

Uncover the secrets of the industry's top digital photographers from the author of *The Digital Photography Book*, vols. 1, 2 & 3

the Adobe® photoshop® CS5 book

for digital photographers



Scott Kelby

EDITOR, PHOTOSHOP USER MAGAZINE

New
Riders

VOICES THAT MATTER™

the Adobe®
photoshop®
CS5 book

for digital photographers



Scott Kelby

THE ADOBE PHOTOSHOP CS5 BOOK FOR DIGITAL PHOTOGRAPHERS

**The Adobe Photoshop
CS5 Book for Digital
Photographers Team**

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*To my son, Jordan—I am incredibly impressed,
and amazingly proud of the wonderful young man
you have become. Dude—you rock!*

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ACKNOWLEDGMENTS

After writing books for 12 years now, 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 with 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 21 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 3 book, and a CS5 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 I 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.

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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

The Adobe Photoshop Lightroom 3 Book for Digital Photographers

The Digital Photography Book, vols. 1, 2, and 3

The Photoshop Channels Book

Photo Recipes Live: Behind the Scenes

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

Photoshop Down & Dirty Tricks

The iPhone Book

The Mac OS X Leopard Book

Getting Started with Your Mac and Mac OS X Tiger

The Photoshop Elements Book for Digital Photographers

ABOUT THE AUTHOR



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Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, Editor-in-Chief of *Layers* magazine (the how-to magazine for everything Adobe), and is host of the top-rated weekly videocast *Photoshop User TV*, and the co-host of *D-Town TV*, the weekly videocast for DSLR shooters.

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 3 Book for Digital Photographers*, *Photoshop Down & Dirty Tricks*, *The Photoshop Channels Book*, *The iPhone Book*, *The iPod Book*, and *The Digital Photography Book*, vols. 1, 2 & 3.

For six years straight, Scott has been honored with the distinction of being the world's #1 best-selling author of all computer and technology books, across all categories. 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 Benjamin Franklin Award.

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

For more information on Scott, visit his daily blog, *Photoshop Insider*, at www.scottkelby.com.



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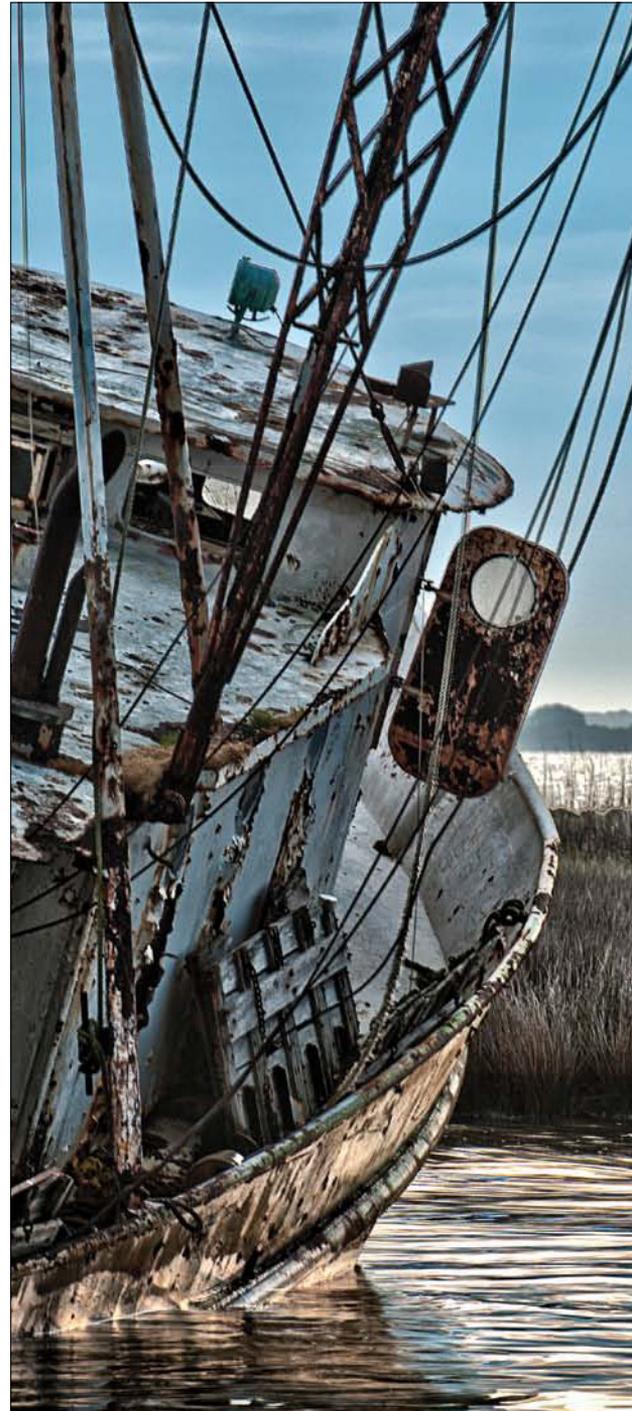
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Seven Things You'll Wish You Had Known Before Reading This Book

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.

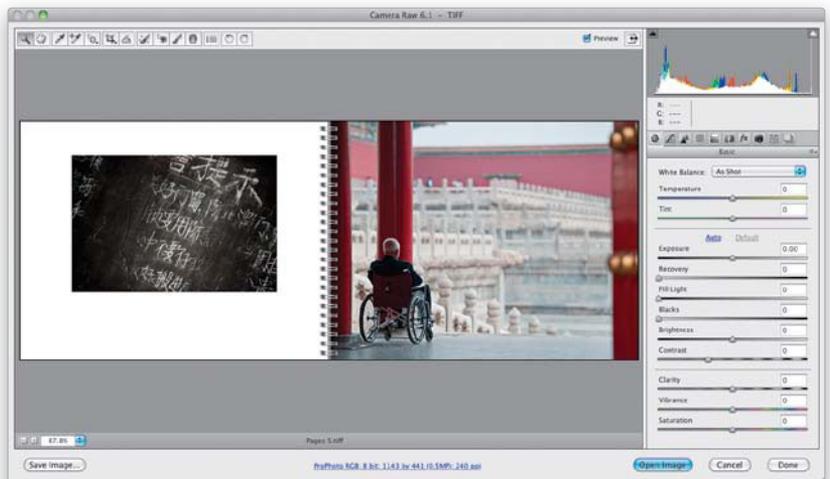
I designed this book so you can turn right to the technique you want to learn, and start there. I explain everything as I go, step-by-step, so if you want to learn how to remove dust spots from a RAW image, just turn to page 82, and in a couple of minutes, you'll know. I did write the book in a logical order for learning CS5, 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.

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

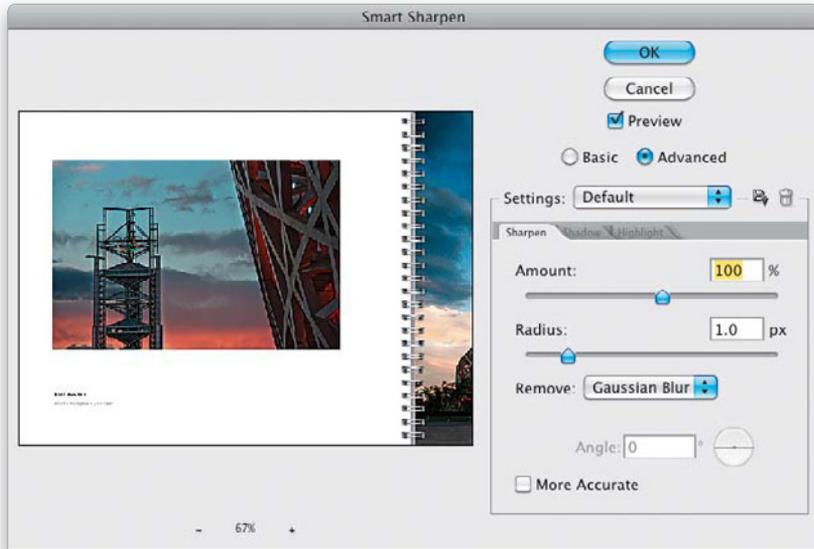
As you're going through the book, and you come to a technique like "Creating HDR Images in Photoshop CS5," you might not have an HDR-bracketed set of shots hanging around, so in those cases I usually made the images available for you to download, so you can follow along with the book. You can find them at www.kelbytraining.com/books/cs5 (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). By the way, the screen captures here are totally just for looks, because these pages would look pretty empty without any images (though you can read the story about them at www.scottkelby.com/blog/2010/archives/10105).



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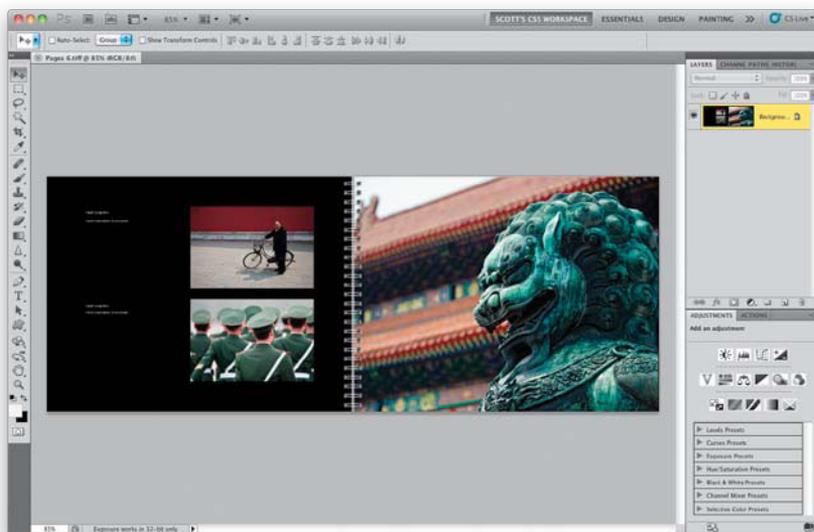
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(3) The intro pages at the beginning of each chapter are not what they seem.

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.



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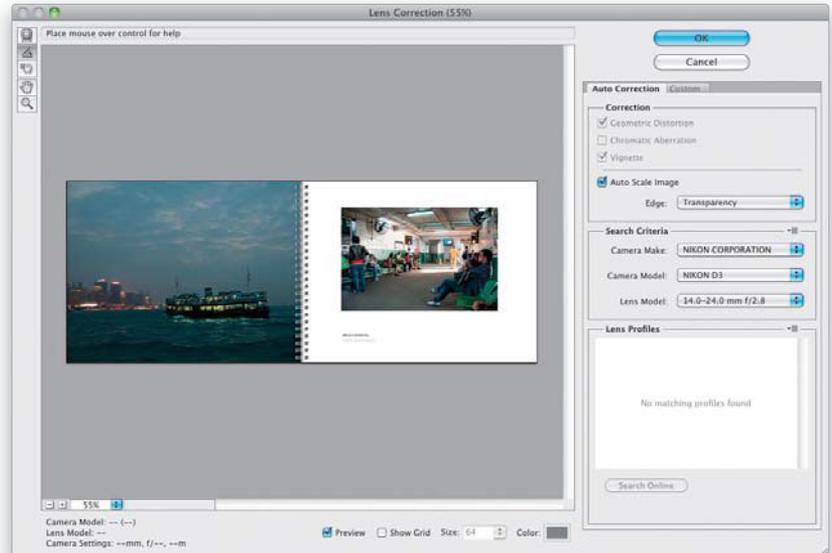
(4) There are things in Photoshop CS5, and in Camera Raw that do the exact same thing.

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, some things are covered twice in the book (not everybody wants to use Camera Raw, so I have to cover both). 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 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 CS5 workflow, but don't read it yet.

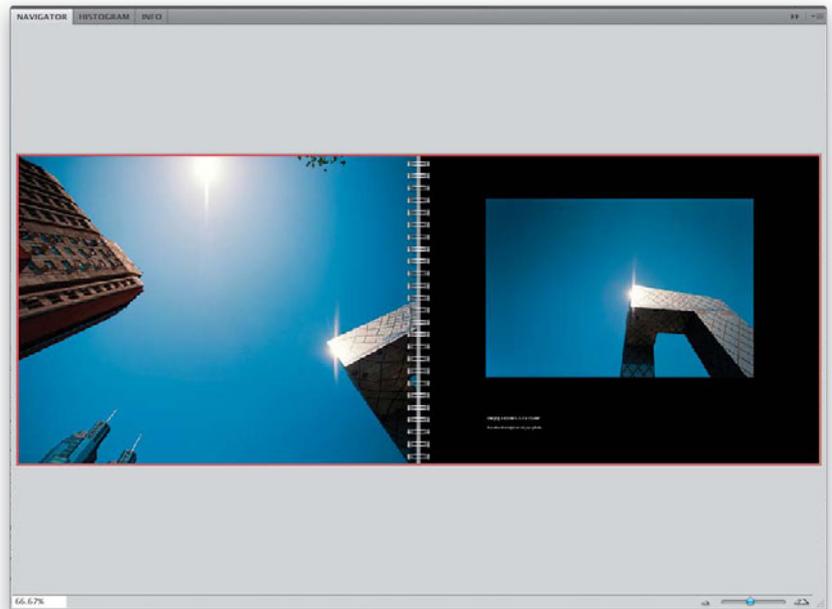
At the end of this book I included a special chapter detailing my own CS5 workflow, but please don't read it until you've read the rest of the book, because it assumes that you've read the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out chapter).



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(6) Where's the Bridge stuff?

In CS5, 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 CS5, I start the book with a chapter on Mini Bridge. So, what did Adobe do with Big Bridge in CS5? Well, not much. In fact, they only added two new features/tweaks (which gives you some hint as to the future of Bridge, eh?). Anyway, the Mini Bridge chapter replaced the old Bridge ones here in the book, 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 the chapters, and put them on the Web for you to download free. You'll find these two at www.kelbytraining.com/books/cs5.



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(7) I made a special bonus video just for you.

I did a special video just for you on a number of different techniques for creative photo layouts. I call this video “How to Show Your Work” and you can find it at www.kelbytraining.com/books/cs5.



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(8) This new version 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 added exclusively to this CS5 edition of the book. At the end of every chapter, I added 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 and read. Okay, the easy part is over—turn the page and let’s get to work.

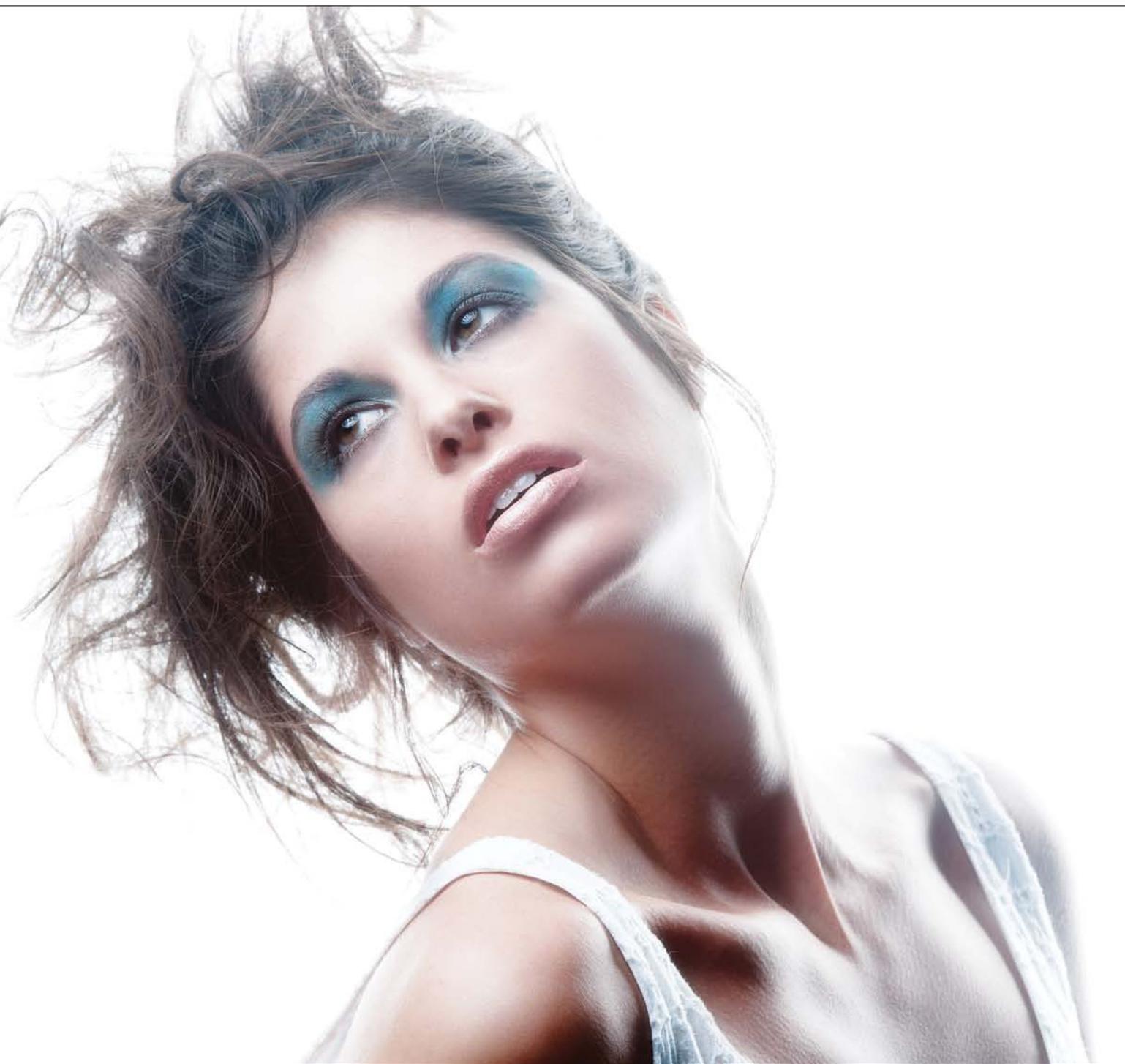


Photo by Scott Kelby | Exposure: 1/160 sec | Focal Length: 165mm | Aperture Value: *f*/11



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 30-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!

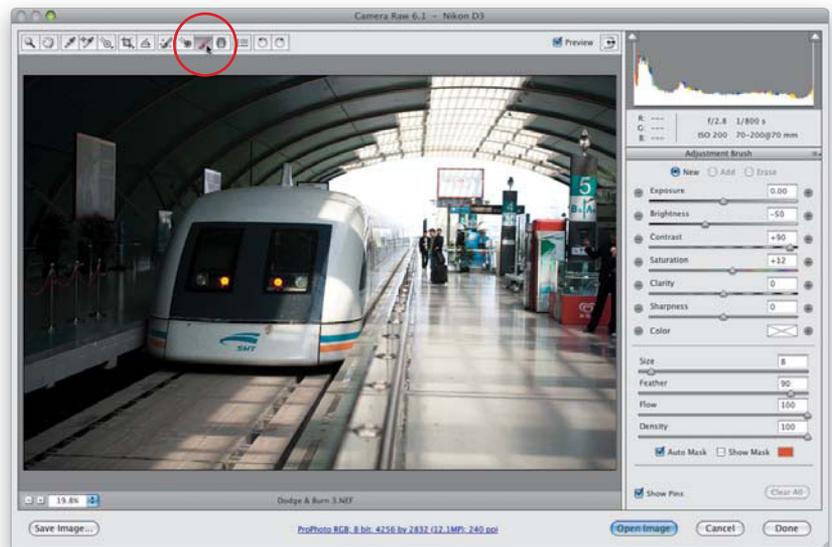


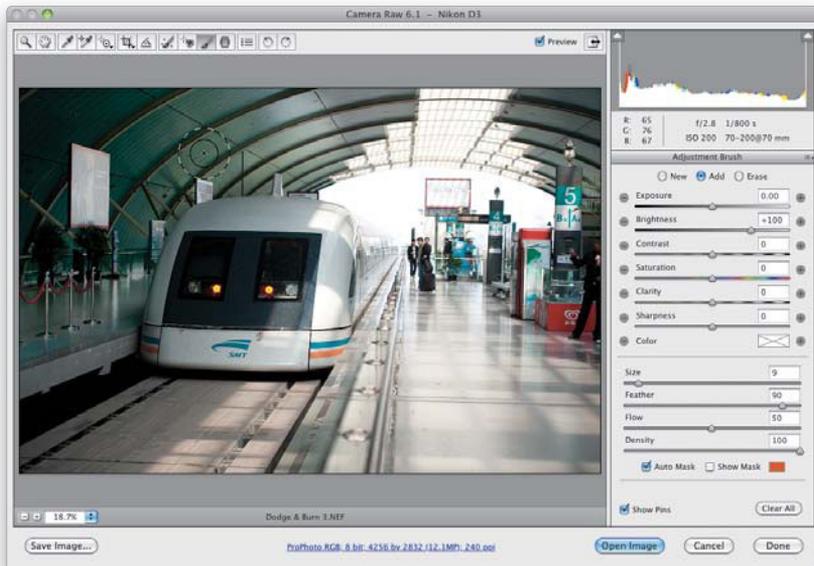
Dodging, Burning, and Adjusting Individual Areas of Your Photo

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’ll bet you’ll like better. We’ll start with dodging and burning, but we’ll add more options in as we go.

Step One:

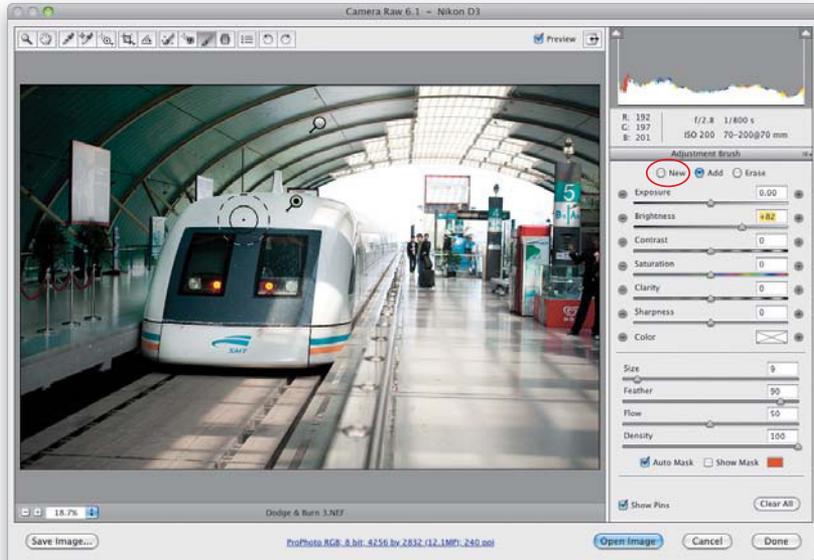
First, do all your regular edits to your photo (exposure, recovery, blacks, etc.). Next, click on the Adjustment Brush tool in the toolbar at the top of the Camera Raw window (as shown here) or just press the letter **K** on your keyboard. When you do this, an Adjustment Brush panel appears on the right side of the window with all the controls for using the Adjustment Brush (seen here). In the example shown here, we want to balance the overall light by darkening (burning) parts of the station (which are getting direct sun), and then brightening (dodging) the entire left side of the station that’s in the shadows. With the Adjustment Brush, you can choose what kind of adjustment you want first, and then you start painting. But the way it works is that you kind of just guess how much of an adjustment you think you’ll want. Then, if after you painted over the area, you think it needs more (or less) of the adjustment, you can just drag the slider (kind of like editing after the fact).





Step Two:

We'll start by lightening the left side of the station. Click on the + (plus sign) button to the right of the Brightness slider, which sets all the other sliders to 0 and increases the amount of Brightness to +25 (clicking the – [minus sign] button to its left zeros everything out, but sets the Brightness to –25). Go ahead and click that + button three more times to increase it to +100, then start painting over the left side of the station (as shown here). As you paint, it brightens the mid-tone areas where you're painting. Again, you don't have to know exactly how much lighter you want your exposure, because you can change it after the fact by just moving the Brightness slider (more on this in a moment).



Step Three:

Now we want to brighten the front of the train, but we want to control the brightness separately from the left side of the station. The way to do that is to click the New radio button (circled here in red), drag the Brightness slider to 82, then start painting over the left front of the train (shown here). Now, take a look back at the roof where you painted in the previous step. See that white pin on the ceiling? That represents your first adjustment—painting on the ceiling. The green pin on top of the train represents what you're editing right now—the train. So, if you move the Brightness slider now, it only affects the brightness of the area you painted on the train. If you want to adjust the roof, then you'd click on that white pin, and it will turn green, letting you know that it's now the area you're adjusting, and when you move the Brightness slider, it will just affect the roof.

Continued



Step Four:

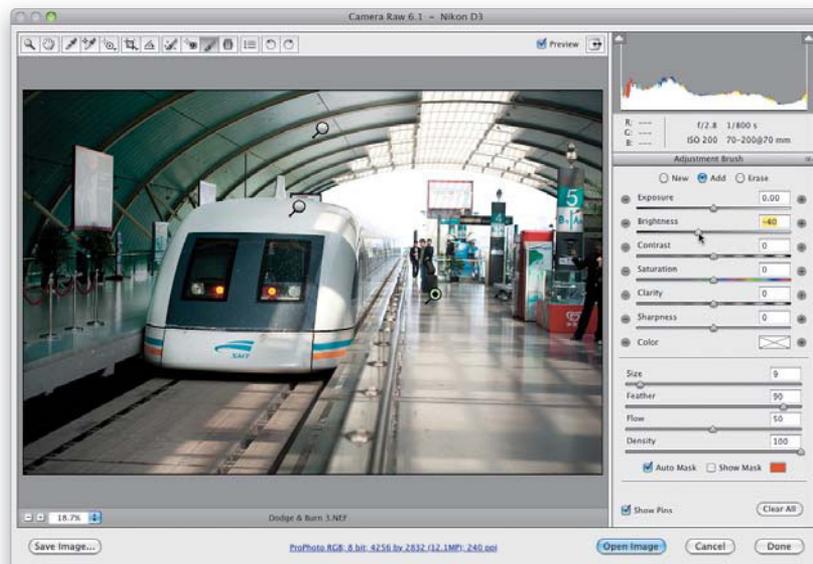
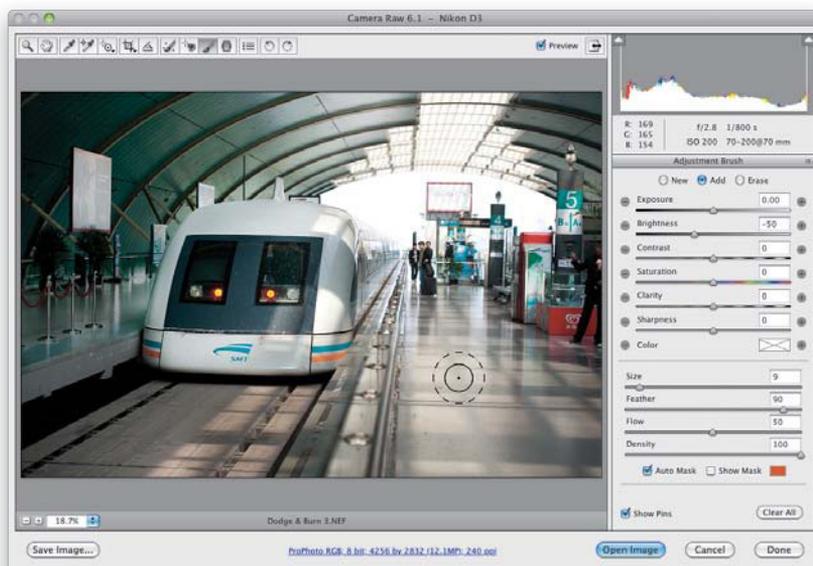
Now let's darken the platform on the right. Click the New button again, then click the – (minus sign) button to the left of Brightness twice, so it zeros all the sliders out, and sets the Brightness to –50. Then, start painting over the right side of the station and, as you do, it starts darkening (burning in) those areas. I just painted over the floor, the tracks on the right side, and the right front and side of the train itself.

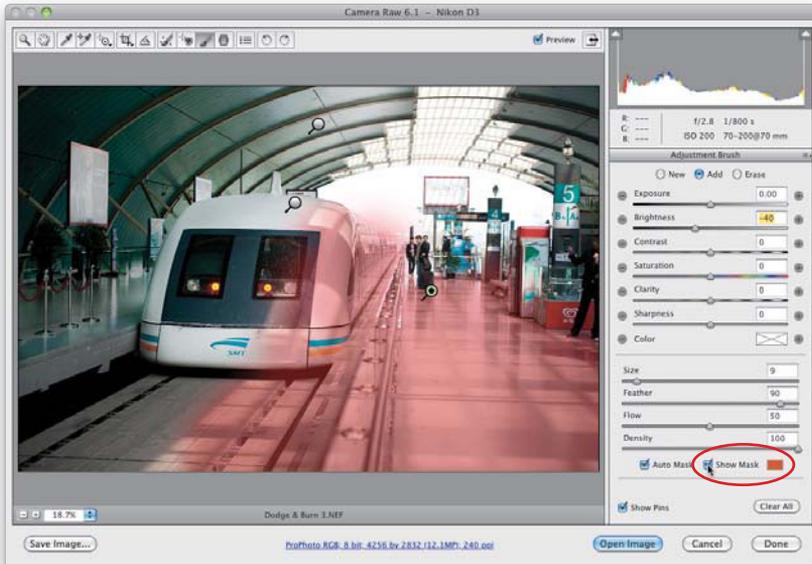
TIP: Brushes Build Up

By default, the brush is designed to 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.

Step Five:

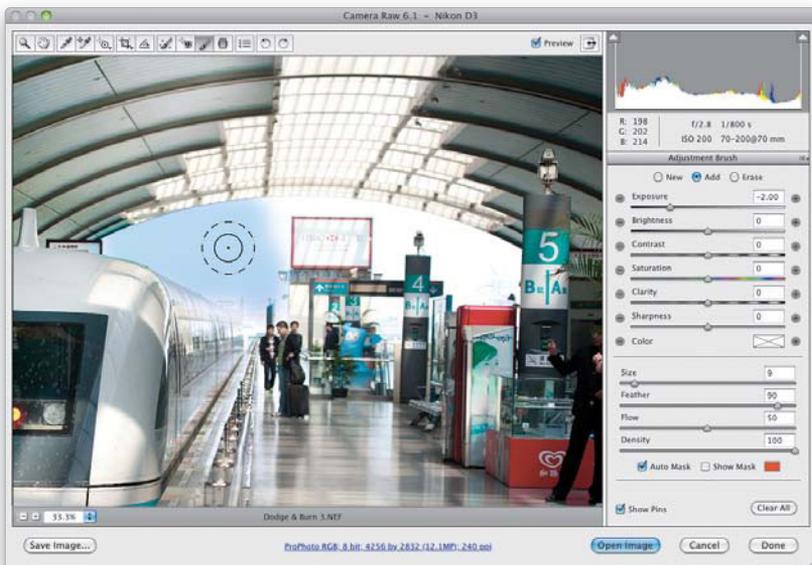
The –50 amount for the right side of the train station looks a little too dark, so drag the Brightness slider back until it reads –40. This is what I mean about adjusting the amount after the fact. You can do this for any section you painted over—just click on the pin that represents that area, it will turn green to let you know it's active, then the sliders are automatically set to where you originally set them for that area, so you can make changes.





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 red tint over the area you painted (as seen here), so you can see if you missed anything (you can change the color of the mask overlay by clicking on the color swatch to the right of the checkbox). If you don't want this on all the time, you can just hover your cursor over any pin 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.



Step Seven:

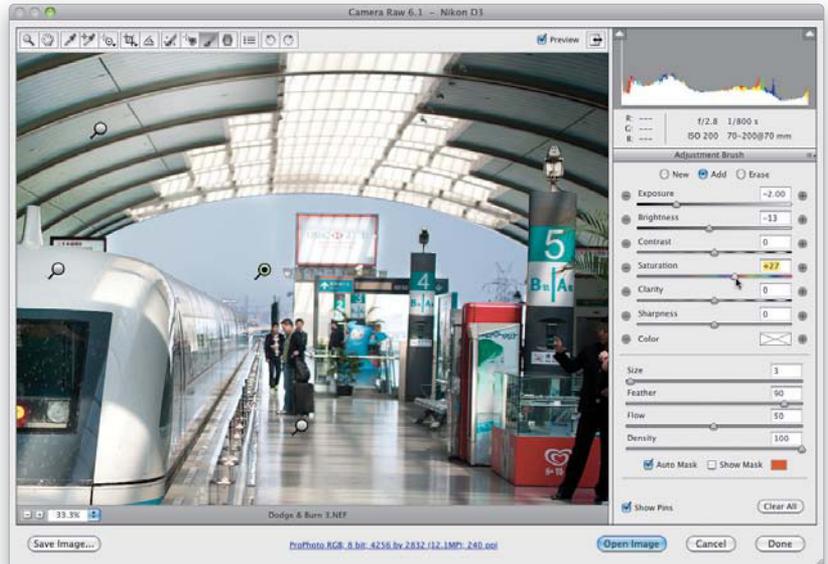
Now, let's unlock a little more of the power of the Adjustment Brush. The sky behind the train looks pretty much white (rather than blue), so click the New button, then click the - (minus sign) button to the left of Exposure four times to darken the highlights a lot. Also, make sure the Auto Mask checkbox is turned on (at the bottom of the panel). Now you won't have to worry too much about accidentally painting over the train, because it senses where the edges of what you're painting over are (based on color), and it helps to keep you from spilling paint outside the area you're trying to affect. The key is to make sure the little crosshair in the center of the brush doesn't touch any areas you don't want it to paint, so paint over just the sky with the Exposure set to -2, and as long as you don't let that crosshair touch anything but sky, it'll paint over just the sky.

Continued



Step Eight:

Let's go ahead and paint over the rest of the sky (but I would probably shrink the brush size a little bit to get into those tighter areas). Remember, it's okay if the edges of the brush extend onto the roof and the train, and so on—just don't let that center crosshair touch any of those areas. Besides just brightening and darkening areas (dodging and burning), I think one of the slickest things about the Adjustment Brush is that you can add other adjustments, like Clarity or Sharpness, over just the areas you want them. For example, drag the Brightness slider to -13 to darken up the sky a bit more, then drag the Saturation slider to the right to around $+27$ to add more blue to the sky (as seen here. For multiple adjustments, you have to drag the sliders, not click the $+$ or $-$ buttons). These are added to your original Exposure adjustment.

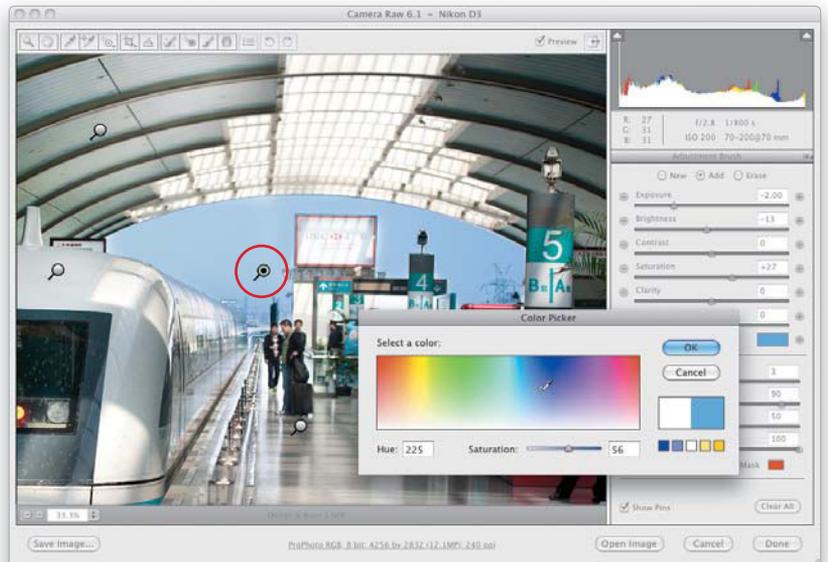


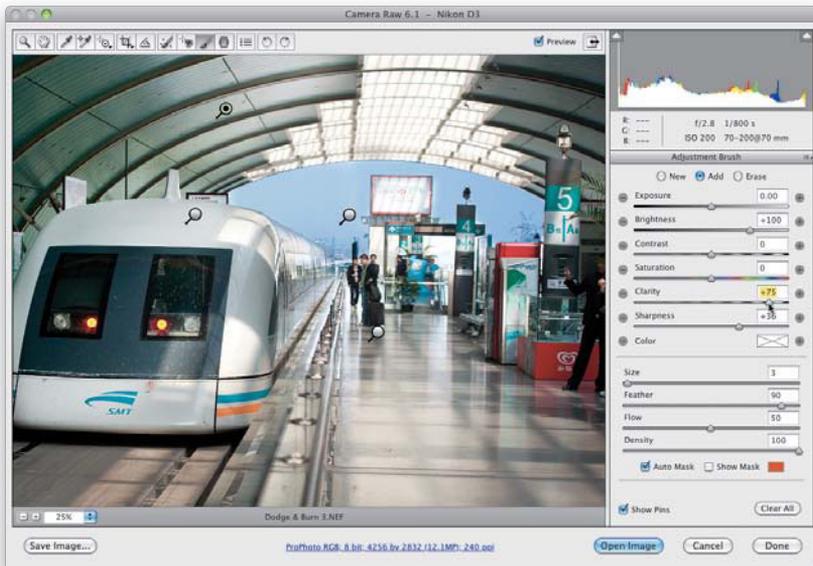
Step Nine:

If you want to change the color of the sky (your currently active area), then click directly on the Color swatch (just below the Sharpness slider) and a Color Picker appears (seen here). Just click your cursor on the color you want (I clicked on a sky-blue color), and it adds this tint to your selected area, which in this case adds more blue into the sky. You can adjust the color's intensity with the Saturation slider at the bottom of the Color Picker.

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 pin filled with green and black). So to choose which adjustment you want to edit, click directly on the pin first to select it, then make your changes.

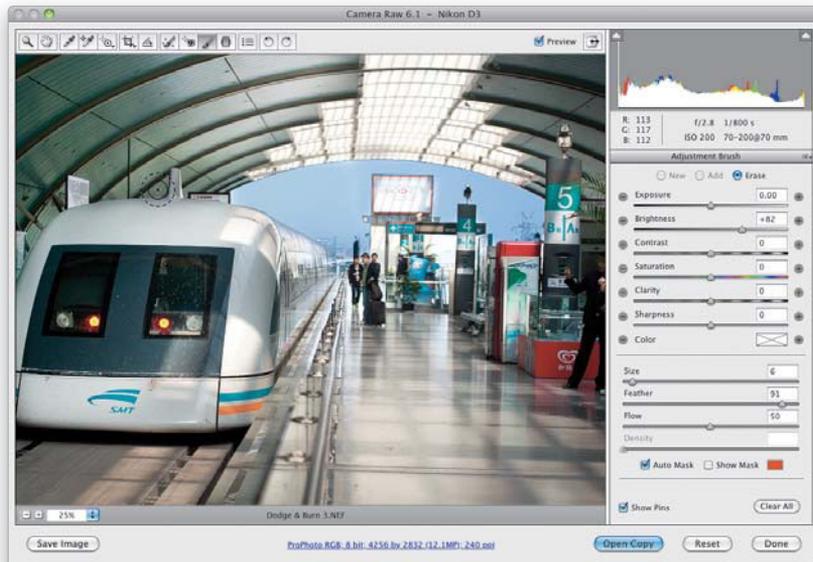


**Step 10:**

Now that we have a few pins in place, let's switch to a different pin and tweak that area. Click on the pin on the roof of the station. Now raise the Clarity amount to +75, and increase the Sharpness amount to +36.

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.

**Step 11:**

If you make a mistake (like a spillover), and accidentally paint over an area you didn't mean to paint over, you can erase the spillover by either clicking on the Erase radio button at the top of the panel and then painting over those areas, or just pressing-and-holding the **Option (PC: Alt)** key, which temporarily switches the brush to Erase mode. For example, I moved my cursor over the painting pin on the train to check how my painting went, and when the red mask appeared, I could see that I accidentally painted over the top of the train a bit, so I clicked on that pin, then held the Option key and painted over that area (as shown here) until the spillover was gone.

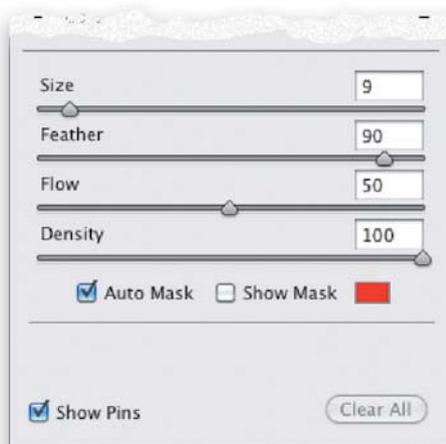
Continued



Step 12:

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 Flow slider controls the amount of paint that comes out of the brush (I leave the Flow set at 50 most of the time).

Below is a before/after, which shows how useful dodging and burning with the Adjustment Brush can be.



Before

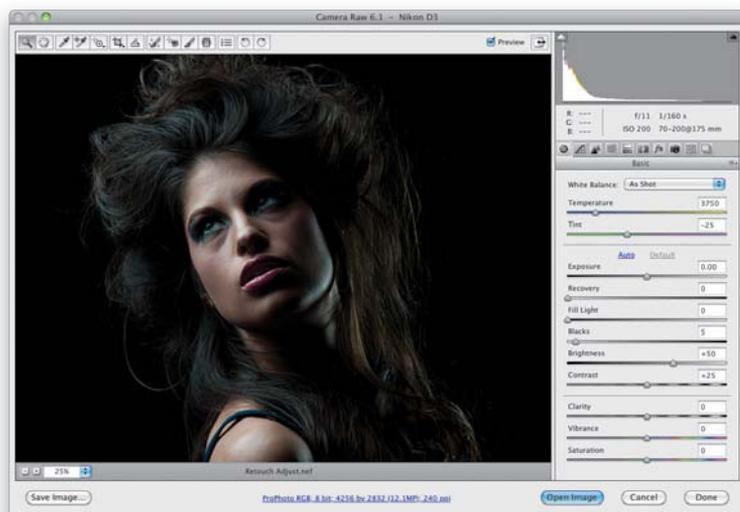


After



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.

Retouching Portraits in Camera Raw



SCOTT KELEY



Step One:

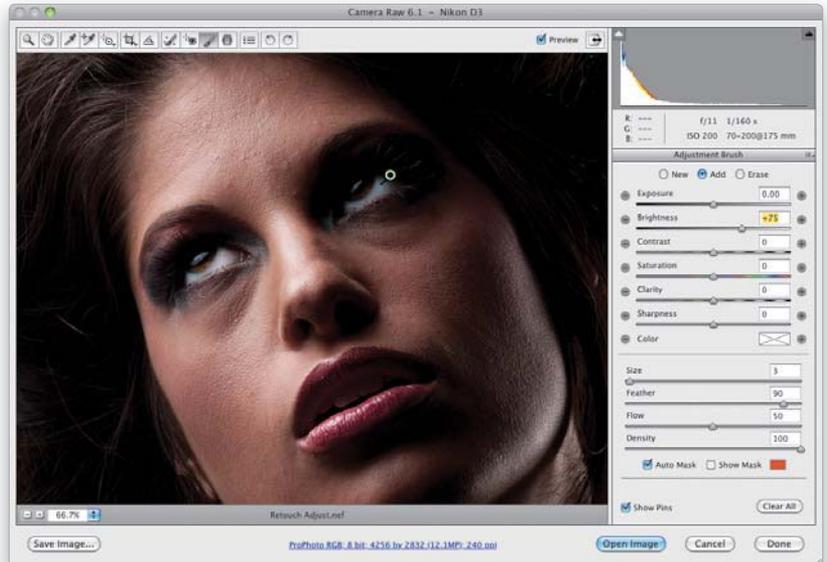
In the portrait shown here, we need to do some basic fixes first (the white balance, for one, is way off), then we want to make three retouches: (1) we want to lighten and brighten her eyes, (2) we want to remove any blemishes and soften her skin, and (3) we want to sharpen her eyes and eyelashes. These were all things we'd have to go into Photoshop for, but now we can do all three right here in Camera Raw. Let's start by fixing the white balance first, then we'll do the retouch. The image at the top here shows the As Shot white balance, which is way too blue. From the White Balance pop-up menu, choose Flash (since the photo was taken with a studio flash), which gets rid of the blue, but for this particular image, to me it makes it look too warm (yellow), so drag the Temperature slider to the left a bit (as shown in the bottom image) until the skin tones look about right (not too yellowish). Next, we'll do some retouching, and we'll start with brightening the whites of her eyes.

Continued



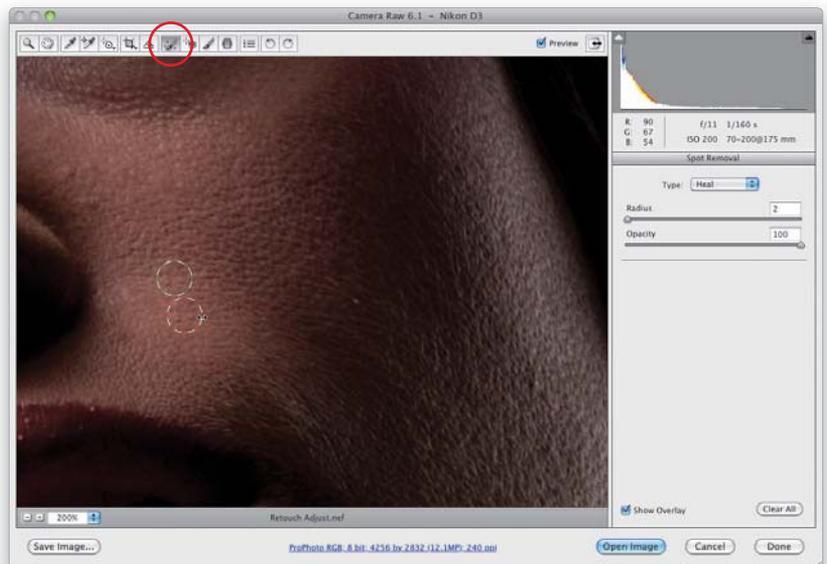
Step Two:

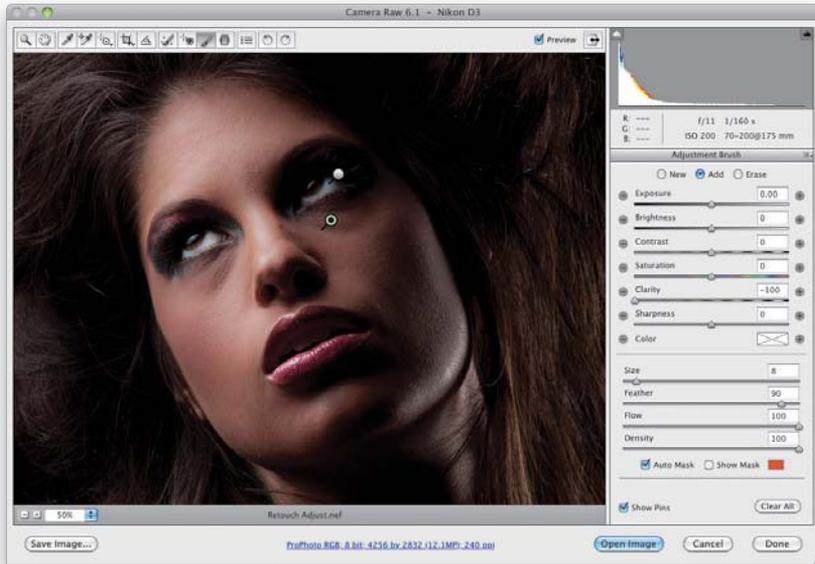
First, select the Zoom tool (**Z**) from the toolbar, and click on the image to zoom in a bit closer, so you can see the eyes clearly. Now get the Adjustment Brush (**K**), then in the Adjustment Brush panel on the right, click three times on the + (plus sign) button to the right of the Brightness slider to increase the Brightness amount to +75. Choose a small brush size using the Size slider, then paint directly over the whites of her eyes (as shown here) and, in this case, probably her irises, as well, to brighten them. If they look too bright, we can always lower the Brightness amount after the fact.



Step Three:

Next, we'll remove some facial blemishes, so zoom in tight on an area where you see some, and then get the Spot Removal tool (**B**; its icon looks like a brush with sparkles around it, and it's circled here in red). This brings up the Spot Removal options panel, and the only thing you need to do here is make sure the Type pop-up menu is set to **Heal** (rather than Clone). Now, you just click directly on the blemish you want to remove, and draw outward. As you do, a little red circle will appear that grows in size as you drag. Make that red circle a little bigger than the blemish and then let go of your mouse button. A green second circle will appear, which shows where it's sampling skin from to repair your blemish. If, for some reason, it didn't pick a good patch of smooth skin (and your retouch doesn't look good), click on this second circle, drag it to another nearby area, and it will resample that skin area, which should do the trick. Go ahead and remove all the blemishes.





Step Four:

Switch back to the Adjustment Brush, then click the – (minus sign) button beside Clarity four times to set the Clarity amount at –100 (this is called “negative clarity” by people who love to give everything a name). 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, but be careful to avoid any areas that should stay sharp and have lots of detail, like the eyebrows, eyelids, lips, nostrils, hair, etc. (as shown here). Lastly, click on the New radio button, set the Sharpness to +100 and Clarity to +25, then paint over the irises of her eyes and her eyelashes to help make them look sharper and more crisp, which completes the retouch (a before/after is shown below).



I fixed the white balance for both, but in the After photo on the right, the whites and irises of her eyes are now brighter, her blemishes have been removed, her skin has been softened, and her irises and eyelashes have been sharpened.

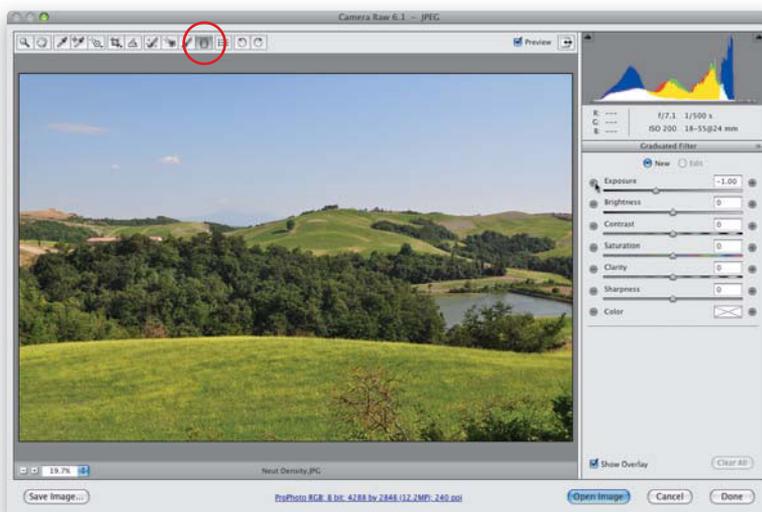


Fixing Skies (and Other Stuff) with the Graduated Filter

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).

Step One:

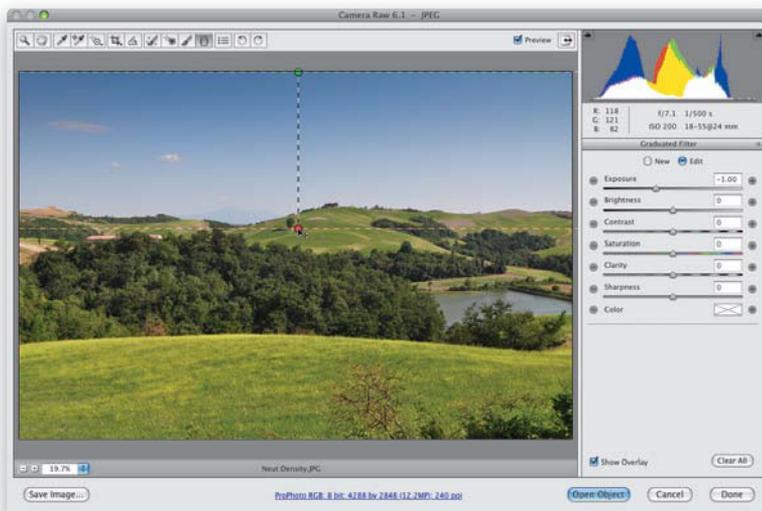
Start by selecting the Graduated Filter tool (G) up in the toolbar (it's shown circled in red here). When you click on it, its options panel appears (shown here) with a set of effects you can apply that are similar to the ones you can apply using the Adjustment Brush. Here we're going to replicate the 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).

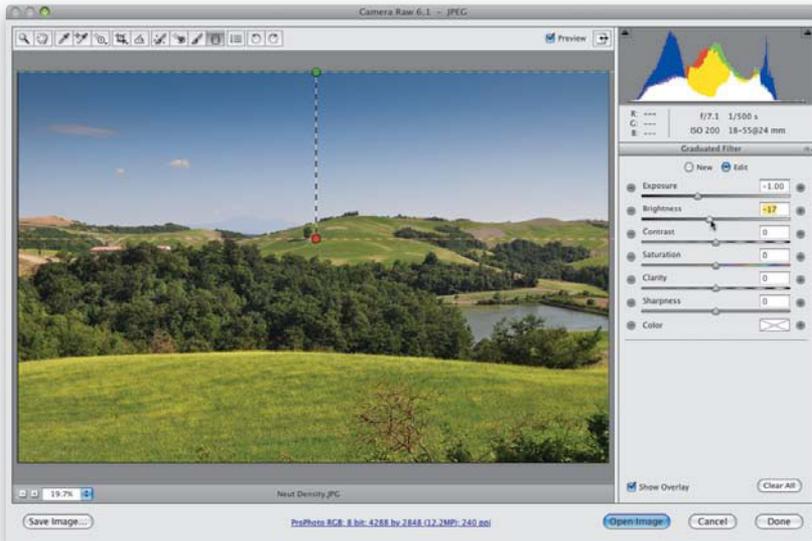


SCOTT KELBY

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 big stand of trees (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.





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 Brightness (mid-tones) slider to the left a bit to darken the mid-tones in the sky (don't click the + or – [plus or minus sign] buttons, or it will reset the Exposure slider to 0). 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.



Before



After



Special Effects Using Camera Raw

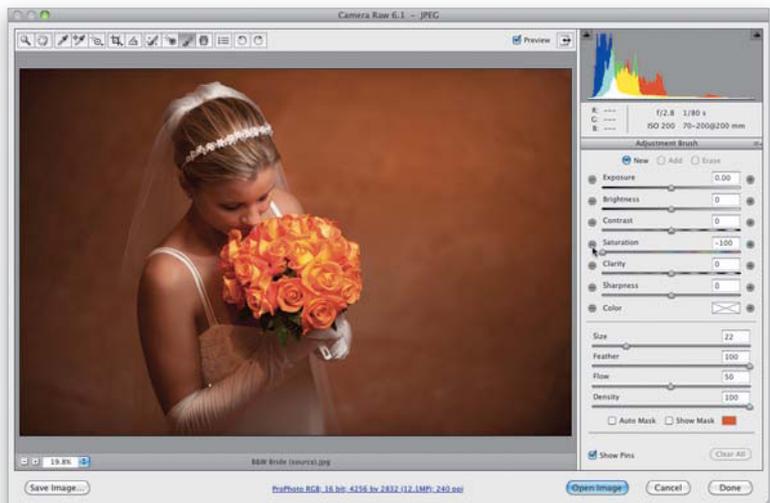
There are some really nice special effects you can apply from right within Camera Raw itself, and some of these are easier to achieve here than they are by going into the rest of Photoshop and doing it all with layers and masks. Here are two special effects that are popular in portrait and wedding photography: (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:

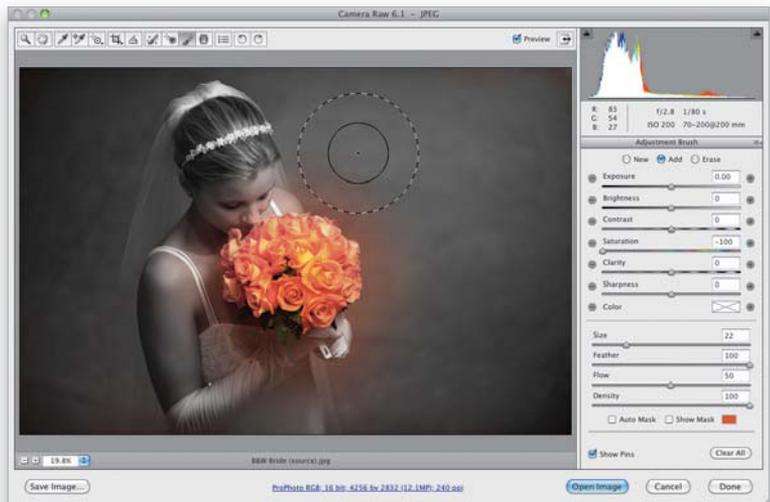
For the first effect (where we make one part of the image stand out by leaving it in color, while the rest of the image is black and white), we want to set up the Adjustment Brush so it paints in black and white, so start by getting the Adjustment Brush (**K**), then in the Adjustment Brush options panel, click on the – (minus sign) button to the left of Saturation four times to set the brush so it paints with –100 saturation. Why didn’t we just drag the Saturation slider all the way to the left? It’s because by clicking on that – button first, all the other sliders are zeroed out, so we don’t accidentally adjust something else at the same time.

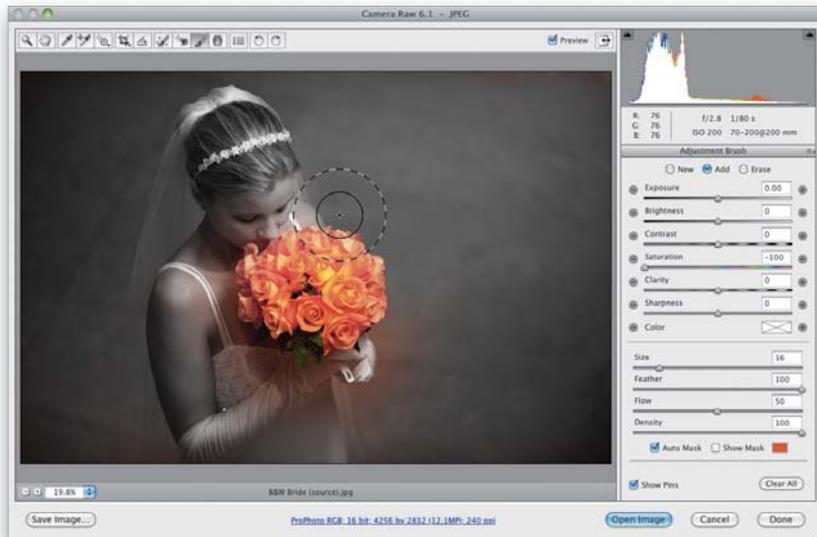
Step Two:

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 ½" area untouched all around the bouquet.



SCOTT KELBY



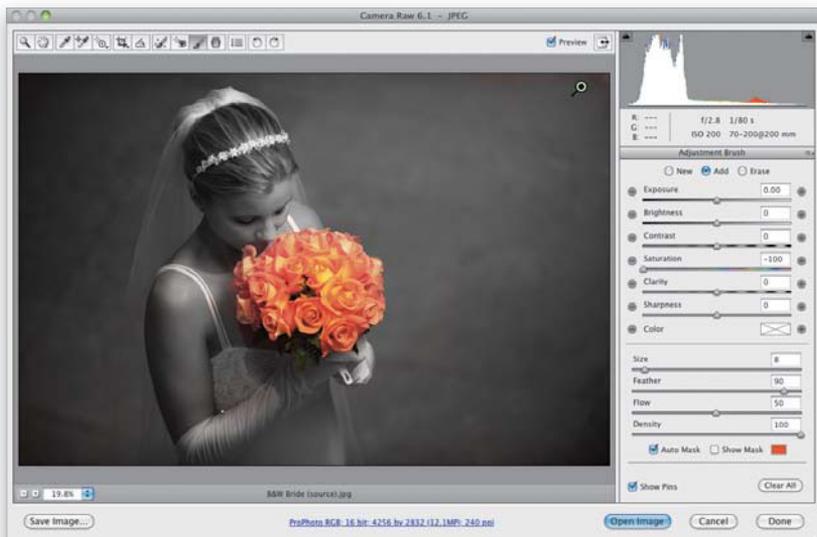


Step Three:

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 the flowers. Okay, now let's use a similar technique in a different way to create a different 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.

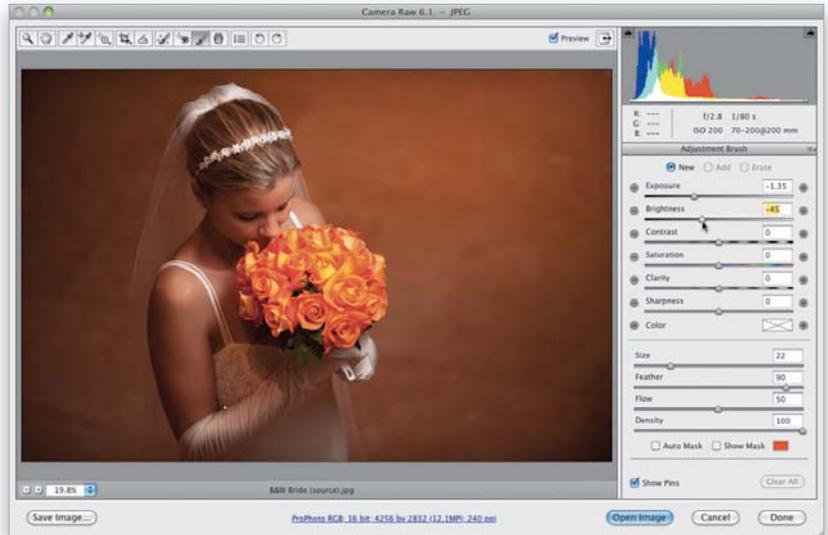


Continued



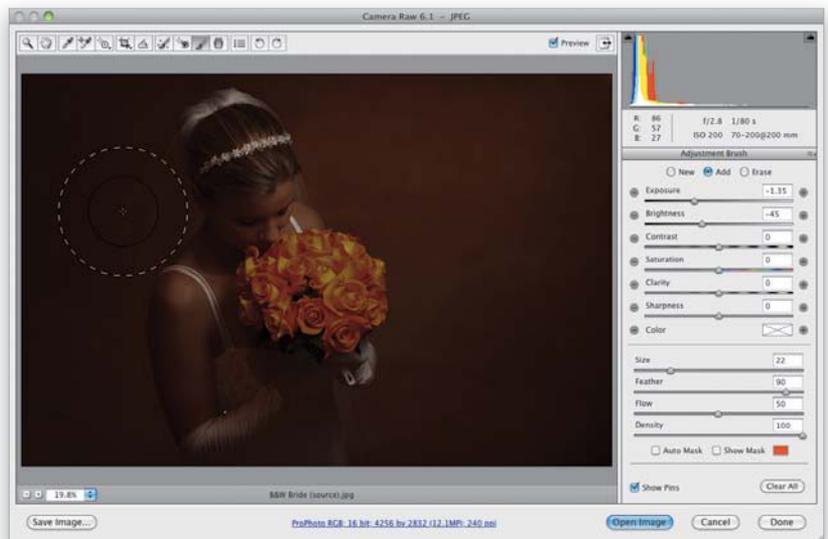
Step Five:

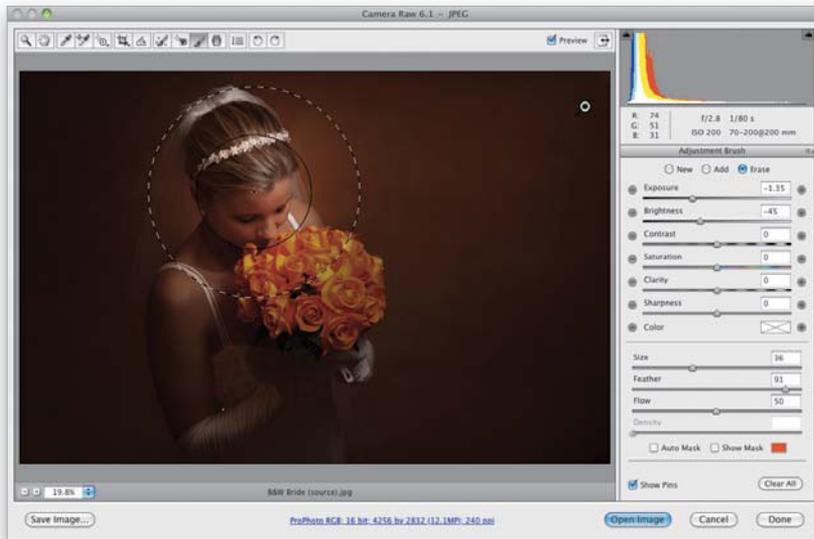
Here's the original full-color image again. Get the Adjustment Brush and click the – (minus sign) button beside Exposure to zero everything out. Then drag the Exposure slider down to around -1.35 and drag the Brightness slider down to around -45 , as shown here.



Step Six:

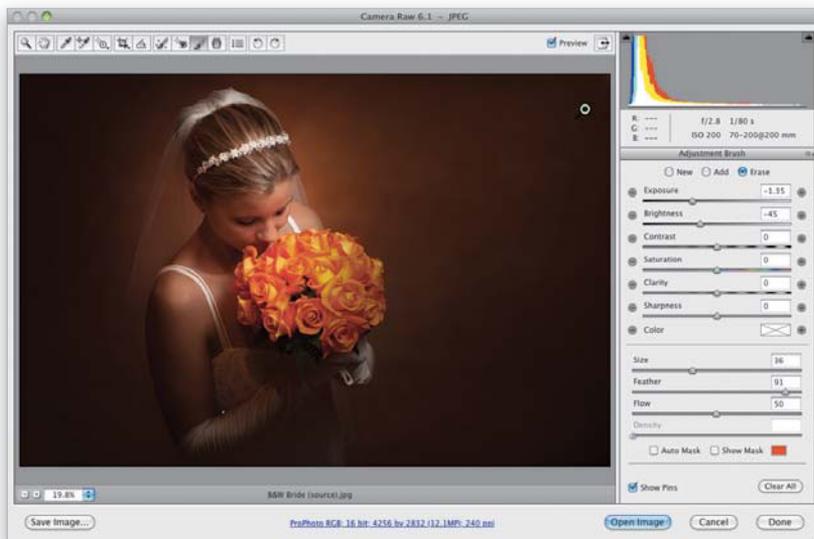
Turn off the Auto Mask checkbox, and using a large brush, paint over the entire image (as shown here) to greatly darken it.





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 forehead). 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 down $\frac{1}{2}$ " or so, 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.



Photoshop Killer Tips

Painting a Gaussian Blur

Okay, technically it's not a Gaussian blur, but in Camera Raw CS5, you can now 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.

Double-Stacking Adjustments

If you apply an adjustment with the Adjustment Brush, and you drag the slider all the way to the right, but it's not enough, just click the New radio button (at the top of the panel), and paint over that same area with the same setting again. It will double-up the amount of the adjustment (this is great for those high-contrast effects on clothes, where it exaggerates every little wrinkle, highlight, and shadow).



How to Set the Color to None

Once you pick a color using the Adjustment Brush's Color Picker, it's not real 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.

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).



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



Photoshop Killer Tips

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

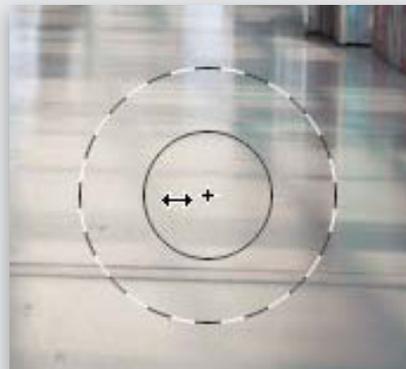
If you've added a bunch of adjustments using the Adjustment Brush, and you realize you just want to start over from scratch, you don't have to click on each one of the edit pins and hit the Delete (PC: Backspace) key. Instead, click on the Clear All button in the bottom-right corner of the Adjustment 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.



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