything black and white, but leaving one key object in full color (very popular for wedding photography and photos of kids), and (2) creating a soft, dramatic spotlight effect by “painting with light.”

**Step One:**
For the first effect (where we make one part of the image stand out by leaving it in color, while the rest of the image is black and white [I know it’s cheesy, you know it’s cheesy, but clients love it]), we want to set up the Adjustment Brush so it paints in black and white. Start by getting the Adjustment Brush (K), then in the Adjustment Brush options panel, click on the – (minus sign) button to the left of Saturation four times to reset all the other sliders to 0 and set the Saturation to –100. That way, whatever you paint over becomes black and white.

**Step Two:**
In just a moment, we’re going to paint over most of the image, and this will go a lot faster if you turn off the Auto Mask checkbox near the bottom of the panel (so it’s not trying to detect edges as you paint). Once that’s off, make your brush nice and big (drag the Size slider to the right or press the Right Bracket key), and paint over most of the image, but make sure you don’t get too close to the area right around the bouquet, as shown here, where I left about a ¼” area untouched all around the bouquet.

(Continued)
Step Three:
Now you’ll need to do two things: (1) make your brush size smaller, and (2) turn on the Auto Mask checkbox. The Auto Mask feature is really what makes this all work, because it will automatically make sure you don’t accidentally make the object in your image that you want to remain color, black and white, as long as you follow one simple rule: don’t let that little plus-sign crosshair in the center of the brush touch the thing you want to stay in color (in our case, it’s the bouquet of flowers). Everything that little crosshair touches turns black and white (because we lowered the Saturation to –100), so your job is to paint close to the flowers, but don’t let that crosshair actually touch the flowers. It doesn’t matter if the edges of the brush (the round rings) extend over onto the flowers (in fact, they’ll have to, to get in really close), but just don’t let that little crosshair touch, and you’ll be fine. This works amazingly well (you just have to try it for yourself and you’ll see).

Step Four:
Here, we’ve painted right up close to the bouquet and yet the flowers and even the green leaves are still in color because we were careful not to let that crosshair stray over onto them. Okay, now let’s use a similar technique in a different way to create a dark, dramatic effect using the same image. Start by pressing the Delete (PC: Backspace) key to get rid of this adjustment pin and start over from scratch with the original color image.
Step Five:
Here’s the original full-color image again. Get the Adjustment Brush and click the – (minus sign) button beside Exposure to zero everything out. Then drag the Exposure slider almost all the way over to the left. You can also drag the Shadows slider way over to the left, too (to make sure that, when we paint, things get really dark).

Step Six:
Turn off the Auto Mask checkbox and, using a large brush, paint over the entire image (as shown here) to greatly darken it.
**Step Seven:**
Now, click the Erase radio button at the top of the Adjustment Brush's options panel (or just press-and-hold the Option [PC: Alt] key to temporarily switch to the Erase tool), set your brush to a very large brush size (like the one shown here), set your Feather (softness) amount to around 90, then click once right over the area you want lit with a soft spotlight (like I did here, where I clicked on the bride’s face). What you’re doing is essentially revealing the original image in just that one spot, by erasing the darkening you added in the previous step.

**Step Eight:**
Click just a few more times on the image, maybe moving ½” or so around her head and shoulders, to reveal just the areas where you want light to appear, and you’ll wind up with the image you see here as the final effect. If the effect seems too intense, undo those last few steps by pressing Command-Option-Z (PC: Ctrl-Alt-Z) a few times, then lower the Flow amount. That way, it builds up more gradually as you click the brush.
This is the first version of Camera Raw that lets us paint with white balance, and of all the new things added to Camera Raw, believe it or not, this is one you’ll probably wind up using the most. It’s pretty common to have a natural light photo where part of the photo is in shadows, which usually means the parts in daylight have one color, and the parts in shadows are usually bluish (especially if you use Auto White Balance, which most of us do, because it works pretty well for most situations). Here’s how to paint with white balance to make all the color in your image consistent:

Step One:
Here’s a location portrait, where our subject has a nice warm skin tone (partially because I put an orange gel over the off-camera flash), but take a look at the background behind her—the street and buildings are in the shade and that makes them look blue (like it was taken at dawn), even though it was taken at sunset. If I try to warm up the white balance, she is going to turn really yellow. Luckily, now we can adjust the white balance in just one area.

Step Two:
Get the Adjustment Brush (K), click on the + (plus sign) button to the right of Temperature (this resets all the other sliders to 0 and sets the Temperature to +25), and start painting over these bluish background areas (as shown here). Once you’ve painted over them, you can adjust the Temperature slider (drag to the right to warm up the color and make this area less blue, as I did here, or to the left if the default setting of +25 makes things too warm). This is the beauty of using the Adjustment Brush for this—once you paint over the bluish area, you can “dial in” just the right amount of white balance correction by dragging the slider after you’ve painted. Now the street looks more neutral, and I also painted over the sky a bit to make it even more “sunsetty” (I know—that’s not really a word). I also decreased the Highlights a bit to finish it up.
Reducing Noise in Just the Shadow Areas

**Step One:**
We’ll start by brightening up the wall at the end of this hallway. This shot was taken at ISO 800, so when we brighten up that area, it’s going to exaggerate any noise in those shadow areas big time, but at least now we can do something about it. Start by getting the Adjustment Brush (K), click on the + (plus sign) button to the right of Shadows (this resets all the other sliders to 0), then drag the Shadows slider to around +88, and paint over that greenish wall in the back. Even after that, it’s still too dark, so try brightening the Highlights by dragging that slider over to +75 and increase the Exposure to +0.45. Lastly, drag the Clarity slider over to +42 (to enhance the texture). It definitely looks better now (well, to me anyway), but if you look at the inset, you now see lots of noise that was once hidden in those shadows.

If you shoot at a high ISO (like 800 or above), you’re going to see some noise in your image (depending on your camera’s make and model, of course), but the area where it’s going to show up the most is in the shadow areas (that’s where noise tends to be its worst, by far). Worse yet, if you have to brighten the shadow areas, then you’re really going to see the noise big time. Well, as good as Camera Raw’s noise reduction works, like any noise reduction, the trade-off is it makes your photo a bit softer (it kind of blurs the noise away). This technique lets you paint noise reduction just where you need it, so the rest of the image stays sharp.

**Step Two:**
Now, zoom in to 100%, so you can really see the noise in these shadow areas (and drag the Noise Reduction slider to the right as you keep an eye on the amount of noise in your image. Keep dragging until you find that sweet spot, where the noise has been reduced but these shadow areas haven’t gotten too blurry (remember, it’s noise reduction, not noise removal). This noise reduction only affects that wall area where you painted, and the rest of the image keeps its original sharpness.
Let’s say you feel like a particular part of your photo needs more Clarity, so you’ve set the Clarity slider to 100 and painted over that part of your image. You look at that area and think, “Even though I painted with the slider at 100%, I still need more!” (Basically, you need your amp to go to 11. :) Here’s what to do (it’s a trick I picked up from my buddy, Matt Kloskowski, which he calls “double stacking” and it really works great):

**How to Get More Than 100% Out of Any Adjustment Brush Effect**

**Step One:**
Here’s the image we want to work on, and our goal is to bring out extra detail in the headlamps of the car. So, go ahead and get the Adjustment Brush (K), click on the + (plus sign) button to the right of the Clarity slider (to reset all the other sliders to 0), and then drag just that Clarity slider way over to +100. Next, fully paint over just the two circular headlamps. Now, if you think they still need more detail to really make them “pop,” but you’ve already painted with your Clarity maxed out at +100, what do you do? You can’t drag the slider over to +200 or anything like that, right? Well, not without a workaround anyway.

**Step Two:**
Click the New radio button at top of the Adjustment Brush panel, and you’ll notice that your Clarity is still set to +100. Now, all you have to do is paint over that same area again—just start your brush stroke in a different place along the headlamps and now you’re stacking a second pass of Clarity on that same area (so you have two pins on this area now: the original pin where you applied 100% Clarity, and now a second pin with another 100% Clarity on top of that). Basically, you’ve got 200% Clarity applied on those headlamps. Of course, this doesn’t just work for Clarity—it works for any of the sliders here in the Adjustment Brush panel.
Photoshop Killer Tips

**Painting a Gaussian Blur**
Okay, technically it’s not a Gaussian blur, but in Camera Raw, you can paint with a blur effect by lowering the Sharpness amount (in the Adjustment Brush panel) below 0 (actually, I’d go all the way to –100 to get more of a Gaussian-type blur look). This is handy if you want to add a blur to a background for the look of a more shallow depth of field, or one of the 100 other reasons you’d want to blur something in your photo.

**Why There Are Two Cursors**
When you use the Adjustment Brush, you’ll see there are two brush cursors displayed at the same time, one inside the other. The smaller one shows the size of the brush you’ve selected; the larger (dotted-line circle) shows the size of the feathering (softening) you’ve applied to the brush.

**How to Set the Color to None**
Once you pick a color using the Adjustment Brush’s Color Picker, it’s not really obvious how to reset the color to None (no color). The trick is to click on the Color swatch (in the middle of the Adjustment Brush options panel) to reopen the Color Picker, then drag the Saturation slider down to 0. Now, you’ll see the X over the Color swatch, letting you know it’s set to None.

**Painting Straight Lines**
If you want to paint a straight line using the Adjustment Brush, you can use the same trick we use with Photoshop’s Brush tool: just click once where you want the line to start, press-and-hold the Shift key, then click once where you want the straight line to end, and the Adjustment Brush will draw a perfectly straight line between the two. Really handy when working on hard edges, like the edge of a building where it meets the sky.

**Save a “Jump Back” Spot**
If you’re familiar with Photoshop’s History panel, and how you can make a snapshot at any stage of your editing, so you can jump back to that look with just one click, well…good news: you can do that in Camera Raw, too! You can save a snapshot while you’re in any panel by pressing Command-Shift-S (PC: Ctrl-Shift-S). Then you can jump back to how the image looked when you took that snapshot by clicking on it in the Snapshots panel.
Starting Over from Scratch
If you’ve added a bunch of adjustments using the Adjustment Brush, and you realize you just want to start over from scratch, you don’t have to click on each one of the edit pins and hit the Delete (PC: Backspace) key. Instead, click on the Clear All button in the bottom-right corner of the Adjustment Brush options panel.

Changing Brush Size with Your Mouse
If you Right-click-and-hold with the Adjustment Brush in Camera Raw, you’ll see a little two-headed arrow appear in the middle of your brush. This lets you know you can drag side-to-side to change the size of your Adjustment Brush (drag left to make it smaller and right to make it bigger).

Seeing Paint as You Paint
Normally, when you paint with the Adjustment Brush, you see the adjustment (so if you’re darkening an area, as you paint, that area gets darker), but if you’re doing a subtle adjustment, it might be kind of hard to see what you’re actually painting (and if you’re spilling over into an area you don’t want darkened). If that’s the case, try this: turn on the Show Mask checkbox (near the bottom of the Adjustment Brush panel). Now, when you paint, it paints in white (the default mask color, which you can change by clicking on the color swatch to the right of the checkbox), so you can see exactly the area you’re affecting. When you’re done, just press the Y key to turn the Show Mask checkbox off. This one’s worth a try.

Add Your Own Color Swatches
When you click on the Color swatch in the Adjustment Brush panel, you see that there are five color swatches in the bottom-right corner of the Color Picker. They’re there for you to save your most-used colors, so they’re one click away. To add a color to the swatches, first choose the color you want from the color gradient, then press-and-hold the Option (PC: Alt) key and when you move your cursor over any of those five color swatches, it will change into a paint bucket. Click that little bucket on any one of the swatches, and it changes the swatch to your currently selected color.

Hiding the Edit Pins
To temporarily hide the edit pins that appear when you use the Adjustment Brush, just press the V key on your keyboard (it toggles the pins’ visibility on/off).
Index

8-bit mode, 92, 150
16-bit mode, 92, 150, 376
18% gray card, 29
32-bit HDR images, 439
50% magnification, 328
100% view, 49, 62

A
about this book, xiv–xvii
actions
  conditional, 458–460
  high-contrast look, 272–275
  luminosity sharpening, 337–339
Actions panel, 272, 337–339, 458
Adaptation pop-up menu, 265
Adaptive Wide Angle filter, 241–247
Add Layer Mask icon, 54, 95
Add Media option, 384, 407, 415, 416
Add Noise filter, 376
Adjust Edge sliders, 235
Adjustment Brush, 100
  Auto Mask feature, 101, 102
  brush cursor display, 118
  Clear All button, 119
  color swatch additions, 119
  contrast increased with, 108, 156
  deleting adjustments made with, 101
  dodging and burning with, 100–105
  double-stacking adjustments with, 117
  drawing straight lines with, 118
  Erase mode for, 104, 105, 114
  HDR processing with, 193
  hiding edit pins for, 119
  killer tips about, 118–119
  painting white balance with, 115
  reducing shadow noise with, 116
  resizing the brush, 107, 111, 119
  retouching portraits with, 37, 107–108
  Show Mask checkbox, 102, 119
  softening skin with, 107
  special effects using, 111–114
adjustment layers
  Black & White, 154, 402
  canceling edits on, 379
  Color Lookup, 314–315
  Curves, 49, 403
  enlarging controls for, 351
  Gradient, 288, 398–399
  Gradient Map, 159, 161, 311–313
  ignoring with Eyedropper tool, 425
  layer masks and, 266
  Levels, 49, 159
  Photo Filter, 323
  Shadows/Highlights, 266, 434
  video feature and, 402–403
Adjustments panel, 158, 159, 165, 311, 314, 323
Adobe Bridge
  bonus chapters on, xvi, 3
  Camera Raw version in, 20
  finding photos in, 13
  launching from Mini Bridge, 2
  syncing with Mini Bridge, 14
  See also Mini Bridge
Adobe Creative Cloud. See Creative Cloud features
Adobe Photoshop. See Photoshop CS6
Adobe RGB color space, 91, 354, 356, 357, 358
Adobe Standard profile, 24
all-purpose sharpening, 332
Alpha channels, 257
Ambience slider, 309
Amount slider
  Shadows/Highlights dialog, 214
  Sharpening controls, 61, 63
  Smart Sharpen filter, 344, 461, 462
  Unsharp Mask dialog, 329, 333
  Vignetting controls, 76, 77, 79, 206
Angle control, 252
Angular Direction slider, 293
animation, keyframe, 410
Aperture Priority mode, 172
Application Frame, 237
Apply Image dialog, 57
Arrow keys, 252, 386, 387
Artifact Suppression slider, 466
As Shot white balance, 28
aspect ratio, 44
Assign Profile dialog, 358
Audio settings dialog, 393
audio tracks for video, 392–395
  background music, 392–393, 417
  narration or voice-over, 394
Auto button, Camera Raw, 35, 49, 96
Auto Ghosting feature, 179
Auto Mask feature, 101, 102, 111, 112

Curves, 49, 403
enlarging controls for, 351
Gradient, 288, 398–399
Gradient Map, 159, 161, 311–313
ignoring with Eyedropper tool, 425
layer masks and, 266
Levels, 49, 159
Photo Filter, 323
Shadows/Highlights, 266, 434
video feature and, 402–403
Adjustments panel, 158, 159, 165, 311, 314, 323
Adobe Bridge
  bonus chapters on, xvi, 3
  Camera Raw version in, 20
  finding photos in, 13
  launching from Mini Bridge, 2
  syncing with Mini Bridge, 14
  See also Mini Bridge
Adobe Creative Cloud. See Creative Cloud features
Adobe Photoshop. See Photoshop CS6
Adobe RGB color space, 91, 354, 356, 357, 358
Adobe Standard profile, 24
all-purpose sharpening, 332
Alpha channels, 257
Ambience slider, 309
Amount slider
  Shadows/Highlights dialog, 214
  Sharpening controls, 61, 63
  Smart Sharpen filter, 344, 461, 462
  Unsharp Mask dialog, 329, 333
  Vignetting controls, 76, 77, 79, 206
Angle control, 252
Angular Direction slider, 293
animation, keyframe, 410
Aperture Priority mode, 172
Application Frame, 237
Apply Image dialog, 57
Arrow keys, 252, 386, 387
Artifact Suppression slider, 466
As Shot white balance, 28
aspect ratio, 44
Assign Profile dialog, 358
Audio settings dialog, 393
audio tracks for video, 392–395
  background music, 392–393, 417
  narration or voice-over, 394
Auto button, Camera Raw, 35, 49, 96
Auto Ghosting feature, 179
Auto Mask feature, 101, 102, 111, 112
Auto Save feature, 425
Auto Tone adjustments, 35
Auto-Align feature, 172
Auto-Align Layers function, 201, 224, 229
Auto-Collapse Iconic Panels option, 423
Automate options, 377, 423, 460
Auto-Spacing checkbox, 378

B
Background layer, 149
backgrounds
  blur effects for, 299–304
  compositing selections and, 237–240
  night light effect for, 320–323
backlit subjects, 33, 212–214
banding in prints, 376
barrel distortion, 252
Batch dialog, 339–341, 460
batch processing
  conditional actions and, 460
  renaming files using, 341
  sharpening photos using, 339–341
before/after previews, 48
Bicubic sampling methods, 140, 425
Big Bridge. See Adobe Bridge
bit depth, 92
Black & White adjustment layer, 154, 402
Black & White view, Refine Edge dialog, 233
Black Point Compensation checkbox, 372
black-and-white conversions, 154–168
  Camera Raw method for, 154–157
  contrast added to, 155–156, 159
  duotone effects and, 164
Merge to HDR Pro for, 350
  painting with B&W, 111–112
photo toning effects and, 311–313
quadrtone effects and, 165–166
Silver Efex Pro 2 plug-in for, 168
  split-toning effects and, 162–163
  three-click method for, 158–161
Blacks slider, 34, 155, 277, 429
blemish removal, 85, 106
Blend If sliders, 149
blend modes
  Color, 217, 240
  Color Burn, 218
  Darken, 310
  Difference, 201
Hard Light, 190, 348
keyboard shortcuts for, 48
Luminosity, 359, 434
Multiply, 375
Overlay, 159, 177, 218, 236, 271, 274, 412
pop-up menu for, 267
Screen, 266, 375
Soft Light, 57, 159, 178, 186, 207, 218, 271
toggling through, 218, 266
Vivid Light, 240, 272
blended HDR images, 198–205
blur
  adding to backgrounds, 299–304
  Blur Filter effects, 295–304, 321
  Gaussian Blur effect, 177, 186, 207, 279
  night lights background blur, 321–322
  painting in Camera Raw, 118
  reducing with Shake Reduction, 463–466
Surface Blur effect, 240, 273
Blur Direction tool, 465
Blur Effects panel, 297, 321
Blur Estimation tool, 466
Blur filter
  Field Blur, 302–304
  Iris Blur, 299–301, 321
  Tilt-Shift Blur, 295–298
Blur Gallery, 295
Blur slider, 296, 302, 303, 322
Blur Tools panel, 296, 297, 301, 302, 322
Blur Trace Bounds slider, 464
Bokeh sliders, 297, 321, 322
bonus features
  Adobe Bridge chapters, xvi, 3
  Curves chapter, xvii
  sample image files, xiv
borders, Instagram, 283
Bracket keys ([ ])
  reordering layers using, 325
  resizing brushes using, 107, 111
  rotating slides using, 15
  scrolling through layers using, 118
bracketed photos, 173–174
Bridge. See Adobe Bridge; Mini Bridge
brightening prints, 375
Bristle Detail slider, 292
brush cursor, 118, 220
Brush Picker, 55, 266
Brush sliders, Oil Paint filter, 291–292
Brush tool
changing blend modes for, 267
double-processing and, 55
eyeglass reflections and, 226
Fill Light look and, 95
group shot fixes and, 230
HDR images and, 191, 202–203
HUD color picker and, 209, 267
opacity settings for, 203, 423
selection cleanup and, 236
sharpening techniques and, 191, 348
special effects and, 271

brushes
hardness settings for, 150, 423
new maximum size for, 425
resizing, 107, 111, 119, 150, 316, 317

burning and dodging. See dodging and burning

calibrating
Camera Raw for cameras, 87
monitors for printing, 361–363
Camera Calibration panel, 22, 23, 87, 95
Camera Landscape profile, 25
camera profiles, 24–25
Camera Raw, 18–49, 52–97, 100–119
32-bit HDR images in, 439
assigning color profiles in, 97
Auto button, 35, 49, 96
B&W conversions in, 154–157
Basic panel controls, 21, 22–23
before/after previews in, 48
Blacks slider, 34, 155, 277, 429
Bridge version of, 20
calibrating for cameras, 87
camera profiles used in, 24–25
Camera Raw Filter option, 438
chromatic aberration fixes in, 74–75
Clarity slider, 36–37, 156, 430
color adjustments, 82–83
contrast adjustments, 38–43
Contrast slider, 31, 155, 281, 429
Creative Cloud features, 438–439, 442–446, 448–456
cropping photos in, 44–46, 149, 444
Default button, 35, 48
deleting photos in, 48
digital photography workflow, 428–430
dNG conversion in, 80–81
dodging and burning in, 100–105
double-processing in, 52–57
dge vignetting and, 76–79
diting multiple photos in, 58–60
Effects icon, 282
Exposure slider, 30, 429, 453
Fill Light slider, 23, 33, 94–95
Full Screen mode, 49, 96
Graduated Filter tool, 109–110
HDR image processing in, 184–185, 192–195, 199, 439
high-contrast look created in, 276–277
Highlights slider, 32, 320, 429
histogram in, 97
JPEG and TIFF images in, 18–19, 20, 58
killer tips about, 48–49, 96–97, 118–119
lens correction features, 66–73, 74–75, 76
localized corrections in, 100
new sliders in CS6 version of, 21
Noise Reduction feature, 88–90, 96, 209
opening photos in, 13, 18–19, 324
perspective fixes in, 442–446
portrait retouching in, 106–108
Preferences dialog, 35, 62, 81
Presets panel, 39, 167
Preview area in, 49
process versions of, 22–23, 95
Radial Filter tool, 449–453
rating photos in, 49
Shadows slider, 32–33, 156, 429
sharpening photos in, 61–65
skipping the window for, 48
Snapshots panel, 118
special effects using, 111–114
Split Toning panel, 282
Spot Removal tool, 49, 84–86, 454, 455–456
straightening photos in, 47, 442–446
Temperature slider, 27–28
Tint slider, 27–28
Tone Curve panel, 38–43, 156, 281–282, 283
Vibrance slider, 277, 281, 430
Visualize Spots feature, 454
White Balance settings, 26–29
Whites slider, 33, 34, 155, 277, 429
Workflow Options dialog, 91–93
See also RAW images
Camera Raw Filter, 438
camera shake fixes, 463–466
Camera Standard profile, 24–25
Camera Vivid profile, 25
cameras. See digital cameras
Canon cameras, 24, 25, 172, 174, 354
canvas
  adding around images, 126
  changing the color of, 379
  rotating for tablets, 96
capture sharpening, 61
carousel view, 6
cast shadows, 267
cell phones
  designing for, 325
  photo noise removal, 209
Channel pop-up menu, 42, 43, 289
channels
  adjusting individual, 42–43
  keyboard shortcuts for, 149
Channels panel, 330
Character panel, 409
chromatic aberration, 74–75
Clarity slider
  Adjustment Brush, 104, 107, 116, 117
  Camera Raw Basic panel, 36–37, 156, 430
Classic mode options, 123
Cleanliness slider, 291
Clear All button, 119
Clear Crop option, 45
clipping warnings, 31–32
Clone Spot Removal option, 86
Clone Stamp tool, 259, 446
Cloud, Creative. See Creative Cloud features
CMYK conversion, 372
collections, 11
color
  background canvas, 379
  Camera Raw adjustments, 82–83
  changing for guides, 266–267
  composite photo, 239–240
  converting to B&W, 154–168
  filling selections with, 239
  improving appearance of, 57, 289, 432
  lighting effects and, 309
  sampling with Eyedropper, 216, 239
  setting to none, 118
  text/title, 409
  Color blend mode, 217, 240
  Color Burn blend mode, 218
  color cast, 42, 87, 309, 376
color channels
  adjusting individual, 42–43
  keyboard shortcuts for, 149
color correction
  online chapter about, xvii
  printed photos and, 376
Color Handling pop-up menu, 367, 371
Color Lookup effects, 314–315
color management, 354
camera configuration, 354
color profiles, 364–367
monitor calibration, 361–363
Photoshop configuration, 356–358
printer configuration, 371–373
warning messages, 358
Color Mode pop-up menu, 373
color noise reduction, 88–89
Color Picker
  Adjustment Brush, 118, 119
  B&W conversions and, 160
  Graduate Filter tool, 110
  HUD pop-up version of, 209, 267
  keyboard shortcut assignment, 150
  Lighting Effects filter, 309
Color Priority vignetting, 79
color profiles, 97, 364–367, 379
Color Range dialog, 379, 425
Color Settings dialog, 356–357, 358
color space
  camera configuration, 354
  Camera Raw configuration, 91
  Photoshop configuration, 356–358
  warning messages about, 358
color swatches, 119
color warning triangles, 32
Colorize swatch, 309
composite images, 237–240
background lights effect, 320–323
color adjustments, 239–240
detail enhancement, 238
fringe removal, 238
Concepcion, RC, 176
conditional actions, 458–460
constrained cropping, 44
Constraint lines, 241, 242–243, 244, 246–247
Constraint tool, 242, 243, 246
Contact Sheet II dialog, 377–378, 423
contact sheets, 377–378
Content panel, 13
Content-Aware Fill
landscape photo fixes, 431
lens distortion fixes, 70–71
off-limit item selections, 262
panorama adjustments, 288
straightened image fixes, 445
tips for using, 350
unwanted object removal, 258–263, 431
wide-angle photo fixes, 245
Content-Aware Move, 264–265
Content-Aware Scale
resizing parts of images, 146–148
stretching/shrinking parts of images, 253–257
Continuous High shooting mode, 174
contrast
adjusting with Curves, 38–43, 183, 403
black-and-white conversions and, 155–156, 159
creating with Targeted Adjustment tool, 41
HDR image creation and, 183
high-contrast portrait look, 272–277
Instagram app look, 281
Contrast slider
Adjustment Brush, 108, 156
Camera Raw Basic panel, 31, 155, 281, 429
Radial Filter tool, 450
Convert for Smart Filters option, 212, 241, 266, 305, 404, 440
Convert to Grayscale checkbox, 154, 162, 164
Convert to Profile dialog, 360
Convert to Working RGB option, 358
copyright information, 138, 351
Creative Cloud features, 437–467
32-bit HDR image processing, 439
Camera Raw Filter option, 438
conditional actions, 458–460
Crop tool refinements, 467
image upsizing improvements, 447–448
Liquify filter re-editability, 440–441
Radial Filter tool adjustments, 449–453
Shake Reduction filter, 463–466
Smart Sharpen improvements, 461–462
Spot Removal tool, 454, 455–456
straightening/perspective fixes, 442–446
Sync Settings management, 457
Upright correction feature, 442–443
Visualize Spots feature, 454
Crop indicator icon, 46
Crop Shield, 124
Crop tool (Camera Raw), 44–46, 444
Crop tool (Photoshop), 122–131
Creative Cloud refinements, 467
cropping border, 122
Delete Cropped Pixels option, 127
Lights Out cropping option, 124
Original Ratio option, 126
Resolution field, 467
Rule of Thirds overlay grid, 122
Size & Resolution options, 128, 129
straightening/perspective fixes, 442–446
Sync Settings management, 457
Upright correction feature, 442–443
Visualize Spots feature, 454
Crop indicator icon, 46
D
Darken blend mode, 310
darkening prints, 375
Darks slider, 40
Datacolor Spyder4ELITE, 361
Decontaminate Colors checkbox, 235
Default button, 35, 48
Default HDR preset, 187
Defringe dialog, 238
Defringe sliders, 75
Delete key, 45, 48
deleting
adjustments, 101
cropped pixels, 127
empty layers, 209
hidden layers, 424
layer masks, 237
lights, 308
photos, 10, 13, 48
presets, 133
star ratings, 11
See also removing
Density slider, 105
Desaturate command, 240, 270, 274
desaturated portrait effect, 270–271
Deselect command, 217, 239, 245, 257
Detail icon, 61
Detail Loupe, 463, 464–465, 466
Detail slider
Camera Raw, 64
Merge to HDR Pro dialog, 182
Detect Faces checkbox, 425
Difference blend mode, 201
digital cameras
calibrating Camera Raw for, 87
camera profiles for, 24–25
color space configuration, 354
HDR setup for, 172–174
hiding info from, 351
lens profiles for, 66–67, 248–249
reducing shake from, 463–466
resizing photos from, 134–136
white balance settings, 26, 27, 115
digital noise reduction, 88–90
digital photography workflow, 428–435
distortion fixes
Content-Aware Fill option, 70–71
Free Transform used for, 70, 71–72
Geometric Distortion checkbox, 248, 251
Lens Corrections panel, 69
Remove Distortion panel, 252
Distortion slider
Blur Tools panel, 297
Lens Corrections panel, 69
distraction removal, 258–263
DNG (Digital Negative) format
converting RAW files to, 80–81, 350
setting preferences for, 81
DNG Profile Editor utility, 25
docking Mini Bridge, 5
Document Frame Rate option, 422
documents
duplicating specs for, 208, 324
presets for creating, 132–133
Dodge and Burn tools, 219–222
dodging and burning
in Camera Raw, 100–105
in Photoshop CS6, 219–222
double-processing images, 52–57
double-stacking adjustments, 117
download website, xiv, xvi
downsizing photos, 143–144
Drag to Apply dialog, 410
dragging-and-dropping
photos from Mini Bridge, 14–15, 169, 423
size/resolution issues with, 145
title slides into videos, 407
dramatic lighting effect, 305–310
drawing straight lines, 118
dreamy focus effect, 278–279
drop shadows, 209, 267, 401
dull gray skies, 215–218
duotone effects, 164, 166
Duotone Options dialog, 166
duplicating layers, 208, 219, 221, 238, 270
Duration field, 389

E
Edge Glow sliders, 180
Edge Smoothness feature, 180, 184, 196, 198
digital photography workflow, 428–435
distortion fixes
Content-Aware Fill option, 70–71
Free Transform used for, 70, 71–72
Geometric Distortion checkbox, 248, 251
Lens Corrections panel, 69
Remove Distortion panel, 252
Distortion slider
Blur Tools panel, 297
Lens Corrections panel, 69
distraction removal, 258–263
DNG (Digital Negative) format
converting RAW files to, 80–81, 350
setting preferences for, 81
DNG Profile Editor utility, 25
docking Mini Bridge, 5
Document Frame Rate option, 422
documents
duplicating specs for, 208, 324
presets for creating, 132–133
Dodge and Burn tools, 219–222
dodging and burning
in Camera Raw, 100–105
in Photoshop CS6, 219–222
double-processing images, 52–57
double-stacking adjustments, 117
download website, xiv, xvi
downsizing photos, 143–144
Drag to Apply dialog, 410
dragging-and-dropping
photos from Mini Bridge, 14–15, 169, 423
size/resolution issues with, 145
title slides into videos, 407
dramatic lighting effect, 305–310
drawing straight lines, 118
dreamy focus effect, 278–279
drop shadows, 209, 267, 401
dull gray skies, 215–218
duotone effects, 164, 166
Duotone Options dialog, 166
duplicating layers, 208, 219, 221, 238, 270
Duration field, 389

E
Edge Glow sliders, 180
Edge Smoothness feature, 180, 184, 196, 198
digital photography workflow, 428–435
edit pins, 119

effecting

JPEGs and TIFFs in Camera Raw, 20
multiple photos, 58–60
transitions in movies, 397
video clips, 390–391, 414
effects. See special effects
Effects icon, 282
emailing photos, 97
Embed Fast Load Data checkbox, 81
empty layers, 209
Enable Keyframe Animation control, 410
Enable Lens Profile Corrections checkbox, 66, 69, 76
Esc key, 45, 47, 125
EXIF data, 24, 66, 76, 87
Expand Selection dialog, 216
Content-Aware Fill and, 70, 245, 258, 287, 350, 445
Content-Aware Move and, 264
exposure adjustments
Adjustment Brush, 103, 104, 107
black-and-white conversions and, 155
Camera Raw Basic panel, 30–34, 35
Exposure slider
Adjustment Brush, 103, 104, 107, 116
Camera Raw Basic panel, 30, 429, 453
Graduated Filter tool, 109, 110
Lighting Effects filter, 309
Merge to HDR Pro dialog, 181
Radial Filter tool, 449, 450, 451, 452
Exposure Value (EV), 179
Eye icon, 118, 201, 271, 308, 315
eye retouching, 107–108, 169
Eyedropper tool
channel adjustments and, 42
ignoring adjustments using, 425
ring appearing around, 216
sampling colors with, 216, 239, 425
eyeglass reflections, 223–227

F
Fade Amount slider, 346
Fade dialog
Mode pop-up menu, 336
Oil Paint filter, 294
Unsharp Mask filter, 335, 434
Fade In/Out options, 393, 396–397, 400, 418
Fade Iris Blur option, 301
Fade with Black transition, 397, 418
Favorites list, Mini Bridge, 15
Feather Selection dialog, 412
Feather slider
Adjustment Brush, 105
Radial Filter tool, 452
Vignetting controls, 79
Field Blur effect, 302–304
File Handling options, 425
Fill dialog
Content-Aware Fill, 71, 245, 259, 431, 445
tips for displaying, 169
Fill field, Layers panel, 267
Fill Light slider, 23, 33, 94–95
Film & Video preset, 398, 406
film grain look, 282
filmstrip layout, 2, 4, 5
Filter Items by Rating icon, 10
filters
Adaptive Wide Angle, 241–247
Add Noise, 376
Camera Raw, 438
Field Blur, 302–304
Gaussian Blur, 177, 186, 207, 279
High Pass, 177, 189–191, 347–348
Iris Blur, 299–301, 321
Lens Correction, 207, 208, 248–252
Lens Flare, 266
Lighting Effects, 305, 306–310
Liquify, 316–319, 440–441
Oil Paint, 290–294
Radial, 449–453
Reduce Noise, 96
Shake Reduction, 463–466
smart, 212, 241, 244
Smart Sharpen, 344–346, 461–462
Surface Blur, 240, 273
Tilt-Shift Blur, 295–298
Unsharp Mask, 278, 328–334, 404, 433
Find dialog, 13
finding photos
in Bridge and Mini Bridge, 12–13
Select Rated button for, 97
fixing problem photos, 212–265
backlit subjects, 212–214
composite images, 237–240
content-aware move for, 264–265
dodging and burning for, 219–222
dull gray skies, 215–218
eyeglass reflections, 223–227
group shot fixes, 228–230
lens problems, 248–252
making tricky selections, 231–236
unwanted object removal, 258–263
wide-angle shots, 241–247
Flashlight preset, 306
Flatten button, 165
Flatten Image command, 57, 177, 244, 274
flattening layers, 57, 165, 177, 267, 274
floating panels, 4
Flow slider, 105
Focus option, 298
Folders panel, 15
font selection, 378, 379
Forward Warp tool, 316–317, 440
Frame Rate pop-up menu, 422
Free Transform
creating cast shadows with, 267
fixing lens distortion with, 70, 71–72
reaching the handles of, 144, 254
resizing photos with, 144, 146, 225, 254, 323, 424–425
rotating layers with, 225
Show Transform Controls option, 425
squeezing stretched images with, 444
Freeze Mask tool, 318
fringe removal, 238
Full Screen Preview mode, 7, 13
full-screen view
   Camera Raw mode for, 49, 96
   Mini Bridge mode for, 5, 8
   Spacebar shortcut for, 5, 8
Fuzziness slider, 379, 425

G
Gamma slider, 181
Gamut Warning checkbox, 372
gang scanning images, 145
Gaussian Blur filter, 177, 186, 207, 279
Gaussian Blur removal option, 344
Geometric Distortion checkbox, 248, 251
Gestures, disabling, 379
ghosting problems, 188, 196–197
glasses, fixing reflections in, 223–227
Gloss slider, 309
Go to First Frame icon, 386
Gradient adjustment layer, 288, 398–399
Gradient Editor dialog, 159–160, 288, 312–313
gradient effects
   neutral density, 109, 288, 430
   panorama finishing, 288
   photographic toning, 312–313
   sky adjustments, 109–110, 217–218
   video bar, 398–401
Gradient Fill dialog, 398
Gradient Map adjustment layer, 159, 161, 311–313
Gradient Picker, 398
Gradient tool, 217
Graduated Filter tool, 109–110, 430
Grain Amount slider, 282
gray card, 29
gray skies, 215–218
grayscale conversions. See black-and-white conversions
Grayscale mode, 158, 165
grids
   Lens Corrections panel, 150, 208
   rule-of-thirds, 49, 122
group shot fixes, 228–230
groups
   layer style, 423–424
   video, 385, 408, 413
grungy high-contrast look, 276–277
guides, preferences for, 266–267

H
hair selections, 231–236
halos around images, 461
Hand tool, 350, 351
Hard Light blend mode, 190, 348
hardness of brushes, 150, 423
hardware calibration, 361–363
Harrington, Richard, 405
HDR (High Dynamic Range) images, 171–207
   32-bit, 439
   blended, 198–205
   Brush tool and, 191, 202–203
   camera setup for, 172–174
   creating in Photoshop, 179–186
   “down and dirty” workflow for, 175–178
   Edge Smoothness feature, 180, 184, 196, 198
   finishing techniques for, 206–207
   Gaussian Blur added to, 177, 186, 207
HDR images (continued)
  ghosting problems in, 188, 196–197
  High Pass sharpening for, 177, 186, 189–191
  photorealistic look for, 187–188
  presets recommended for, 176, 180, 187
processing in Camera Raw, 184–185, 192–195, 199, 439
  single-image technique for, 192–195
  sliders used for, 180–183
  time saving tip for creating, 208
  vignettes applied to, 185, 193, 197, 206–207
HDR Pro feature. See Merge to HDR Pro dialog
HDR Toning dialog, 194
Heal Spot Removal option, 86
Healing Brush tool, 49, 261, 431
  hiding
    edit pins, 119
    Navigation pod, 4
    panels, 208
    Path Bar, 14
High Pass sharpening
  HDR images and, 177, 189–191
  steps for applying, 347–348
High Structure preset, 168
high-contrast look
  action created for, 272–275
  Camera Raw technique for, 276–277
  composite images and, 240
  creating in Photoshop, 270–275
  trendy desaturated, 270–272
Highlight Priority vignetting, 79, 185, 206
highlights
  adjusting in photos, 32, 214
  clipping warning for, 31–32, 33
  split-toning effects and, 162–163, 282
Highlights slider
  Adjustment Brush, 116
  Camera Raw Basic panel, 32, 320, 429
  Merge to HDR Pro dialog, 182, 184
  Tone Curve panel, 40, 41
High-Speed Continuous Shooting mode, 174
histogram, 97
History panel, 118
Hollywood, Calvin, 272
hot spot removal, 49
Hotspot slider, 309
HSL/Grayscale panel, 82–83, 154, 162–163, 164
HUD pop-up Color picker, 209, 267
Hue/Saturation adjustments
  duotone effects and, 164
  print color cast and, 376
  split-toning effects and, 162–163
Hughes, Bryan O’Neil, 342
I
ICC profiles, 365
Image Processor dialog, 137–138
Image Size dialog, 93, 134–136, 139–140, 355, 447
Infinite Light style, 308
Instagram look, 280–283
Intensity slider, 307, 309
Invert command, 240, 273, 314
Iris Blur effect, 299–301, 321
ISO settings, 174
iStockPhoto, 392, 411
J
JPEG files
  editing in Camera Raw, 20, 27
  opening in Camera Raw, 13, 18–19, 58, 324
  saving 16-bit images as, 150
K
Katz, Shelly, 359
Kelby, Scott, vii
kelbytraining.com website, xiv, xvi
keyboard shortcuts
  blend mode, 48
  brush size, 107, 111
  channel, 149
  Color Picker, 150
  Full Screen mode, 49
  layer functions, 267, 325
  Mini Bridge Review mode, 6
  Radial Filter tool, 450
  slide show controls, 15
  video controls, 386, 387, 389
  keyframe animation, 410
  keyword search, 12
Kloskowski, Matt, 117
Kost, Julieanne, 149
Kuler utility, 209
Lab color mode
  improving colors using, 57, 289, 432
  sharpening technique using, 336
Lasso tool, 147, 258, 260, 431
layer masks
  adjustment layers and, 266
  Color Range adjustments, 379
  copying between layers, 267
  creating from transparencies, 149
  permanently applying, 237
layer styles
  adding Drop Shadow, 209, 401
  applying to multiple layers, 423–424
  setting defaults for, 149
layers
  aligning, 201, 224, 229
  creating merged, 240, 271, 273
  deleting empty, 209
  duplicating, 208, 219, 221, 238, 270
  filter bar for hiding/showing, 424
  flattening, 57, 165, 177, 267, 274
  inverting, 240, 273
  loading files into, 385, 413
  locking multiple, 351
  opacity settings for, 224
  removing hidden, 424
  renaming multiple, 208
  reordering, 325
  rotating, 225
  scaling photos on, 144
  scrolling through, 118
  searching for, 424
  viewing/hiding, 118, 201
  See also adjustment layers
Layers panel
  Eye icon, 118, 201, 271
  Fill field, 267
Left/Right Arrow keys, 387
Lens Blur removal option, 344–345
Lens Correction filter
  editing the grid in, 208
  fixing lens problems with, 248–252
  vignettes added with, 207, 432
Lens Corrections panel
  alignment grid, 150
  chromatic aberration fixes, 74–75
  edge vignetting adjustments, 76–79
  local Adaptation HDR option, 179
  localized corrections, 100
  locking layers, 351
  lossy compression, 81
  Loupe feature, 7
  lower third options, 398–401
  luminance noise reduction, 89–90
  Luminosity blend mode, 359, 434
  luminosity sharpening, 335–341
  Load Last Mesh button, 319
Local Adaptation HDR option, 179
MacBook Pro, 379
Magic Wand tool, 215, 232, 245, 287, 445
  margins, print, 370
Masking slider, 64, 65
Match Color dialog, 151
Matting options, 238
  smart objects and, 440–441
  Load Last Mesh button, 319
  MacBook Pro, 379
  Magic Wand tool, 215, 232, 245, 287, 445
  margins, print, 370
  Masking slider, 64, 65
  Match Color dialog, 151
  Matting options, 238
  maximum sharpening, 331
  Medium Contrast curve, 38
Merge to HDR Pro dialog, 179–184
  32 Bit image option, 439
  B&W image creation in, 350
  Edge Smoothness checkbox, 180, 184, 196, 198
  HDR image creation in, 179–186
  opening photos in, 175, 179
  overview of sliders in, 180–183
  photorealistic look using, 187–188
  recommended presets in, 176, 180, 187, 198
  Remove Ghosts checkbox, 188, 196–197
  tip on saving time in, 208
Merge Visible command, 267, 287
merged layers, 240, 271, 273
mesh, Liquify filter, 319
Metallic slider, 309
Midpoint slider, 76, 77, 79, 206
midtone contrast adjustments, 36–37
Mini Bridge, 2–15
  accessing photos in, 2–3
  auto-collapse option, 423
  deleting photos in, 13
  docking to side panels, 5
  dragging-and-dropping from, 14–15
  favorites added to, 15
  finding photos in, 12–13
  full-screen preview, 5, 8
  killer tips about, 14–15
  launching in Photoshop, 2
  Navigation pod, 2, 4, 11
  opening a second image from, 423
Path Bar, 3, 14, 15
rating photos in, 7, 9–11
renaming files in, 15
resizing thumbnails in, 3, 5
Review mode, 6–7, 14
slide show shortcuts, 15
sorting photos in, 8–11
syncing with Bridge, 14
thumbnail size slider, 4
undocking, 4
video files in, 384
viewing photos in, 4–5
See also Adobe Bridge
miniaturization effect, 295–298
Mobile & Devices preset, 325
moderate sharpening, 331
monitor calibration, 361–363
Motion Blur removal option, 344
Motion dialog, 422
Move tool
  blended HDRs and, 201
  composite images and, 237, 323
cropped photos and, 46, 127, 129
group shot adjustments and, 229
  video text/titles and, 407, 409
See also Content-Aware Move
movies. See video
Multiply blend mode, 375
music for video, 392–393, 417
Mute Audio checkbox, 393
muting background music, 393

N
naming/renaming
  batch, 341
  files in Mini Bridge, 15
  multiple layers, 208
narration for video, 394–395
Navigation pod, 2, 4, 11
negative clarity, 37, 107
Nelson, Felix, xvii
neutral density gradient effects, 109, 288, 430
neutral gray card, 29
New Action dialog, 272, 337, 458
New dialog, 132–133, 208, 324
New Document Preset dialog, 133
New Preset dialog, 39, 167
New Smart Object via Copy option, 53, 94
night lights background effect, 320–323
Nik Software, Silver Efex Pro 2, 168
Nikon cameras, 24, 25, 172, 173–174, 354
noise
  adding, 376
  reducing, 88–90, 96, 116, 209, 447, 466
Noise Reduction slider, 116
North America Prepress 2 setting, 357
numerical field settings, 151

O
Oil Paint filter, 290–294
  Brush controls, 291–292
  Lighting controls, 293
one-click presets, 167
OnOne Software, 139
Opacity settings
- B&W conversions and, 161
- blurred layers and, 279
- Brush tool and, 203, 275, 423
- Color Lookup effect and, 314
- composite images and, 240
- cropping process and, 124
- Fade dialog and, 294, 335
- HDR images and, 178, 186, 190
- multiple layers and, 224, 238
- scrubby sliders for, 151
- sharpening techniques and, 335, 348, 359, 434
- special effects and, 271
- spot removal and, 49
- wrinkle removal and, 455
- Open Image button, 20, 45, 94, 431
- Open Object button, 52, 53, 94
- organizing photos, 8–11
- output sharpening, 349
- Overlay blend mode, 159, 177, 218, 236, 271, 274, 412
- Overlay view, Refine Edge dialog, 234

P

Paint Overlay vignetting, 79, 283
painting
- B&W effect, 111–112
- noise reduction, 116
- oil paint effect, 290–294
- sharpness, 343
- soft spotlight, 114
- straight lines, 118
- white balance, 115
Pan & Zoom option, 422
panels
- floating, 4
- hiding, 208
  See also specific panels
panoramas, 284–289
  Camera Raw adjustments for, 285
  Content-Aware Fill for, 288
  cropping to size, 287
  finishing moves for, 288–289
  Photomerge for creating, 285–287
  technique for shooting, 284
  vignette removal for, 296
paper profiles, 364–367
paper type selection, 373
Parametric curve, 40–41
Paste in Place command, 169
Patch tool, 260, 261
Path Bar, 3, 14, 15
patterns/textures, 411–412
Pen tool, 150
Perceptual Rendering Intent, 372
Perfect Resize plug-in, 139
perspective fixes, 250, 442–446
Photo Filter adjustments, 323
photo lab printing, 360
photo toning effects, 311–313
Photomerge feature, 285–287
photorealistic HDR images, 187–188
photos
  auto-correcting, 35
  bracketing, 173–174
  cropping, 44–46
  deleting, 10, 13, 48
  emailing, 97
  rating, 7, 9–11, 49
  retouching, 106–108
  reviewing, 6–7
  rotating, 96, 123
  sorting, 8–11
  straightening, 47
  upsizing, 447–448
  viewing, 4–5
Photoshop CS6
  color space configuration, 356–358
  Creative Cloud features, 437–467
  digital photography workflow, 428–435
  Mini Bridge feature, 2–15
  preference replacement, 324
  process versions, 22–23
  RAM allocation, 325
  UI color adjustments, 446
  video feature, 382–422
Photoshop for Video (Harrington), 405
“Photoshop Killer Tips” sections, xvii
Photoshop Lightroom, 49, 357
Photoshop Manages Color option, 367, 371
Pixel Grid option, 208
Place command, 411
playhead, 386
plug-ins
  disabling third-party, 208
  Perfect Resize plug-in, 139
  Silver Efex Pro 2 plug-in, 168
Point curve, 38–39, 42
Polygon Constraint tool, 246
portraits
  desaturated, 270–271
  high-contrast, 272–277
  retouching, 106–108, 316–319, 324, 455
  sculpting, 316–319
  sharpening, 330
Post Crop Vignetting, 78–79, 185, 206, 283
poster-sized prints, 139–140
preferences
  Bridge, 20
  Camera Raw, 35, 62, 81, 324
  rebuilding in Photoshop, 324
prepress settings, 357
Preserve Cropped Pixels option, 46
Preset Manager dialog, 131, 266
presets
  B&W conversion, 168
  cropping, 124, 130–131
  curve, 39, 43, 403
  deleting, 133
  document, 132–133
  duotone, 166, 167
  Film & Video, 398, 406
  HDR image, 176, 180, 187
  Instagram effect, 283
  lighting effect, 306
  Mobile & Devices, 325
  one-click, 167
  Photographic Toning, 312
  tool, 130–131
  video format, 422
  white balance, 27
Presets panel, 39, 167
Preview area, Camera Raw, 49
previewing
  photos, 6–7, 48
  videos, 388, 405
Print dialog, 373
Print Quality options, 373
Print Selected Area checkbox, 369
Print Settings dialog, 368–372
Printer Profile pop-up menu, 371
Printer Properties dialog, 373
printing
  color profiles for, 364–367
  contact sheets, 377–378
  fixing images for, 375–376
photo labs used for, 360
quality settings for, 373
resolution settings for, 93, 135, 355
scaling images for, 369, 370
selected parts of images, 369
setting options for, 368–373
sharpening images for, 359
prints
  fixing problems with, 375–376
  poster-sized, 139–140
process versions, 22–23, 95
profiles
  camera, 24–25
  lens, 66–67, 248–249
  online search for, 249
  printer/paper, 364–367
ProPhoto RGB color space, 91, 357
Protect Details checkbox, 342
Protect Skin Tones button, 255
Protect Tones checkbox, 222
Q
quadtone effects, 165–166
quality, print, 373
Quick Selection tool, 54, 215, 231–233, 257
R
Radial Filter tool, 449–453
Radius slider
  Edge Glow feature, 180
  High Pass filter dialog, 190, 347
  Refine Edge dialog, 233–234
  Refine Mask dialog, 56
  Shadows/Highlights dialog, 213, 214
  Sharpening controls, 63
  Smart Sharpen filter, 344, 461
  Spot Removal tool, 106
  Unsharp Mask dialog, 329, 333
RAM
  assigning to Photoshop, 325
  video feature and, 382
Ramelli, Serge, 320
rating photos, 7, 9–11, 49
RAW images
  assigning color profiles to, 97
  auto-correcting, 35
  camera calibration for, 87
camera profiles for, 24–25
chromatic aberration fix, 74–75
clarity applied to, 36–37
color adjustments, 82–83
contrast adjustments, 38–43
converting to DNG format, 80–81, 350
cropping, 44–46
double-processing, 52–57
double-processing, 52–57
edge vignetting in, 76–79
editing multiple, 58–60
exposure adjustments, 30–34
giving to clients, 350
gradient effects, 109–110
histogram for, 97
lens corrections, 66–73
noise reduction, 88–90, 92
opening in Camera Raw, 13, 18, 19, 324
retouching, 106–108
saving as DNGs, 80–81
sharpening, 61–65
spot removal, 84–86
straightening, 47
white balance adjustments, 26–29
workflow settings, 91–93
See also Camera Raw
Reconstruct tool, 441
recording actions, 458–460
Recovery slider, 23, 32
rectangle straightening, 246
Rectangular Marquee tool, 70, 71, 398, 412, 444
Recycle Bin icon, 97
Red channel sharpening, 330, 342
Red Eye tool, 169
red-eye removal, 169
Reduce Noise filter, 96
Reduce Noise slider, 461, 462
Refine Edge dialog, 233–235
Refine Mask dialog, 56
Refine Radius tool, 234
reflections, eyeglass, 223–227
rejected photos, 9
Relative Colorimetric Rendering Intent, 372
Remember Settings checkbox, 233
Remove Distortion slider, 252
Remove Ghosts checkbox, 188, 196–197
removing
chromatic aberration, 75
dge vignetting, 76, 286
eyeglass reflections, 223–227
fringe in composites, 238
red-eye problems, 169
spots/blemishes, 84–86
unwanted objects, 258–263
See also deleting
renaming. See naming/renaming
Render Video dialog, 422
Rendering Intent options, 372, 374
Resample Image checkbox, 135, 136, 143, 355, 447
Reset Gradients option, 313
Resize to Fit checkboxes, 138
resizing. See sizing/resizing
resolution
contact sheet, 377
Crop tool field for, 467
guidelines for setting, 93
image size and, 132–136, 143, 145
print, 93, 135, 355
upsized images and, 448
web, 93, 134
Restore All button, 317
retouching portraits, 106–108, 316–319, 324, 455
Reverse checkbox, 288
Review mode, Mini Bridge, 6–7, 14
RGB Color mode, 289, 432
RGB curve adjustments, 42–43
Rotate View tool, 96
rotating
canvas, 96
crops, 123
layers, 225
photos, 96
views, 96
Roundness slider, 79
rule-of-thirds cropping, 49, 122
rulers
displaying, 134
unit-of-measure changes, 151
Run Action checkbox, 138
sampling colors in photos, 216, 239
Saturation slider
Adjustment Brush, 103, 111, 118
Hue/Saturation dialog, 376
Merge to HDR Pro dialog, 183
Save As Defaults button, 213
Save Image button, 80, 325, 349
Save Mask to Channels checkbox, 298
Save Options dialog, 80, 325, 350
Save Selection dialog, 257
saving
16-bit photos to JPEG, 150
Auto Save feature for, 425
automated resizing and, 137–138
Camera Raw defaults, 61
RAW files as DNGs, 80–81
selections, 147, 257, 262
videos, 422
Scale slider
Lens Correction filter, 251
Oil Paint filter, 292
Scale to Fit Media checkbox, 369, 370
scaling
content-aware, 146–148, 253–257
images to print, 369, 370
lighting effects, 307, 308
photos on layers, 144
See also sizing/resizing
Scott5 HDR Pro preset, 176, 180, 198, 204
Screen blend mode, 266, 375
scrubbing video clips, 388, 390
scrubby sliders, 151
sculpting portraits, 316–319
S-curves, 43, 183
Search Online button, 249
searching for photos. See finding photos
Select All button, 46, 59, 60
Select Rated button, 97
selections
deselecting, 232, 257
dropping, 209, 267, 401
edge-of-document, 351
droplet, 209, 267, 401
duo-tones and, 164
drop shadows, 209, 267, 401
drop shadows and, 209, 267, 401
drop shadows drop, 209, 267, 401
duo-tones and, 164
noise reduction and, 96, 116
split-toning effects and, 162–163, 282
Shadows slider
Adjustment Brush, 116, 156
Camera Raw Basic panel, 32–33, 156, 429
Merge to HDR Pro dialog, 176, 182
Radial Filter tool, 452
Tone Curve panel, 40
Shadows/Highlights adjustment layer, 266, 434
Shadows/Highlights dialog, 213–214, 274
Shake Reduction filter, 463–466
Sharpen tool, 342–343
Sharpening sliders, 63–65
sharpening techniques, 328–349
batch sharpening, 339–341
Camera Raw and, 61–65, 349
Channels panel and, 330
dreamy focus effect, 278
dreamy focus effect and, 278
essentials of, 328–334
HDR images and, 177, 189–191
High Pass sharpening, 177, 189–191, 347–348
landscape sharpening, 433
luminosity sharpening, 335–341
noise reduction and, 466
output sharpening, 349
portrait sharpening, 330
print sharpening, 359
sample settings, 329–334
Shake Reduction filter, 463–466
Sharpen tool and, 342–343
Smart Sharpen filter, 344–346, 461–462
soft subjects and, 330
Web images and, 332
Sharpness slider, Adjustment Brush, 107
Shine slider, 293
shortcuts. See keyboard shortcuts
Show Cropped Area checkbox, 124
Show Grid checkbox, 208
Show Mask checkbox
Adjustment Brush, 102, 119
Liquify filter, 318
Show Overlay option, 49
Show Reject Files option, 9
Show Thumbnails Only option, 14
Silver Efex Pro 2 plug-in, 168
single-image HDR effect, 192–195
Size pop-up menu, 92
sizing/resizing
  automated saving and, 137–138
  brushes, 107, 111, 119, 150, 316, 317
  conditional actions for, 458–460
cropping and, 128–129
digital camera photos, 134–136
downsizing process and, 143–144
dragging photos and, 145
Free Transform used for, 144, 146, 225, 254, 323, 424–425
images to print, 369, 370
interpolation method for, 425
parts of images, 146–148, 253–257
photos on layers, 144
poster-sized prints, 139–140
Preview area, 49
RAW images, 92
resolution and, 132–136, 143, 145
thumbnails, 3, 5, 388
tip for speeding up, 424–425
upsizing process and, 447–448
skin softening, 37, 107
skin tone selections, 425
sky adjustments, 109–110, 215–218, 429
Slideshow Options dialog, 15
smart filters, 212, 241, 244, 404
smart objects
  converting layers into, 266, 305, 404
  creating new via copy, 53, 94
double-processing images using, 53–54
dragged-and-dropped images as, 169
Liquify filter used as, 440–441
opening images as, 53, 55, 94
page icon indicating, 94
setting preferences for, 169
Smart Radius checkbox, 56, 233
Smart Sharpen filter, 344–346, 461–462
Smooth tool, 441
Smoothing slider, 466
snapsots, 118
Snapshots icon, 48
Snapshots panel, 118
Soft Glow finishing move, 207
Soft Light blend mode, 57, 159, 178, 186, 207, 218, 271
soft proofing process, 374
soft subject sharpening, 330
softening skin, 37, 107
softness of brushes, 150, 423
Sort icon, 8
sorting photos, 8–11
Source Noise pop-up menu, 466
Spacebar
  full-screen view with, 5, 8
  Hand tool accessed with, 350, 351
  resuming slide shows with, 15
special effects, 270–323
  Camera Raw used for, 111–114, 276–277
  Color Lookup effects, 314–315
desaturated skin look, 270–271
dramatic lighting effect, 305–310
dreamy focus effect, 278–279
Field Blur effect, 302–304
high-contrast portrait look, 272–277
Instagram look, 280–283
Iris Blur effect, 299–301
night lights background effect, 320–323
oil painting effect, 290–294
panorama creation, 284–289
photo toning effects, 311–313
sculpting with Liquify filter, 316–319
Tilt-Shift Blur effect, 295–298
Split at Playhead icon, 394, 395
split-toning effects, 162–163, 282
Spot Healing Brush, 203, 260, 261, 262–263
Spot Removal tool, 49, 84–86, 106, 454, 455–456
spot/speck finding feature, 454
Spring Loaded Tools, 325
Spyder4ELITE calibrator, 361
square crop ratio, 280
sRGB color space, 97, 354, 356, 358, 360
star ratings, 7, 9–11, 49
collections and, 11
removing from photos, 11
selecting images with, 97
Steinhardt, Dan, 355
straight lines, 118
Straighten tool
  Camera Raw, 47
  Photoshop, 141–142
straightening
  automated cropping and, 145
  Camera Raw options for, 47, 442–446
curved lines, 247
Photoshop option for, 141–142
rectangles, 246
Upright feature for, 442–443
stretches parts of images, 253–257
Stroke layer effect, 151
Strong Contrast curve, 38, 156, 403
Stylization slider, 291
Surface Blur filter, 240, 273
Symmetric Distortion checkbox, 297
Sync Settings, Creative Cloud, 457
Synchronize dialog, 59, 86
synchronizing
  Big and Mini Bridge, 14
  edits for multiple photos, 59–60, 86

T

tables, designing for, 325
Tabs feature, 149, 151
Targeted Adjustment tool (TAT), 41
  color adjustments using, 82–83
  contrast adjustments using, 41
Temperature slider
  Adjustment Brush, 115
  Camera Raw Basic panel, 27–28
text
  font selection, 378, 379
  video clip, 401, 406–410, 420–422
  warp animation, 410
Texture pop-up menu, 309
textures/patterns, 411–412
Thaw Mask tool, 318
third-party plug-ins, 208
three-click B&W conversion, 158–161
Threshold slider, 329, 334
thumbnail size slider, 4
thumbnails
  contact sheet, 378
  full-screen view of, 5
  layer mask, 237
  resizing, 3, 5, 388
  showing only, 14
  Timeline panel, 388
TIFF files
  editing in Camera Raw, 20, 27
  opening in Camera Raw, 13, 18–19, 58, 324
Tile All Vertically option, 407
Tilt-Shift Blur effect, 295–298
Timeline panel, 384, 386–389
Tint slider
  Adjustment Brush, 103
  Camera Raw Basic panel, 27–28
titles/text for videos, 406–410, 420–422
tonal corrections, 35
Tone Curve panel, 38–43, 156, 281–282, 283
Tool Presets panel, 130–131
tools
  fast switching between, 325
  resetting to defaults, 350
  See also specific tools
tourist removal, 258–259
transitions, 396–397, 400, 410, 414
Trash icon, 97
trendy desaturated skin look, 270–271
tricky selections, 231–236
trimming video clips, 390–391, 414
tritone effects, 165
type
  font selection, 378, 379
  video clip, 401, 406–410, 420–422
Type tool, 401, 406, 408, 420

U

UI color adjustments, 446
unconstrained crops, 126, 467
Undo command, 35, 114, 317
undocking Mini Bridge, 4
Unsharp Mask filter
  dreamy focus effect and, 278
  essentials of using, 328–334
  landscape sharpening and, 433
  lens correction problems and, 72
  luminosity sharpening and, 335
  panorama adjustments and, 289
  print sharpening and, 359
  sample settings, 329–334
  video feature and, 404
  See also sharpening techniques
unwanted object removal, 258–263, 431
Up/Down Arrow keys, 252, 386
Upright feature, 442–443
upsizing images, 447–448
Use Classic Mode checkbox, 123
Use Legacy option, 462
user interface color adjustments, 446
V
Versace, Vincent, 140
Vertical Perspective slider, 250, 251
Vibrance slider
   Camera Raw Basic panel, 277, 281, 430
   Merge to HDR Pro dialog, 183
video, 382–422
   adjustment layers, 402–403
   audio options, 392–395, 417, 418
   basic controls, 386–389
   blend modes, 411–412
   file format presets, 422
   filters used in, 404–405
   graphic bar creation, 398–401
   important points about, 382–383
   keyboard shortcuts, 386, 387, 389
   motion effects, 422
   opening in Photoshop, 384–385
   ordering clips for, 388, 415
   previewing, 388, 405
   project workflow, 413–422
   saving as movies, 422
   Timeline panel, 384, 386–389
   title and text options, 406–410, 420–422
   transitions, 396–397, 400, 410, 414, 419–420
   trimming, 390–391, 414
Video Groups, 385, 408, 413
viewing
   full-screen images, 5, 8, 49
   photos in Mini Bridge, 4–7, 8
   selections, 233, 234
vignette effects
   adding, 77–79, 432
   HDR image, 185, 193, 197, 206–207
   post-crop, 78–79, 185, 206, 283
   Radial Filter for, 449–453
   removing, 76, 286
Vignetting slider, 76
visual brush resizing, 316
Visualize Spots feature, 454
Vivid Light blend mode, 240, 272
voice-over for video, 394–395

W
Wacom tablets, 96, 324
warning triangles, 32
Warp Text dialog, 410
Web-based book resources, xiv, xvi
websites
   color space for, 97
   image resolution for, 93, 134
   sharpening photos for, 332
Weinrebe, Steve, 311
White, Terry, 164
White Balance adjustments
   Camera Raw options for, 26–29
   gray card used for, 29
   Match Color dialog for, 151
   painting with white balance, 115
White Balance pop-up menu, 29
White Balance tool, 28–29
Whites slider, 33, 34, 155, 277, 429
wide-angle photos
   cropping corrected, 244, 247
   fixing problematic, 241–247
Workflow Options dialog, 91–93, 376
workflow process, 428–435
workspaces, 151
wrinkle removal, 455–456

X
XMP files, 81, 350

Z
zoom pop-up menu, 97
Zoom tool, 36
   chromatic aberration and, 74
   click-and-drag option, 169
   noise reduction and, 88
   red-eye removal and, 169
   sharpening and, 49, 62
   spot removal and, 84
   zooming in/out, 318