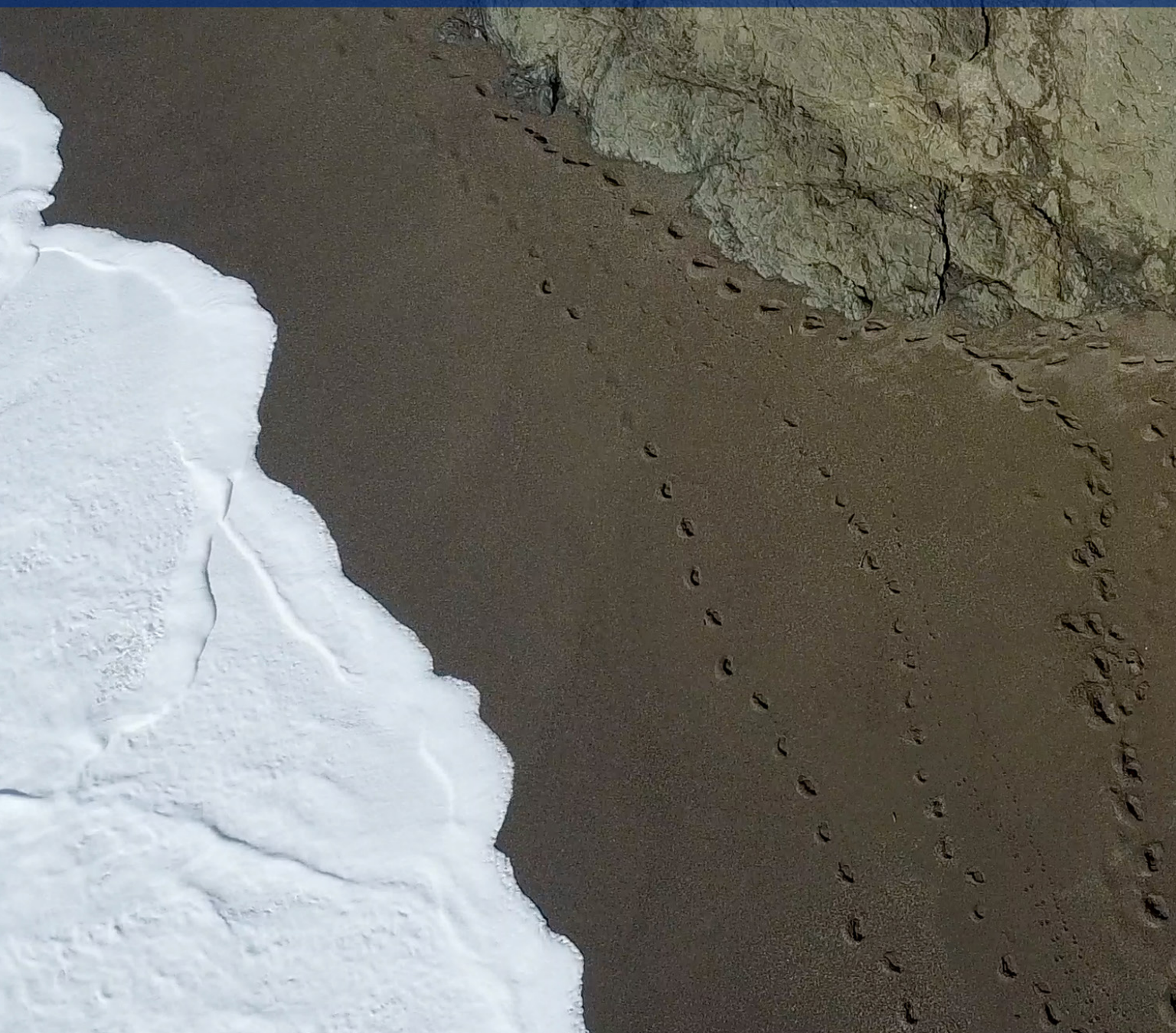




PRACTICAL PHOTOSHOP 2020

LEVEL 2



PRACTICAL PHOTOSHOP 2020, LEVEL 1

.....
SAMPLE CHAPTERS

.....
THIS DOCUMENT IS A SAMPLE OF THE BOOK
"PRACTICAL PHOTOSHOP 2020 LEVEL 1".
.....

.....
TO PURCHASE THE ENTIRE BOOK, VISIT WWW.PRACTICALPHOTOSHOP.COM
.....

PRACTICAL PHOTOSHOP® 2020

LEVEL 2

Donald Laird

Practical Photoshop® 2020, Level 2

Copyright © 2011-2020 by Donald Laird

Practical Photoshop

Cotati, CA 94931

Find us on the Web at <http://www.practicalphotoshop.com>.

For inquiries or to report problems or errors, please send an email to info@practicalphotoshop.com.

Notice of Rights

All rights reserved. No part of this book or the accompanying electronic files may be reproduced or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher.

Trademark

Adobe® Photoshop® and Adobe® Bridge® are registered trademarks of Adobe Systems, inc. in the United States and other countries.

Notice of Liability

The information in this electronic book are distributed on an “as is” basis, without warranty. While every precaution has been taken in the preparation of this book, none of the authors shall have any liability to any person or entity with respect to any liability, loss, or damage caused or alleged to be caused directly or indirectly by the instructions contained herein, or by the computer software or hardware products described herein or provided on the web site that accompanies the book.

PRACTICAL PHOTOSHOP 2020, LEVEL 2

TABLE OF CONTENTS — SUMMARY

TUTORIAL 1: OVERVIEW & GUIDELINES.....1

TUTORIAL 2: LIBRARIES & CAMERA RAW.....17

TUTORIAL 3: A FIRST LOOK AT MASKS37

TUTORIAL 4: TYPE & SMART OBJECTS51

TUTORIAL 5: MASKING LAYERS.....73

TUTORIAL 6: IMAGE EVALUATION95

TUTORIAL 7: COLOR THEORY111

TUTORIAL 8: ADJUSTING TONES & COLORS119

TUTORIAL 9: TOUCHING UP PHOTOGRAPHS.....141

TUTORIAL 10: ADJUSTING TONE, COLOR, & FOCUS153

TUTORIAL 11: COLOR & SHADES OF GRAY177

TUTORIAL 12: CASE STUDIES.....199

TUTORIAL 13: FILLS, VECTORS, & SHAPES207

TUTORIAL 14: FILTERS239

TUTORIAL 15: WEB GRAPHICS259

TUTORIAL 16: ARCHIVAL & PRINT FILE FORMATS.....273

TUTORIAL 17: ACTIONS & BATCH PROCESSING.....287

INDEX297

PRACTICAL PHOTOSHOP 2020, LEVEL 1

.....
SAMPLE CHAPTERS

.....
THIS DOCUMENT IS A SAMPLE OF THE BOOK
"PRACTICAL PHOTOSHOP 2020 LEVEL 1".
.....

.....
TO PURCHASE THE ENTIRE BOOK, VISIT WWW.PRACTICALPHOTOSHOP.COM
.....

PRACTICAL PHOTOSHOP 2020, LEVEL 2

TABLE OF CONTENTS

TUTORIAL 1: OVERVIEW & GUIDELINES..... 1

Objectives 1

Getting Started..... 1

Using These Tutorials with Photoshop 2

The Photoshop Application 2

 Hardware and Software Requirements..... 3

 Adobe Creative Cloud Requirements 4

 Setting up your Monitor for Photoshop..... 4

Adobe Photoshop 2020 Installation 5

 A Few Tips Before You Begin 5

 Activation & Deactivation 5

 Checking for Free Updates 5

 Adobe ID 5

 Uninstalling Adobe Photoshop 2020..... 6

The Photoshop Native File Format - PSD 6

 Guided Exercise 1.1: Examine a PSD File 6

Generic File Formats 8

 The JPEG (Joint Photographic Experts Group) File Format..... 8

 JPEG Properties 8

Save As vs. Export 9

 Guided Exercise 1.2: Use the Save As Command to Save a JPEG File 9

 The Export As Command 10

 Guided Exercise 1.3: Use the Export As Command to Save a JPEG File 10

The Adobe Photoshop Settings File..... 11

 To Restore the Default Adobe Photoshop Settings File: 12

How Does Photoshop Tell You When It is Out of Working Space? 12

Customizing Photoshop Preferences..... 13

 Image Interpolation 13

 File Handling Preferences 14

 Performance Preferences 15

 Memory Usage..... 15

History States.....	15
Scratch Disks Preferences	15
Units and Rulers	16
On Your Own.....	16
TUTORIAL 2: LIBRARIES & CAMERA RAW.....	17
Overview.....	17
Objectives.....	17
Libraries.....	17
Camera Raw.....	17
Libraries	18
Guided Exercise 2.1: Work with Libraries	18
Adobe Stock.....	21
The Raw Format	22
Advantages to Using Raw Format.....	22
Disadvantages of the Raw Format.....	22
Adobe's Digital Negative Specification (DNG).....	23
The Camera Raw Plug-in	23
Open a File in Camera Raw	23
Camera Raw Dialog Box Landmarks.....	24
Image Preview	24
The Camera Raw Tools Panel.....	24
Edit Tool.....	25
The Adjustments Pane: Basic Settings.....	25
The Auto Button (1)	25
White Balance (2)	25
Temperature and Tint (3).....	26
Tonal Adjustments (4).....	26
Contrast Adjustments (5)	27
Color Adjustments (6)	27
Crop & Rotate Tool	27
Spot Removal Tool	27
Adjustment Brush Tool	28
Graduated Filter Tool	28
Radial Filter Tool.....	28

Red Eye Removal Tool	28
Snapshots Tool	28
Presets Tool	28
Hand Tool.....	28
The Histogram and the Adjustments Panel.....	29
Reset the Image	29
Recognizing an Adjusted Image	29
Guided Exercise 2.2: Manipulate an Image in Camera Raw	30
The Adjustment Brush Tool	32
Image Adjustment Workflow	32
Guided Exercise 2.3: Use the Adjustment Brush Tool.....	33
Guided Exercise 2.4: Process Your Camera Raw Image 1	33
Finishing Up	34
Guided Exercise 2.5: Process Your Camera Raw Image 2.....	34
Camera Raw as a Filter.....	35
On Your Own	35
TUTORIAL 3: A FIRST LOOK AT MASKS	37
Overview	37
Objectives.....	38
Navigation Shortcuts	38
Review the Layers Panel Buttons	38
Quick Mask Mode	39
Standard Mode vs. Quick Mask Mode.....	39
Quick Mask Tips.....	40
Guided Exercise 3.1: Make and Refine a Quick Mask.....	40
Alpha Channels	43
To save a Selection as an Alpha Channel	43
Guided Exercise 3.2: Save an Alpha Channel	44
To Load an Alpha Channel as a Selection	44
Layer Masks	45
Layer Mask Basics.....	45
Guided Exercise 3.3: Use the Select and Mask Command to Make a Layer with a Layer Mask.....	45
Guided Exercise 3.4: Use the Properties Panel to Finish Your Image	46

Channels, Masks, and Document Size.....	48
Layer Math for the Completed Glass Circle	48
Use Layer Masks Like Alpha Channels	48
Delete Unnecessary Layers and Alpha Channels as You Work.....	49
Feathering Masks and Selection Edges	49
On Your Own.....	50
TUTORIAL 4: TYPE & SMART OBJECTS.....	51
Overview.....	51
Objectives.....	51
Type Tools and Type Layers	51
Editing Text in Type Layers	52
Selecting Text	52
Text Selection, Editing, and Formatting Tips.....	52
Point Text and Paragraph Text Revisited	53
Transforming Type Layers	53
Rasterizing Type Layers	54
To rasterize a Type layer	54
Guided Exercise 4.1: Use the Horizontal Type Tool.....	54
Guided Exercise 4.2: Use the Vertical Type Tool.....	57
Guided Exercise 4.3: Use the Horizontal Type Mask Tool	58
Guided Exercise 4.4: Use the Vertical Type Mask Tool	59
Guided Exercise 4.5: Use a Variable Font.....	60
Paragraph Text.....	61
Guided Exercise 4.6: Use Paragraph Text.....	61
A Further Look at Formatting Text.....	62
The Type Tools Options Bar	62
The Character Panel	63
The Paragraph Panel	65
Finding the Right Font.....	66
Smart Objects	67
Guided Exercise 4.7: Convert a Type Layer to a Smart Object and Apply Smart Filters.....	67
Placing Files	70
Place Embedded	70

Place Linked	70
Guided Exercise 4.8: The Power of Smart Objects	71
On Your Own	72
TUTORIAL 5: MASKING LAYERS.....	73
Overview.....	73
Objectives.....	73
Create and Manipulate Layer Masks	73
Adding a Layer Mask to a Layer.....	73
Masks and the Properties Panel	75
Guided Exercise 5.1: Combine Two Images with Masking	75
Applying Filters to Layer Masks.....	80
Quick Filter Review.....	80
The Filter Menu.....	80
Filter Gallery Overview	80
Guided Exercise 5.2: Make a Type Layer with a Filtered Pixel Mask.....	81
Using Gradients as Layer Masks	83
Partly Guided Exercise 5.3: Gradient Layer Masks.....	83
Layer Mask Tips	84
Using Filters on Layer Masks	85
Guided Exercise 5.4: Filter a Layer Mask to Provide an Irregular Edge	85
Layer Mask Case Study	86
Clipping Masks	87
Layer Masks vs. Clipping Masks.....	87
Guided Exercise 5.5: Clipping Mask Experimentation	88
Guided Exercise 5.6: Make a Collage of Layers Inside a Clipping Mask	90
Using Your Filled Type Document.....	92
On Your Own	93
Make and Filter a Heart-Shaped Pixel Mask	93
Experiment with Your Own Images	93
TUTORIAL 6: IMAGE EVALUATION	95
Overview.....	95
Objectives.....	95
Image Evaluation	95

Evaluation via the Histogram Panel	95
Guided Exercise 6.1: Use the Histogram Panel	96
Guided Exercise 6.2: Analyzing Histograms	97
Guided Exercise 6.3: Modify an Image and Observe How its Histogram Changes	98
Identifying Problems in Overall Image Contrast	100
Guided Exercise 6.4: Use the Histogram Panel to Evaluate Image Contrast	100
Color Channels	101
Differentiating Layers from Channels can be Very Confusing	101
Guided Exercise 6.5: Examine Color Channels	102
Evaluating Image Color	104
Color Cast.....	104
Guided Exercise 6.6 Use the Color Sliders in the Color Panel to Mix Neutral & Non-Neutral Colors	104
The Info Panel	105
The Color Sampler Tool	106
Guided Exercise 6.7: Use the Info Panel with Color Samplers.....	106
Color Sampler Tips.....	108
Guided Exercise 6.8: Evaluate an Image for Both Tone & Color	109
On Your Own	110
TUTORIAL 7: COLOR THEORY	111
Overview.....	111
Objectives.....	111
Vision, Color Wheels and Primary Colors	111
Very Basic Color Theory.....	112
The Color Wheel	112
The “Art” Color Wheel	112
The “Science” Color Wheel	112
Color Models	113
RGB Color Model	113
CMYK Color Model.....	113
Color Gamuts	113
Out of Gamut	114
Web-Safe and Non Web-Safe Colors.....	114
Photoshop Image Modes	114

Relating Image Modes to Color Channels	115
Single Color Channel Image Modes	115
Three Color Channel Image Modes	115
Four Color Channel Image Mode	115
How Color Channels Work	116
Bit Depth	116
The Purpose of Each Image Mode	117
RGB Color	117
Lab Color	117
CMYK Color	117
Grayscale	118
Bitmap	118
Image Mode Conversion	118
TUTORIAL 8: ADJUSTING TONES & COLORS	119
Overview	119
Objectives	119
Adjustment Layers and the Adjustments Panel	119
The Adjustments Panel Icons & Buttons	120
Guided Exercise 8.1: Use the Levels Adjustment Layer	121
Using Levels to Adjust Individual Color Channels	123
Guided Exercise 8.2: Improve an Image by Adjusting Individual Color Channels	123
The Set Point Eyedroppers	125
Guided Exercise 8.3: Use the Set Point Eyedroppers	126
Guided Exercise 8.4: Use the Set Point Eyedroppers to Neutralize a Color Cast	127
Guided Exercise 8.5: Use Levels to Adjust a Washed Out Image	129
The Shadows/Highlights Adjustment Command	131
Guided Exercise 8.6: Use the Shadows/Highlights Command to Lighten Shadow Detail	131
The Curves Adjustment	133
Guided Exercise 8.7: Use Curve Presets to Improve Image Contrast	134
Guided Exercise 8.8: Adjust the Black Point and White Point Sliders to Improve Contrast	135
Layer Masks and Image Adjustment	136
Guided Exercise 8.9: Use a Masked Adjustment to Brighten a Flower	136
Guided Exercise 8.10: Further Layer Mask Experimentation	138
More on Adjustments and Smart Filters	139

On Your Own..... 140

TUTORIAL 9: TOUCHING UP PHOTOGRAPHS..... 141

Overview..... 141

Objectives..... 141

The Clone Stamp Tool Revisited..... 141

 Guided Exercise 9.1: Use the Clone Stamp Tool 143

The Touch-Up Tools 144

 The Healing Brush Tool..... 144

 Guided Exercise 9.2: Use the Healing Brush Tool 145

 Guided Exercise 9.3: Use the Healing Brush Tool to Remove or Diminish Wrinkles and Blemishes146

 The Spot Healing Brush Tool 146

 Guided Exercise 9.4: Compare the Healing Brush Tool with the Spot Healing Brush and Clone Stamp Tools..... 147

 The Patch Tool..... 149

 Composite Layers..... 149

 To Make a Composite Layer:..... 149

 Guided Exercise 9.5: Use the Patch Tool 150

 Touch-up Tool Tips..... 151

On Your Own..... 151

TUTORIAL 10: ADJUSTING TONE, COLOR, & FOCUS 153

Overview..... 153

Objectives..... 153

The Toning Tools 153

 Dodging and Burning 153

 Guided Exercise 10.1: Use the Dodge and Burn Tools on a Grayscale Image..... 154

 Guided Exercise 10.2: Use the Dodge and Burn Tools on a Color Image..... 155

 Dodge and Burn Tips..... 156

 The Sponge Tool..... 157

 Semi-Guided Exercise 10.3: Use the Sponge Tool to Whiten Teeth 157

Content-Aware Fill..... 157

Content-Aware Fill..... 158

 Edit > Fill to use Content-Aware Fill..... 158

 Edit > Content-Aware Fill Command..... 158

Guided Exercise 10.4: Compare the Content-Aware Fill and Edit > Fill Commands	160
Guided Exercise 10.5: Compare the Patch Tool with the Edit>Fill Command	162
Evaluation	164
Digital Noise.....	164
The Reduce Noise Filter	164
Guided Exercise 10.6: Use the Reduce Noise Filter	165
Sharpening and Blurring.....	166
The Focus Tools: Sharpen, Blur, and Smudge.....	166
Guided Exercise 10.7: Use the Sharpen Tool	167
Guided Exercise 10.8: Use the Blur Tool.....	168
Guided Exercise 10.9: Use the Smudge Tool	168
Focus Tool Workflow	169
The Sharpen Filters.....	169
The Smart Sharpen Filter	169
The Smart Sharpen Dialog Box	170
Guided Exercise 10.10: Use the Smart Sharpen Filter to Improve Image Focus	171
The Gaussian Blur Filter.....	172
Guided Exercise 10.11: Use the Gaussian Blur Filter Selectively	172
The Add Noise Filter	173
Guided Exercise 10.12: Add Noise to a Blurred Image	173
Editing with History	173
The History Brush Tool Revisited.....	174
Guided Exercise 10.13: Use the History Brush Tool to Selectively Paint Back in a History State .	174
Guided Exercise 10.14: Use a Layer Mask to Selectively Paint Back in History	175
On Your Own.....	175
Play with an image's tone and focus:	175
Find images that need repairing and fix them	175
Lab Color Image Mode Trick: Sharpening an Image.....	176
TUTORIAL 11: COLOR & SHADES OF GRAY	177
Overview	177
Objectives.....	177
Converting from RGB to Grayscale	178
Guided Exercise 11.1: Explore RGB to Grayscale Conversion Techniques	178
The Black & White Adjustment	182

Guided Exercise 11.2: Use the Black & White Adjustment	182
Black & White Adjustment Suggestions and Issues	183
Partly Desaturated Images	184
Guided Exercise 11.3: Make a Partly Desaturated Image	184
Guided Exercise 11.4: Apply Layer Blending Modes to a Partly Desaturated Image.....	185
Output as a Contact Sheet	185
Guided Exercise 11.5: Use Contact Sheet II to Combine the Iris Images into a Single File for Printing	186
Colorizing Grayscale Images	187
Guided Exercise 11.6: Convert from RGB to Grayscale and Back.....	187
Guided Exercise 11.7: Use Color, Gradient, and Pattern Fill Layers with Layer Blending Options	189
Guided Exercise 11.8: Explore Additional Colorizing Techniques	192
The Photo Filter Adjustment	194
Guided Exercise 11.9: Experiment with the Photo Filter	194
The Match Color Command	195
Guided Exercise 11.10: Match the Colors of a Group of Images.....	195
The Color Replacement Tool	196
Guided Exercise 11.11: Use the Color Replacement Tool.....	197
On Your Own.....	198
TUTORIAL 12: CASE STUDIES.....	199
Overview.....	199
Case Study 12.1: Restore a Color Photograph	199
Case Study 12.2: Combine Two Similar Photographs.....	204
On Your Own.....	206
TUTORIAL 13: FILLS, VECTORS, & SHAPES	207
Overview.....	207
Objectives.....	207
Vectors vs. Pixels	208
File Format Issues	208
Fill Layers	209
Guided Exercise 13.1: Create & Manipulate a Color Fill Layer	209
Gradient and Pattern Fill Layers	211
Paths and Shape Layers.....	211

Guided Exercise 13.2: Create & Manipulate a Shape Layer	212
Using Document Rulers, Grid and Guides	214
The View Menu	214
Extras	214
Macintosh Users Alert	215
Pixel Grid	215
Layer Edges	216
Selection Edges	216
The Document Grid and Snap	216
Rulers	217
Guides	217
Guided Exercise 13.3: Set Up a Document with the Grid and Guides	219
Ruler, Grid, and Guide Preferences	221
Snap Revisited	222
Guided Exercise 13.4: Use the Rectangle Tool to Create a Simple Shape Layer	222
Shape Drawing Tips	224
Path Operations	224
Path Options	225
The Rectangle Tool	225
Guided Exercise 13.5: Experiment with the Rectangle Tool	225
Editing a Vector Object	226
Guided Exercise 13.6: Edit a Vector Object	226
The Rounded Rectangle Tool	228
Guided Exercise 13.7: Experiment with the Rounded Rectangle Tool	228
Rounded Rectangle Challenge	230
The Ellipse Tool	231
Guided Exercise 13.8: Use the Ellipse Tool to Make a Vector Mask on a Pattern Fill Layer	231
The Polygon Tool	233
Guided Exercise 13.9: Experiment with the Polygon Tool	234
The Line Tool	234
Custom Shape Tool	235
To Choose a Custom Shape	235
Placing Documents into Photoshop	235

Semi-Guided Exercise 13.10: Make the Vector Sampler	236
On Your Own	237
TUTORIAL 14: FILTERS	239
Overview	239
Objectives	239
Review Filter Basics	239
The Filter Menu	240
Tips for Using Filters	240
Guided Exercise 14.1: Applying Artistic Filters	241
Guided Exercise 14.2: Use Filters to Make Artwork from Scratch	244
The Filter Gallery	245
The Filter Gallery Dialog Box	246
Preview Settings	247
Applying Multiple Filters	247
Filter Gallery Tips	248
Guided Exercise 14.3: Using the Filter Gallery	248
Guided Exercise 14.4: More Filter Gallery Experimentation	251
Guided Exercise 14.5: Combining Filter Layers and Blending Modes	253
On Your Own	257
TUTORIAL 15: WEB GRAPHICS	259
Overview	259
Objectives	259
Proprietary and Generic File Formats	260
Comparing the Most Common Web File Formats	261
JPEG (Joint Photographic Experts Group)	261
GIF (Graphics Interchange Format)	261
PNG or Portable Network Graphic	261
Indexed Color Mode	262
Guided Exercise 15.1: Explore Indexed Color Mode	263
GIF Optimization for the Web	264
Guided Exercise 15.2: Set Up Save for Web to Preview Web Graphics on a Web Page	264
Guided Exercise 15.3: GIF Optimization	265
Guided Exercise 15.4: Preview GIF Optimization in a Browser and Fix It	267

Guided Exercise 15.5: GIF Optimization with a Drop Shadow	269
Guided Exercise 15.6: PNG-8 Optimization	270
On Your Own	271
TUTORIAL 16: ARCHIVAL & PRINT FILE FORMATS.....	273
Overview.....	273
Objectives.....	273
Lossless vs. Lossy File Compression	274
Comparing the Most Common Print File Formats	275
JPEG (Joint Photographic Experts Group)	275
PDF (Portable Document Format)	275
TIFF (Tagged Image File Format).....	275
PDF Specifics.....	276
Guided Exercise 16.1: Save an Adobe Photoshop PDF File.....	276
Opening and Editing PDF Files in Photoshop.....	279
Guided Exercise 16.2: Open an Adobe PDF File.....	280
PDF Take-Home Message.....	281
TIFF (Tagged Image File Format)	281
Guided Exercise 16.3: Save a Non-Layered (Flattened) TIFF	281
EPS (Encapsulated PostScript)	283
Guided Exercise 16.4: Save an EPS File in Photoshop	283
TIFF vs. EPS vs. PDF.....	284
TUTORIAL 17: ACTIONS & BATCH PROCESSING.....	287
Overview.....	287
Objectives.....	287
The Actions Panel	288
Guided Exercise 17.1: Use the Vignette (selection) Action	288
Make Your Own Action	291
Guided Exercise 17.2: Make and Test an Action to Change Print Resolution	291
Generalize the Action Creation Steps	292
Saving and Loading Action Sets	293
To Save an Action Set:.....	293
To Load an Action Set:	294
Batch Processing	294

Guided Exercise 17.3: Batch Process a Folder of Images	294
General Steps to Batch Process a Group of Images with the Same Action:.....	296
On Your Own	296
INDEX	297

PRACTICAL PHOTOSHOP 2020, LEVEL 1

.....
SAMPLE CHAPTERS

.....
THIS DOCUMENT IS A SAMPLE OF THE BOOK
"PRACTICAL PHOTOSHOP 2020 LEVEL 1".
.....

.....
TO PURCHASE THE ENTIRE BOOK, VISIT WWW.PRACTICALPHOTOSHOP.COM
.....

PRACTICAL PHOTOSHOP 2020, LEVEL 2

TUTORIAL 1: OVERVIEW & GUIDELINES

Adobe Photoshop® is the industry standard software for image editing. **Practical Photoshop 2020, Level 2** is the second book in a series to guide you through the intricacies of digital image creation and editing. In this book you will develop more layer and adjustment skills, differentiate between pixel and vector based image components, and work with layers, channels, and especially masks to build complex Photoshop documents.

You will need Photoshop 2020 for either Mac or Windows to complete the majority of the tutorials in this book. No support will be given for earlier software versions or for the Photoshop Elements application.

OBJECTIVES

- Download the example and tutorial files for the book.
- Examine the hardware and software requirements for Photoshop 2020 and set up your computer system accordingly.
- Work with **PSD** and **JPEG** files.
 - Differentiate between **PROPRIETARY** and **GENERIC** or **UNIVERSAL** file formats.
 - Describe the strengths and limitations of both the **PSD** and the **JPEG** file format.
 - Use the **Export As** command with various settings to duplicate **PSD** files as web-optimized **JPEG** files.
- Customize the most common Photoshop preferences: **Image Interpolation**, **File Handling**, and **Type**.

GETTING STARTED

At the beginning of each tutorial you will find an **Objectives** section so you know what you will accomplish by completing the tutorial. All the example and tutorial files used in this book can be downloaded at: <http://www.practicalphotoshop.com/pages/2020-level2.html>.

When expanded (unzipped), you will have a folder named **PP2-2020-student_images**. Inside the folder are individual folders for each tutorial in the book.

At the end of each tutorial you will find an **On Your Own** section where you can continue your study of Photoshop, or further develop skills or concepts introduced in the tutorial itself.

Graphics or computer terminology known as **KEY TERMS** are set off in bolded all caps when they are defined.

Computer menu commands and keystrokes are set off in **boldface** as are panels, bars, buttons, and other workspace elements.

USING THESE TUTORIALS WITH PHOTOSHOP

Photoshop menu commands often involve drilling down from a main menu to one or more submenus. We have used a greater than sign (>) to show you the sequence to follow. For example, **Image > Adjustments > Black & White** directs you to first click the **Image** menu, then the **Adjustments** submenu, and finally the **Black & White** command to turn a color photo into a black and white (grayscale) photo.

All Windows computers and modern Macintosh computers (except older laptops) use computer mice or track pads with (at least) two mouse buttons.

If your mouse has two or more buttons:

- **Click** means to press and release the left mouse button.
- **Right-click** means to press and release the right mouse button.
If your computer only has a one button mouse or a single trackpad button, you will need to **CONTROL-CLICK**: press and hold the **control key** and then click the single button to simulate a right-click.
- **Drag** means to press the (left) mouse button and keep it down as you move the mouse.
- **Press** means to press one of the keys on the keyboard.

Photoshop often uses **MODIFIER KEYS** on the computer keyboard along with mouse clicks to extend the capabilities of those keys.

Windows typically uses the **ctrl**, **alt**, and/or **shift** keys.

Macintosh typically uses the **command** (⌘ or ⌘), **option**, **control**, and/or **shift** keys.

The **plus sign** (+) indicates when a modifier key is required. For example, you might **alt + click (Win)** or **option + click (Mac)** to perform a particular function.

When you use modifier keys, you are supposed to press the key(s) and click the mouse at the same time. Timing can be tricky. You may find it easier to first press the modifier key(s), then click or drag the mouse, and finally release the mouse button before releasing the modifier key(s).

THE PHOTOSHOP APPLICATION

Adobe produces two image-editing applications: **ADOBE PHOTOSHOP ELEMENTS®** and the full **ADOBE PHOTOSHOP®**. **Photoshop Elements** is a less expensive, consumer level graphics editing application. Elements is terrific for simple image editing, but does not have nearly the range of capabilities as the full Photoshop application. Elements offers a good training ground for moving into the professional application, as both applications use similar working environments and approaches to image production and editing. We do not cover Photoshop Elements in these tutorials.

Adobe first acquired Photoshop in 1990. Since that time, there have been several improvements, or **UPGRADES**. The most current version of Photoshop is **Photoshop 2020**.

You can obtain your Adobe software by monthly or annual subscription to the **Adobe Creative Cloud**. Here are the specifics: <https://creative.adobe.com/plans?plan=edu>.

.....
HARDWARE AND SOFTWARE REQUIREMENTS

Photoshop works equally well with either Macintosh or Windows computer systems. Image editing requires lots of processing power, and Photoshop works much more swiftly on newer, faster computers. Before purchasing Photoshop, make sure that your computer hardware and software are adequate. To use Photoshop effectively, you will need a fast computer, a modern operating system, and enough RAM and hard disk space to manipulate your images as you edit and save them. And, of course, you will need the Photoshop application itself. Let's look at each of these **minimum** requirements (more is better) in more detail.

1. A fast, powerful computer with a current operating system:

Macintosh

Multicore Intel processor with 64-bit support

Mac OS X v10.13 or higher

4 GB of available hard-disk space for installation; additional free space required during installation (cannot install on a volume that uses a case-sensitive file system or on removable flash storage devices)

Windows

Intel® or AMD Athlon® 64-bit processor (2GHz or faster)

3.1 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)

Microsoft® Windows 7 with Service Pack 1 or higher, or Windows® 10 October 2018 64-bit update

2. Enough RAM (random access memory) and hard disk space to manipulate your images as you edit and save them.

2GB of RAM is what Adobe says. In our experience, 8 GB of RAM should be the minimum, and 16 is better.

3. Additional requirements:

1280x800 display (1280x800 recommended), 16-bit color, and 512MB of VRAM (video random access memory) - 2 GB recommended

This software will not operate without activation. Broadband Internet connection and registration are required for software activation, validation of subscriptions, and access to online services. *Phone activation is not available.*

ADOBE CREATIVE CLOUD REQUIREMENTS

If you are installing additional Creative Cloud applications, not just Photoshop and Bridge, the hardware requirements are somewhat greater. For either platform, you will need at least 3 GB of RAM (8 desired) and more than 7 GB of free, contiguous hard disk space.

SETTING UP YOUR MONITOR FOR PHOTOSHOP

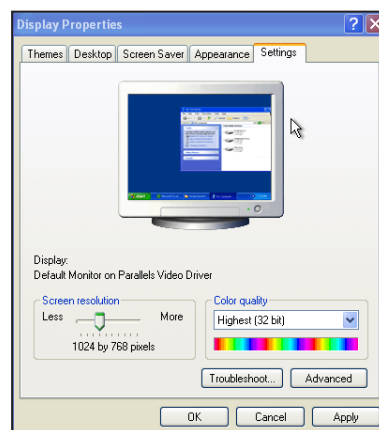
Computer monitors display patterns of colored square dots called **PIXELS**. Because those pixels are very small, we don't see them individually, but instead see the bigger "picture."

MONITOR RESOLUTION measures how many pixels fill the screen horizontally and vertically. **640 x 480** means that the monitor shows a grid of **640 pixels** across and **480 pixels** down. When you increase the monitor resolution, everything on the screen becomes smaller so you can fit more things on it. Photoshop uses many items to help you edit images, and you will need to set your monitor resolution to at least **1280 x 800** pixels to see and use all those items.

COLOR DEPTH sets how many different colors your monitor can display. For most Photoshop images, your monitor should be set to **millions of colors** (also known as **24-bit color**) so that color images look like true photographs on your screen. Here is how to check your monitor resolution and change it if needed:

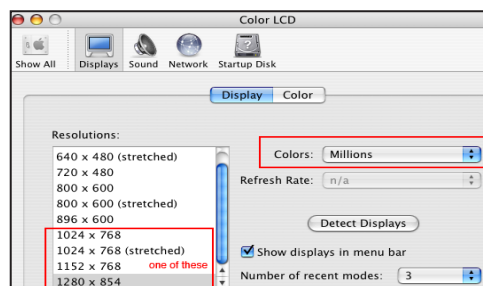
Windows

1. Close or minimize any open applications so that you can see your computer desktop.
2. **Right-click** a blank area on the desktop to reveal its context menu.
3. Choose **Properties** from that context menu to view the **Display Properties** dialog box.
4. Click the **Settings** tab and check your resolution and color settings. **Color quality** should be **Highest (32 Bit)**, and **Screen resolution** should be **1024 x 768 pixels** or higher.
5. Click **OK** if settings were changed, otherwise click **Close**.



Macintosh

1. Choose **Apple () > System Preferences**.
2. In the **Hardware** group, click **Displays**.
3. Check your resolution and color settings, and change if necessary. Set **Colors** to **Millions**, and **Resolution** to **1024 x 768 pixels** or higher (1280 x 800 is recommended).
4. Choose **System Preferences > Quit System Preferences**.



ADOBE PHOTOSHOP 2020 INSTALLATION

Whether you install just **Photoshop 2020** and **Bridge 2020**, or additional **Creative Cloud** applications, you will need to download the software from the Adobe web site and follow the on-screen prompts to install the software.

A FEW TIPS BEFORE YOU BEGIN

- If you are upgrading from a previous version of Photoshop, keep your serial number handy as you may need it to complete the software installation.
- No Adobe applications or web browsers should be open on your computer as you install.
- If desired, uninstall and remove earlier versions of Photoshop and Bridge before you install 2020. You do not have to remove older versions, however. You can run Photoshop 2020 on the same computer as earlier versions of Photoshop, Bridge, or Elements.

ACTIVATION & DEACTIVATION

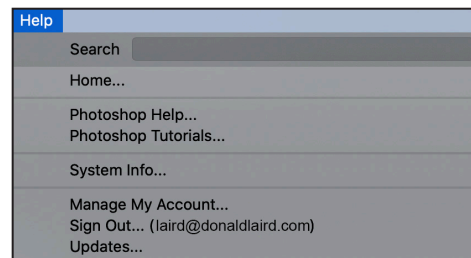
Single-user licenses of Photoshop 2020 require that you activate the software online before using it for more than 30 days after its first use. According to Adobe, this is a “simple, anonymous process.” A single-user license allows you to place Photoshop 2020 onto two computers —such as work and home, or a desktop and a laptop—with the assumption that you will use Photoshop on only one machine at a time. If you want to install the software on an additional computer, you must first deactivate it on one of the original computers.

CHECKING FOR FREE UPDATES

The Creative Cloud applications are quite complicated, and although Adobe works hard to make them perfect, problems sometimes arise. When Adobe fixes these problems, or adds features that were not included in the shipped software, **UPDATES** become available for download and installation.

1. Open any of the Creative Cloud applications.
2. Choose **Help > Updates** to go online to the **Adobe Updater** to check your computer and see if any updates are available.
3. If any updates are available, you will be instructed to download and install them.

You probably will not be able to update software if you are working in a computer lab or network.



ADOBE ID

An **Adobe ID**, plus your password, gives you access to special membership benefits on Adobe.com. It is required to complete your software installation and essential for viewing special training and help features for Creative Cloud applications.

UNINSTALLING ADOBE PHOTOSHOP 2020

When you install your software, uninstallers are placed in your system. In Windows, the **Add or Remove Programs** control panel should allow you to uninstall Photoshop or other Creative Suite applications. On the Mac, by default, the uninstallers are placed inside the **Applications > Utilities > Adobe Installers** folder.

THE PHOTOSHOP NATIVE FILE FORMAT - PSD

As you work in Photoshop, you typically use Photoshop's **NATIVE** or **PROPRIETARY** file format, **PSD**. **PSD** files are capable of using all of Photoshop's tools and commands.

GUIDED EXERCISE 1.1: EXAMINE A PSD FILE

In this guided exercise you will examine a **PSD** document first in Adobe Bridge and then in Photoshop itself to see some of the special Photoshop capabilities you will explore later in the course.

1. Place the **PP2-2020-student_images** folder you downloaded onto the **Desktop** so that its location matches ours. (Place it where you want once you complete this exercise.)

2. Open Adobe Bridge.

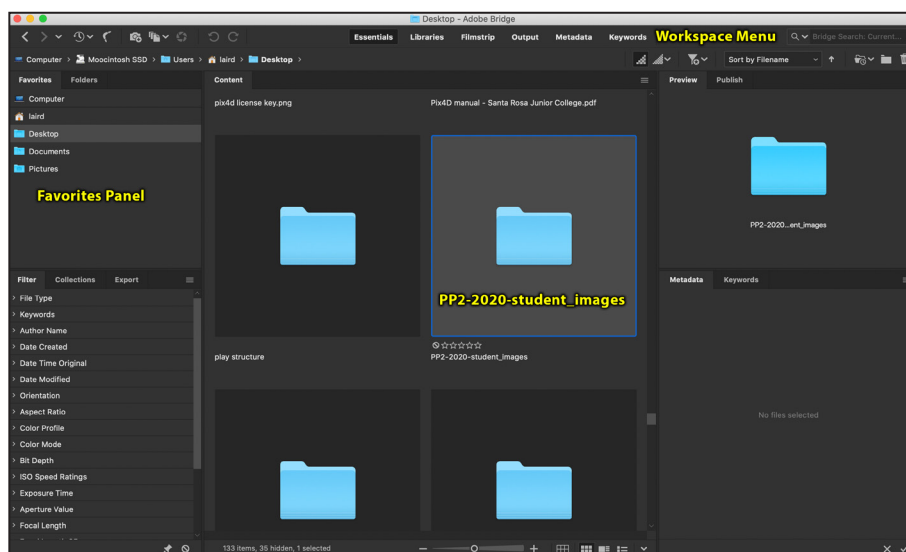
3. Choose **Window > Workspaces > Reset Standard Workspaces**.

4. Choose the **Essentials** workspace, click the **Favorites** panel if it is not active, click **Desktop**, and finally click the **PP2-images** folder in the **Content** panel.

5. Add the **PP2-2020-student_images** folder to the **Favorites** panel, using either of these two methods:

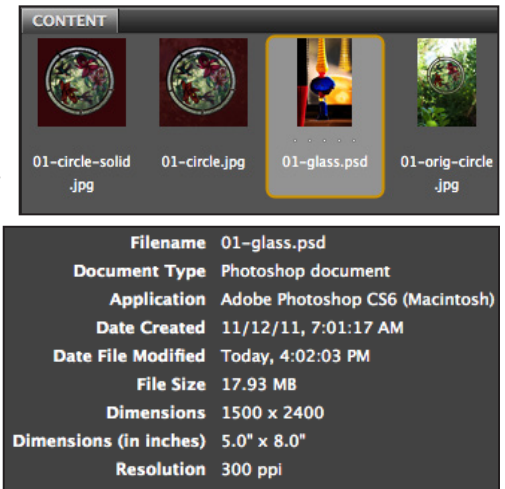
- Drag the icon of the **PP2-2020-student_images** folder from the **Content** panel to the bottom of the **Favorites** panel.
- Right-click the **PP2-2020-student_images** folder in the **Content** panel and choose **Add to Favorites** from the contextual menu that appears.

6. Click the **PP2-2020-student_images** folder in the **Favorites** panel to reveal its contents in the **Content** panel. Note the individual folders for each book tutorial.



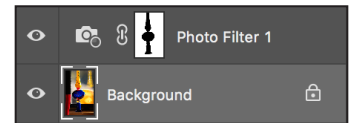
7. Double-click **tutorial01** to view its contents and click **01-glass.psd** to view its **File Properties** in the **Metadata** panel. You may need to scroll down to see the **File Properties**.

Before using an image, it is helpful to check it in the **File Properties** panel in **Bridge** to see its size and resolution. **01-glass.psd** has print dimensions of **5" x 8"** and a resolution of **300 ppi**, which means it should print well. But with pixel dimensions of **1500 x 2400** and a file size of **17.93 MB**, this file is way too large to email to someone or to include in a Web page.



8. Open **01-glass.psd** in Photoshop and examine some of the special **PSD** features you will learn to use in this course:
- Double-click the **01-glass.psd** icon in the **Content** panel in Bridge to open the image in Photoshop.
 - Examine the **Layers** panel.

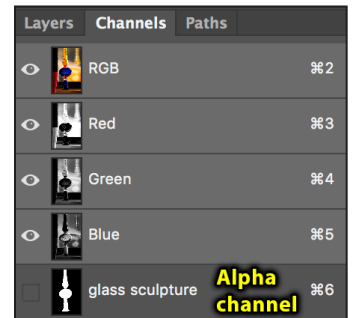
01-glass.psd has two layers, the **Background** and a **Photo Filter 1** adjustment layer.



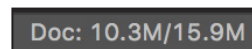
The adjustment layer has a layer mask to hide the glass sculpture itself so that the warming **Photo Filter** adjustment layer affects only other parts of the image.

- Show and hide the **Photo Filter 1 adjustment** layer to see how it affects the image; it is a subtle adjustment.
- With the **Background** layer active, examine the **Channels** panel.

The bottom of the **Channels** panel contains the **glass sculpture alpha channel**, a stored selection that is saved with the document. Once created, alpha channels can be used to quickly reselect areas of an image, and can be terrific time savers.



9. In the **Status** bar, look at the document size. Both the layer mask and the alpha channel add to the size of the layered document on the right compared with its **FLATTENED** or unlayered size on the left.



10. Leave **01-glass.psd** open for the next guided exercise.

.....

GENERIC FILE FORMATS

GENERIC or **UNIVERSAL** file formats are not linked to specific software applications. These formats can be written or used by many programs but typically do not have all the editing capabilities of proprietary format files. For example, you cannot preserve separate layers in Photoshop files that are saved in **JPEG** or **GIF** format.

.....

THE **JPEG** (JOINT PHOTOGRAPHIC EXPERTS GROUP) FILE FORMAT

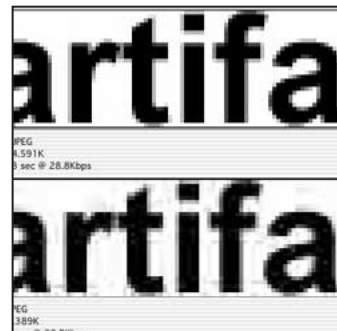
JPEG, pronounced *jay-peg*, is a file format that was initially developed for printing photographic images. Used now for both screen and print purposes, the **JPEG** format was originally developed before graphical web browsers were invented. **JPEG's** initial purpose was to allow photographers and digital artists to make compact files to transmit to their service bureaus for printing.

Many consumer-level digital cameras and nearly all phones save their pictures in **JPEG** format to write the images more quickly and to make more images fit on memory cards.

The **JPEG** format has become the predominant web format for displaying photographs and other continuous tone images. Saving **JPEGs** for web and email increases the file compression, making small files which are appropriate for screen viewing but not for high quality printing because of **JPEG ARTIFACTING**, a pattern of large, square blocks sprinkled through the picture, that can occur when the **JPEG Quality** is lowered to decrease file size. This image, magnified to 400%, shows the difference between the top **100% Quality**, with minimal artifacts, and the bottom **0% Quality** where gray squares are sprinkled throughout the black type.

JPEG artifacting is **CUMULATIVE**, meaning that the loss in image quality *becomes more severe* if you save and resave a **JPEG** image. For that reason, if you need to make changes to your image after saving in **JPEG** format, you should edit the source **PSD** file and then resave the **JPEG**.

TIP: Use **File > Save As** to change **JPEG** images into **PSD** format to avoid additional **JPEG** artifacting as you edit those images.



.....

JPEG PROPERTIES

JPEG is an excellent file format for the web because it permits **24-bit** or 16.7+ million colors in images but still produce files that are small enough to load quickly on web pages. **RGB** and **CMYK** image modes are supported. Not all of these **JPEG** properties are covered in this course but we are listing them here for completeness.

- **JPEGs** cannot have layers except for the **Background** layer.
- **JPEGs** cannot store alpha channels.
- **JPEGs** do not support transparency or animations.
- **JPEGs** can contain embedded vector paths and can be used for color separations for **CMYK** printing.

- **JPEG** is a **LOSSY** compression method, meaning that when you save in **JPEG** format, your image permanently loses some data and its quality diminishes. The higher the **JPEG** compression, the smaller the file size, but the worse the quality. The lower the compression, the larger the file size and better the quality. For print, use maximum **Quality** (100%).

SAVE AS VS. EXPORT

Within Photoshop there are two primary ways to convert file formats:

- **File > Save As** lets you initially save a document, replace that document with new **Save** settings, or save a copy of the document with a different file format. You use **File > Save As** whenever you need to convert a file for printing or to be placed into a printed document, such as an **InDesign** file.

You can also use **File > Save As** going the other direction, to save a **JPEG** original in **PSD** format for Photoshop editing.
- **File > Export > Export As** is specifically used to optimize the conversion of images to generic formats for display on the Web or on handheld devices such as smart phones.



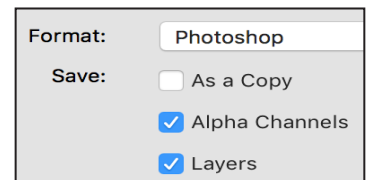
The older **Save for Web** command is now found at **File > Export > Save for Web (Legacy)**.

Let's compare these two file saving commands:

GUIDED EXERCISE 1.2: USE THE SAVE AS COMMAND TO SAVE A JPEG FILE

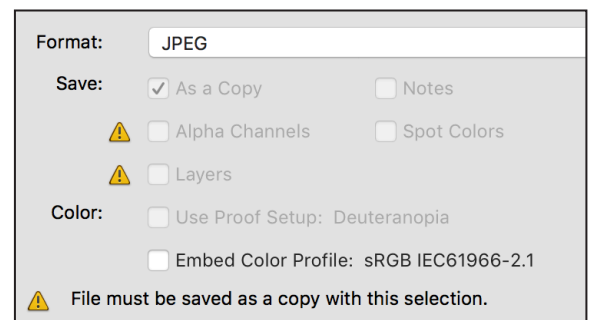
In this guided exercise you will use **File > Save As** to make a **JPEG** copy of **01-glass.psd**.

1. Begin with **01-glass.psd** open in Photoshop.
2. Choose **File > Save As** and examine the **Save** settings. Since this **01-glass.psd** contains both layers and an alpha channel, both of those are checked to be included in the **Save As** file.
3. Choose **JPEG** from the pop-up **Format** menu to change the file format from the default **Photoshop** to **JPEG** and examine the **Save** settings.

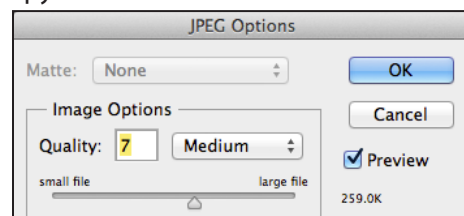


Notice that the **Save** settings are grayed out because those settings are not available in the **JPEG** format.

The warning triangle exclamation points emphasize that Photoshop will make a copy of the original image, and that copy will lose the alpha channel and layers from the original.



- Rename the file **01-glass-print.jpg** and click **Save** to save the **JPEG** copy in the **tutorial01** folder.
- When the **JPEG Options** dialog box appears, set the **Quality** to **Maximum (12)** to minimize **JPEG** artifacting.



THE EXPORT AS COMMAND

File > Export > Export As is designed to create smaller copies of big, complex images without diminishing the quality of the original source file. This copy is known as an **OPTIMIZED** version of the file.

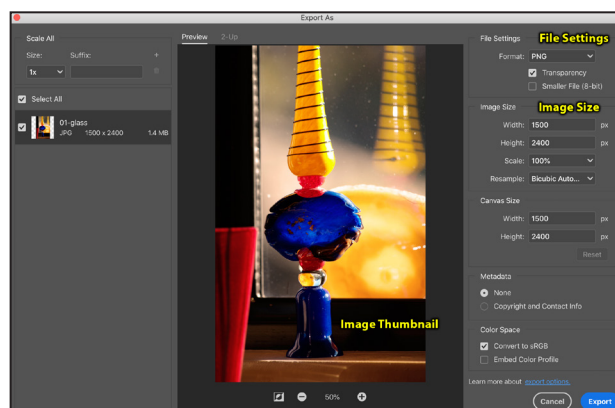
The **Export As** command is useful to:

- Optimize files for transmission via the Internet, for use on the Web, or to send through email.
- Strip unneeded file information to decrease overall file size.
- Temporarily adjust the pixel dimensions of an image without changing the original file.
- Compare the effects of file compression on image quality.
- Export multiple versions of the same file at once.

GUIDED EXERCISE 1.3: USE THE EXPORT AS COMMAND TO SAVE A JPEG FILE

In this guided exercise you will use **File > Export > Export As** to optimize **01-glass.psd** in **JPEG** format. In a later tutorial you will save **01-glass.psd** in other web formats for comparison in appearance, transparency, and file size.

- Begin with **01-glass.psd** open in Photoshop.
- Choose **File > Export > Export As**. This will open a huge dialog box with your image in the center.
- Identify the major regions of the **Export As** dialog box:
 - The central pane of the dialog contains the large **Image Thumbnail**.
 - The **File Settings** section is used to choose the file format for the exported image.
 - The **Image Size** section lets you change the number of pixels in the exported image.
 - The **Canvas Size** section will not be addressed at this point in the course.



4. Change the file format of the exported image from **PNG** to **JPG**:

- a. In the **File Settings** region change **PNG** to **JPG**.
- b. Check the file size in the left-hand panel.

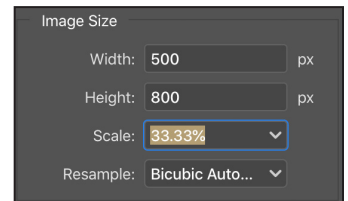
The **JPEG** is much smaller than the **PNG**. With the default quality of 100, the JPG file will be 1.4 MB, instead of the 4.2 MB PNG.

5. Reduce the number of pixels in the exported image to reduce its file size:

- a. Locate the **Image Size** section in the right side of the dialog box.
- b. **01-glass.psd** has a height of 2400 (pixels). That is way too large for web viewing, especially on a laptop where the screen height might be 900 pixels or less. Change whichever dimension is larger, **Height** here, to **800 pixels** and then press the **Tab** key to move the cursor to the next box.

When you type in the new height and press **Tab**, the **Width** recalculates to keep the image proportional, and the preview changes on screen.

Alternately, you can choose a **Scale** percentage from the pop-up menu in the **Image Size** section.



The JPG file would now be 298.9 KB when saved. If you are required to keep the overall file size below a certain point, lower the **Quality** setting in the **File Settings** area until the file size is at the desired value. For example, if you need this image to be no larger than 200 KB, lowering the quality to 91% brings the file size down to 193.9 KB.

6. Save the file:

- a. Click **Export** to save the copy of your image using your chosen settings.

In the **Export** dialog box that pops up next, notice that the file name is already appended with **.jpg**, the three character extension for **JPEG** files. Name the file **01-glass-small.jpg**.

- b. Click **Export**.

The web-sized copy, in **JPEG** format, will be saved to the place you designated with the original, unchanged, document still open. Close the original if desired.

THE ADOBE PHOTOSHOP SETTINGS FILE

Application **PREFERENCES** are settings for window and panel locations, tools, dialog boxes, and color settings. Each time a tool, panel, or command setting is changed, Photoshop saves the new configurations in the **Adobe Photoshop Settings File** on the computer's hard disk.

Application **DEFAULTS** are the original settings created when the program was first installed. As you learn Photoshop, you may want to restore these defaults each time you launch the program so that your working environment is consistent, and it matches the environment described in this book. Occasionally, the **Adobe Photoshop Settings File** becomes corrupted, and Photoshop works very slowly or otherwise misbehaves. Restoring the **Adobe Photoshop Settings File** can often solve these problems.

.....

To RESTORE THE DEFAULT ADOBE PHOTOSHOP SETTINGS FILE:

1. Check to be sure that Photoshop is not already open. Exit or quit the application if necessary.

If Photoshop is open, you will see its name on the Windows Taskbar, or its icon in the Mac OS X Dock with a symbol underneath it.

2. Locate the Photoshop application icon in the Start menu (Windows) or the Applications folder (Mac) on your hard drive.
3. Position your fingers just over the modifier keys, but do not press the keys.

Windows : Ctrl+ Alt + Shift

Macintosh : command + option + shift

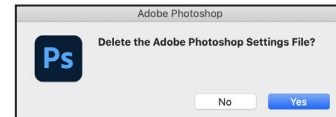
The **Command** key, lower right here, is the one with the Apple logo and the cloverleaf.

The **fn** key shown here is only found on laptops and some Mac keyboards.

4. Launch Photoshop and then immediately press the modifier keys and keep them pressed until you see this confirmation dialog box. If you don't see it, your keystroke timing was off. **Quit** or **Exit** Photoshop and try again.

5. Click **Yes** to delete the (old) **Adobe Photoshop Settings File** and replace it with the default settings file.

6. If you see a dialog box asking to configure your color settings, click **No** to retain the current color settings. You will not see the additional dialog box unless your color settings have been previously specified.



.....

How DOES PHOTOSHOP TELL YOU WHEN IT IS OUT OF WORKING SPACE?

Not Enough Memory is an error message that says there is not enough memory to do something. This means that the computer has run out of true RAM. So, what should you do? In this order:

1. Quit any open applications other than Photoshop.
2. Close any open Photoshop documents that you are not using.
3. Save your document (if you can).

4. Clear your History from RAM by pressing the **History** panel popup menu and choosing **Clear History**. This will clear the history for just the current document. If you need to clear the history from all open documents, choose **Edit > Purge > Histories**. You cannot undo the **Purge** command but you can undo the **Clear History** command, in case you did it in error.
5. Choose **Edit > Purge > Clipboard** to remove anything that is kept in the Clipboard's RAM.
6. Quit and relaunch Photoshop. This will clean up the memory Photoshop is using.
7. Reboot the computer. RAM fragments just like disks, and restarting the computer defragments the RAM.
8. Install more RAM.

Your Scratch Disk is Full really means that your hard disk, or combination of scratch disks, does not have enough room for additional, virtual RAM. It is important not to use up most of your hard disk space for storing your files — be sure to leave plenty of free space for Photoshop to use. Back up to removable media on a regular basis and then delete files to free up space.

To avoid getting in to this mess again, back up and clean out your hard drive, or add an additional fast hard drive to your system.

.....

CUSTOMIZING PHOTOSHOP PREFERENCES

PREFERENCES are application settings that allow you to customize the appearance of your Photoshop application, and change the way some features work. They can be set under the Photoshop menu in Mac OS X or in the Edit menu in Windows, organized by category.

Each preference setting has a tool tip to briefly explain its function. Each time you change a tool, a panel, or a command setting, Photoshop saves the new configurations in its **Preferences** file on the computer's hard disk. All but the **Plug-ins** and **Scratch Disk** settings and a few **General** settings such as **Export Clipboard** can be changed without closing and reopening Photoshop.

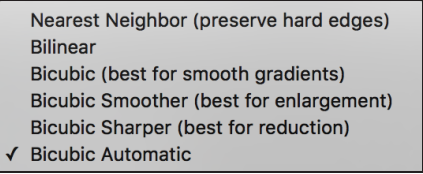
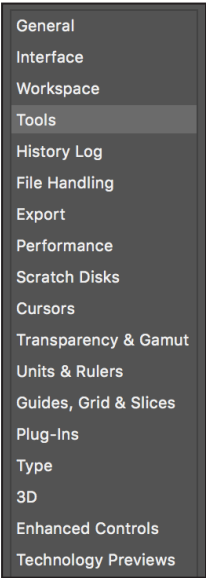
Photoshop Preferences are organized into the topical categories shown in the **Preferences** submenu.

This book will not discuss all of the preferences, but instead focus on the ones that are important for the topics covered in this book.

.....

IMAGE INTERPOLATION

IMAGE INTERPOLATION, found in the General settings group, describes the method used when scaling, resizing, rotating, or otherwise transforming images and selections. It is the method Photoshop uses to mathematically determine how to fill in the “missing” pixels when



upsampling, or precisely how to remove the excess pixels when downsampling an image. Since interpolation can degrade image quality, it is important to pick the method that will do the best job.

Of the six choices of **interpolation**, these four will give you the best results:

- **Bicubic** gives reasonably precise resampling, resulting in fairly smooth tonal gradations.
- **Bicubic Smoother** is designed for minimizing artifacts when **UPSAMPLING** (enlarging) images.
- **Bicubic Sharper** is used to minimize softening of images when **DOWNSAMPLING**. This is the interpolation method used for almost all the screen images in these notes. Occasionally **Bicubic Sharper** will over-sharpen image areas. If that happens, undo and use plain **Bicubic** instead.
- **Bicubic Automatic** will automatically choose between **Bicubic Smoother** or **Bicubic Sharper**, depending on whether you are upsampling or downsampling.

.....
FILE HANDLING PREFERENCES

File Handling Preferences tell Photoshop how to save all or specific kinds of files. These preferences are divided into two parts: **File Saving Options** and **File Compatibility** (Options).

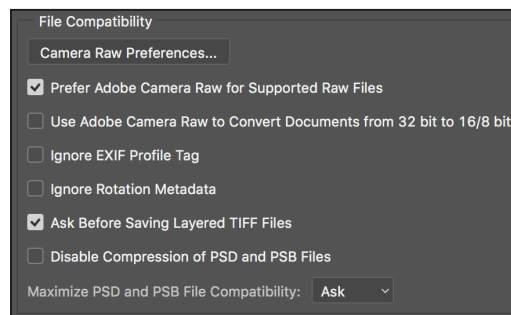
File Saving Options let you include **Image Preview** data such as icons or Windows thumbnails when you save your documents. It makes the files a little larger, but they are also faster to preview when opening an image. We typically use the default settings.

Images are automatically saved (by default) in the background every 10 minutes. This can be very helpful if Photoshop crashes while you are editing a large file (and forgot to **save frequently**).

Next are the **File Compatibility** options. The important preference to change here is the bottom one,

Maximize PSD and PSB File Compatibility from **Ask** to **Always**.

The native **Photoshop** format, **PSD**, is limited to 30,000 by 30,000 pixels per image. **Large document format, PSB**, supports documents up to 300,000 pixels in any dimension, and up to 6 GB in size. Originally designed for huge, high resolution printed documents like billboards, the **PSB** format is also used to edit layers that contain **Smart Object** layers. You will use **PSB** documents later in this book. **Maximize PSD and PSB File Compatibility** lets you save **.psd** files that can be opened in earlier versions of Photoshop as well as in **.psb** format.



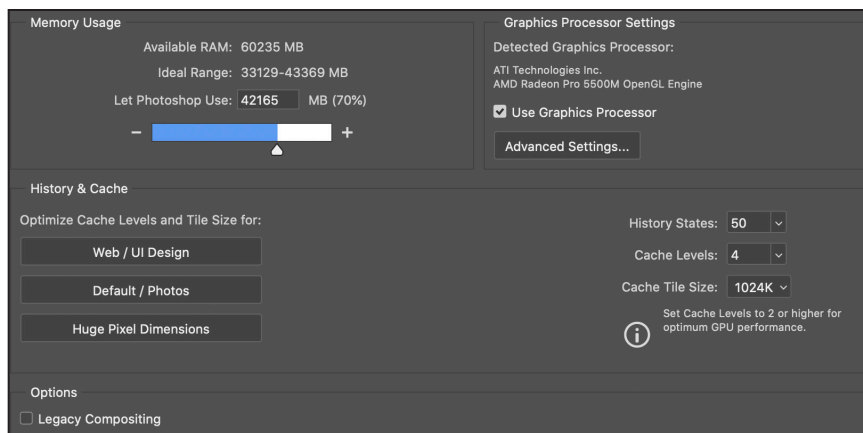
.....

PERFORMANCE PREFERENCES

Performance Preferences can both diagnose system hardware or setup issues, and let you tweak them. You may need to exit and reopen Photoshop for changes to take effect.

Memory Usage

Memory usage examines how much RAM is theoretically available to Photoshop, specifies the ideal range for your system, and then gives you a slider to adjust the RAM. The computer in the screen shot above has 64 GB of RAM installed, but after system usage, only 58+ GB are available, and Photoshop uses 41 GB, leaving some RAM for other programs. That is why Adobe recommends setting no more than 70% of your available RAM to Photoshop.



History States

By default, Photoshop saves 50 automatic **History States** in the **History** panel as you work on a document. If the RAM in your system is marginal, and you work on documents bigger than, say 10 MB, you may want to lower the number to 10 History States and see if performance improves.

.....

SCRATCH DISKS PREFERENCES

If Photoshop runs out of RAM while processing a command, it can use free, contiguous hard disk space for additional processing. This space is called a **SCRATCH DISK**.

If your computer system has more than one disk drive attached to it, additional drives can become extra scratch disks. This system has one internal hard drive and one flash drive mounted. The flash drive is nearly full, so only the internal drive (MacintoshHD) is assigned as a scratch disk (checked).

Scratch Disks			
	Active?	Drive	Free Space
1	<input checked="" type="checkbox"/>	Macintosh HD	10.97GB
2	<input type="checkbox"/>	Extra Storage	463.69MB

The **Scratch Disk** region can be used to diagnose another system problem. Photoshop requires 2-3 GB of free disk space to install the software, but you realistically need at least 15-20 GB of free contiguous space, and more if you edit files with lots of layers, like you will do for this course.

If you find Photoshop crashes a lot, you may need to clean off your hard disk, or add an additional one. Adobe recommends that if your computer has more than one hard disk, you set your primary scratch disk to a drive other than the one that contains the Photoshop application. Even better if you can assign it to a drive that does not contain the operating system either. (We have not done that here.)

.....

UNITS AND RULERS

We will examine **Units and Rulers** preferences in the vector tutorial along with rulers, grids, and guides.

.....

ON YOUR OWN

The **tutorial01** folder contains three related images that we developed for the exercises you will use in Tutorial 3. **01-orig-circle.jpg** is the original file taken with a digital camera. In **01-circle-solid.jpg**, the image was cropped into a square and the area outside the glass circle was covered with a deep red color fill layer. In **01-circle.jpg** the opacity of the color fill layer was reduced from **100%** to **88%** to let some of the foliage outside the circle show through. Experiment with **Save for Web** settings to make a web-optimized version of each. Notice how the square vs. rectangular image dimensions affect your optimization settings. Also notice that with the entire image filled with detail, not solid color, the file sizes are quite a bit larger than the one with the solid background. That's the nature of **JPEG** compression.

PRACTICAL PHOTOSHOP 2020, LEVEL 1

.....
SAMPLE CHAPTERS

.....
THIS DOCUMENT IS A SAMPLE OF THE BOOK
"PRACTICAL PHOTOSHOP 2020 LEVEL 1".
.....

.....
TO PURCHASE THE ENTIRE BOOK, VISIT WWW.PRACTICALPHOTOSHOP.COM
.....

PRACTICAL PHOTOSHOP 2020, LEVEL 2

TUTORIAL 2: LIBRARIES & CAMERA RAW

OVERVIEW

Knowing what to include in the first few tutorials of an intermediate Photoshop book is a tough challenge. Photoshop is such a huge application that it is very easy to forget basic skills. But this being Photoshop, we know you want to do fun things right away. So, what we have decided to do here is to intersperse review with two new topics:

- How to use **LIBRARIES** to store commonly-used elements
- The **RAW** file format and the **Camera Raw** plug in

OBJECTIVES

LIBRARIES

- Identify the image elements that can be stored in the Libraries panel.
 - Colors
 - Character Styles
 - Layer Styles
 - Graphics
- Create, rename, and delete libraries.
- Locate Adobe Stock Images for your projects.

CAMERA RAW

- Evaluate the pros and cons of the **Raw** format and **DNG**.
- Identify the major sections of the **Camera Raw** dialog box.
- Improve image tonality and color with the **Basic** tab settings:
 - Observe how the **Histogram**, especially with **Highlights** and **Shadows Clipping** turned on, can help diagnose problems with image tonality as you adjust an image.
 - Experiment with the **White Balance** settings in the Basic tab, including the **Temperature** and **Tint** sliders.

- Selectively lighten and/or darken parts of images with the **Exposure, Highlights, Shadows, Whites,** and **Blacks** sliders.
 - Adjust image tonality with the **Contrast** slider.
 - Differentiate among the **Clarity, Vibrance,** and **Saturation** sliders, and observe the effects of each slider.
- Identify and use these tools in the **Camera Raw Tools panel:**
 - **Hand Tool**
 - **White Balance Tool**
 - **Crop and Straighten Tools**
 - **Adjustment Brush Tool**
 - Explore the various ways to finish your adjustment: **Save Image, Open Image, Cancel,** or **Done.**

LIBRARIES

The Libraries panel allows you to store frequently-used image elements for easy retrieval. Moreover, you can create as many different libraries as you want, so you can easily keep track of the elements unique to specific projects, clients, or type of work. In addition, you can sync these libraries with the Creative Cloud app so that you can log in to the cloud and access the libraries from anywhere.

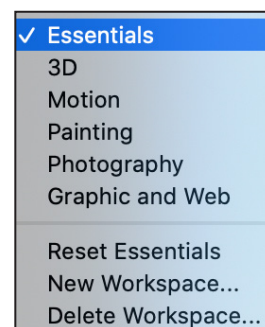
GUIDED EXERCISE 2.1: WORK WITH LIBRARIES

We are now going to create a new library and place a content into it.

1. Open the **Photoshop** application.
2. Set up your workspace so it is consistent with ours:

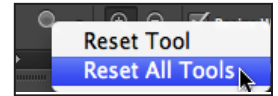
We recommend you follow this procedure at the beginning of each new Guided Exercise sequence as you work through the tutorials. We will not repeat these instructions.

- a. Choose the **Essentials** workspace from the **Workspace Switcher** menu in the upper right corner of the **Options** bar (if **Essentials** is not already chosen).
- b. Then choose **Reset Essentials** from the **Workspace Switcher** menu.
- c. To **reset colors**, locate the **Color Controls** towards the bottom of the **Tools** panel and click the black and white boxes to reset your foreground and background colors to the default **black** and **white**.



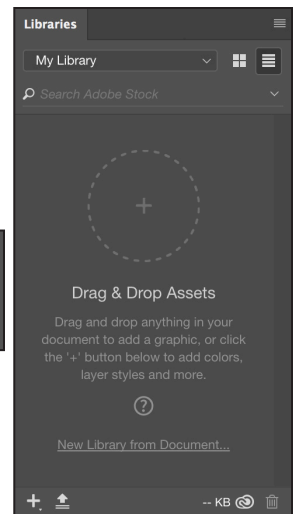
- d. While you are here, review the other components of the **Color Controls**. The upper left color swatch is the **foreground color** and the lower color swatch is the **background color**. The double arrow swaps the foreground and background colors.
- e. Reset your tools:
 - 1) Activate the **Zoom Tool**. You can do this with any tool, but the **Zoom Tool** is a good choice because zooming does not change document contents.

- 2) In the upper left corner of the **Options** bar, **right-click** the icon of the active tool and choose **Reset All Tools** from the context menu that appears.

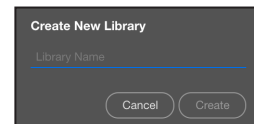


3. Locate and activate the **Libraries** panel.

By default, the Libraries panel should be visible after resetting the Essentials workspace. If the Libraries panel is not already visible, choose **Window > Libraries** to display the panel. If you've not used Libraries before, you should see the empty default library named **My Library**.



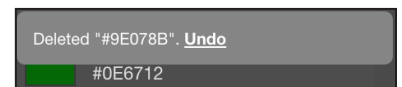
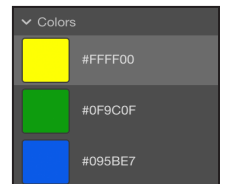
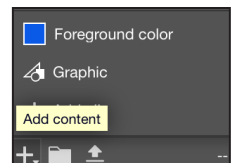
4. To create a new library, click the triangle directly to the right of My Library and choose **Create New Library** and enter a name for the new library, then click the **Create** button..



5. Create a new document. Use the **Default Photoshop Size** preset from the Photo presets section of the **File > New** dialog box.

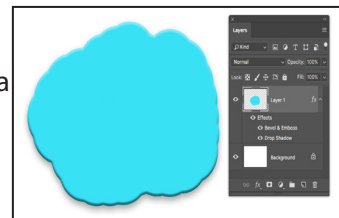
6. Add color swatches to your library:

- a. Choose a foreground color of your liking.
- b. Click on the **Add Content** button at the bottom of the Libraries panel—the plus sign. Click on **Foreground color**. This adds your color to the library and shows its color value (in hexadecimal notation).
- c. Add two more colors to the library. Notice that the new colors are added to the top of the list of colors. You can not rearrange the colors - the newest is always at the top.
- d. If you add a color you don't want, highlight it in the Libraries panel and click on the Trash icon at the bottom-right of the Libraries panel. You may also drag the swatch to the Trash icon. Either way, you are given a brief chance to undo the deletion.

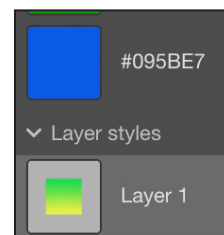


7. Add a layer style to your library:

- Create a new layer. Use the Pencil tool to paint a large blob in the center of the layer.
- Use the fx button at the bottom of the Layers panel to add two or more effects to the layer. Here, we added Bevel & Emboss and a Drop Shadow to a blue blob.

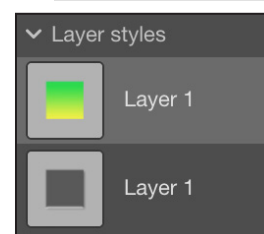


- Click the **Add Content** button at the bottom of the Libraries panel, then click on **Layer Style**. This adds the effects applied to the current layer to the Libraries panel in the **Layer Styles** section. It is automatically given the same name as the active layer.



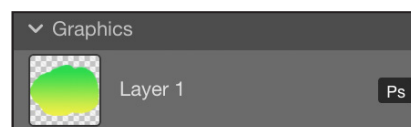
- Change the name of the style by double-clicking on it, like you would change the name of a layer, if desired.

- Replace the layer effects on the current layer with two others, then save the new style in the Libraries panel. Here we added a gradient overlay. Notice that the thumbnail in the Libraries panel shows a miniature version of the effects that make up the style.



8. Let's say that this particular colorful blob is something that you might want to use again. Time to add it to your library:

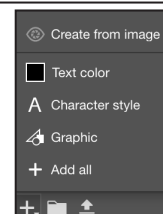
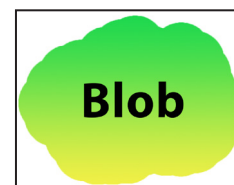
- Click on the **Add Content** button on the bottom of the Libraries panel and click on **Graphic**. You'll see that there's now a new section in the panel for Graphics. In addition, see the small Ps logo to the right of the name? This shows you that this graphic was created in Photoshop. This matters because you can also add items created in other Adobe CC applications to your library.



- Double-click on the Ps logo. This opens the graphic in its own document window, where you can make any desired changes to it. Once you save it, the library will be updated with the edits you made.

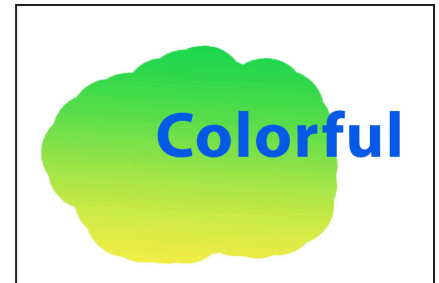
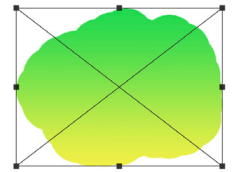
9. Type can be added to the Libraries panel in two different sections:

- Create a type layer. Here we placed the word "Blob" right on top of the shape we created earlier.
- Now choose what part of the type you want to add to the Libraries panel — first the Character Style, then the Text Color. When you choose Character Style, the formatting applied to the type layer (font, size, and color) will be saved. When you choose Text Color, the color of the type layer will be saved in the Colors section of the Libraries panel.

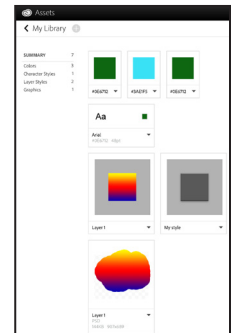


10. Apply your saved library items to a new document:

- a. Create a new document, or open an existing image.
- b. Drag the blob graphic from your library into the document window. Drag the handles surrounding the shape to change its size or rotation, as desired. Click the commit (checkmark) button in the Options bar to confirm. Notice that Photoshop automatically creates a new layer to contain the blob shape.
- c. Add some type to your image, using any font. With the type layer active, click on the Character Style in the Libraries panel. You'll see it formats the type layer for you.
- d. Click on one of the color swatches in the Libraries panel. The text will take on that color.
- e. Click on one of the Layer Styles to apply it to the type layer.



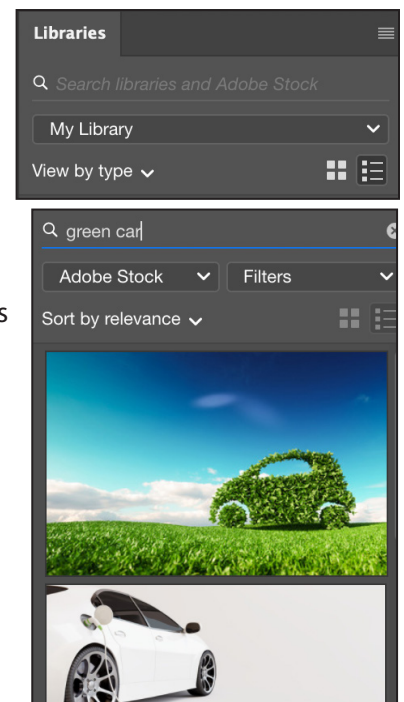
11. If you are logged into your Creative Cloud account, every item you add to the Libraries panel is automatically synchronized to the Cloud. To see a web page that lists all of your library items, choose the **View on website** command from the Libraries panel pop-up menu. This will take you to the page where you can see, rename, or delete your library items. You can also collaborate with others by inviting them to have access to your library.



.....
ADOBE STOCK

The Libraries panel also allows you to search the Adobe Stock image collection in order to find stock photos to use in your projects. To access Adobe Stock:

- Type your search term(s) in the Search Adobe Stock area of the Libraries panel. As you type, results will appear below the search field.
- When you find an image you like, move your cursor over the image. You'll see two icons appear - one to purchase the image, and the other to download a low-resolution watermarked preview version of the image. This preview, or comp, image is useful for determining if the image will work in your project. The idea is that you can use comp images to design your project, then purchase the final version when you are ready to publish the project.



- Once you've downloaded the preview image, it will be added to the Graphics section of your active library. From there, you can place it into any image project. To purchase the final non-watermarked version, right-click on the image in the library and choose **License Image**. This will take you to the Adobe Stock web site where you can complete the purchase.

THE RAW FORMAT

Professional and many consumer-level digital cameras allow you to save your images in **RAW** (unprocessed) format. RAW provides considerable control over how each image is processed, and allows you to process the same image in multiple ways for varying effects. Here is an excellent description from Adobe Evangelists Julianne Kost & Daniel Brown. It was written quite a while ago, but the content is still current.

<http://www.jkost.com/pdf/photoshop/cs2/AdobeCameraRaw.pdf>

ADVANTAGES TO USING RAW FORMAT

- Far greater control of image processing than other formats such as **TIFF** or **JPEG**.
- **Raw** files are typically smaller than uncompressed **TIFFs**.
- **Raw** files avoid the artifacts found in compressed **JPEGs**.
- Camera settings such as **White Balance** can be adjusted after the image is taken.
- Creation of high bit images, for greater detail and for more subtle editing and color correction.
- Restoration of overexposed areas of an image using Adobe's **Camera Raw**.

DISADVANTAGES OF THE RAW FORMAT

- **Raw** images must be processed before they can be viewed or edited, adding an extra step to using these images.
- Many cameras require that **Raw** images be shot at the camera's maximum resolution, making larger files than may be needed. And without **JPEG** compression, these files are really large. From a typical 16-megapixel camera, a **Raw** file takes **16 MB** of storage, and a maximum-quality **JPEG** only **6 MB**.
- Not only do the large **Raw** files gobble memory card space, but they also take longer to write to the card, which can cause a slight delay from one shot to another.
- The **Raw** format is not standardized. Each camera maker has defined its own proprietary **Raw** format, and sometimes there are even different formats between cameras made by the same manufacturer.

ADOBE'S DIGITAL NEGATIVE SPECIFICATION (DNG)

Without a standardized **Raw** format, you can have trouble converting images if you change cameras.

If you cannot open your camera's **Raw** files into Photoshop, Adobe's **Digital Negative Converter** or **DNG** will let you convert those files to the **DNG** format, an open format for anyone to use.

You can read more about **Camera Raw** and download the converter for free from Adobe at: <https://helpx.adobe.com/photoshop/using/adobe-dng-converter.html>. Here is what Adobe lists as the key benefits of the **DNG** format for photographers:

- The **DNG** format helps promote archival confidence, since digital imaging software solutions will be able to open your **Raw** files more easily in the future.
- A single **Raw** processing solution enables a more efficient workflow when handling **Raw** files from multiple camera models and manufacturers.
- A publicly documented and readily available specification can be easily adopted by camera manufacturers and updated to accommodate future technological changes.

Even so, many camera manufacturers continue to use their own proprietary formats, unfortunately.

THE CAMERA RAW PLUG-IN

The **Camera Raw** plug-in that ships with Photoshop can be used non-destructively to edit not only **Raw** but also **JPEG** and **TIFF** images, which greatly expands its versatility. Discussing all of its features could be a book in itself — we will only be covering the essentials here.

- When you open a **Raw** image in one of the Adobe applications, the **Camera Raw Plug-in** takes over, and displays the **Camera Raw** dialog box so that you can control how the image should appear when it opens in that application, such as in Photoshop.
- The image that opens is a duplicate, so that you can keep the original, or archival version, untouched.
- Adobe has been constantly updating the **Camera Raw** plug-in since its inception.

OPEN A FILE IN CAMERA RAW

If you double-click the thumbnail of a **Raw** image in Bridge, it automatically launches the **Camera Raw** plug-in with its huge dialog box where you can manipulate the data that the camera captured along with its associated metadata.

You can also open **JPEG** and **TIFF** files, the other common formats that digital cameras save in, with **Camera Raw**. However, you cannot open **PSD** or **PDF** files in **Camera Raw** because **Raw** does not support layers.

JPEG and **TIFF** files open directly into Photoshop unless you “divert” them into **Camera Raw** first. You can use **Bridge** to open **JPEG** and **TIFF** files.

- In **Bridge**, highlight any **JPEG** preview in the **Content** pane, and then choose **File > Open in Camera Raw**.

If you want to open all your **JPEG** and/or **TIFF** images in **Camera Raw** first, you can do so by changing your **Camera Raw** preferences in **Bridge**. You may want to do this temporarily when you have a lot of camera JPEGs to import, and then change the preference back when you are done. *We are also showing the process here in case you don't want to routinely open all JPEGs and or TIFFs in Camera Raw, but Photoshop insists on doing it.*

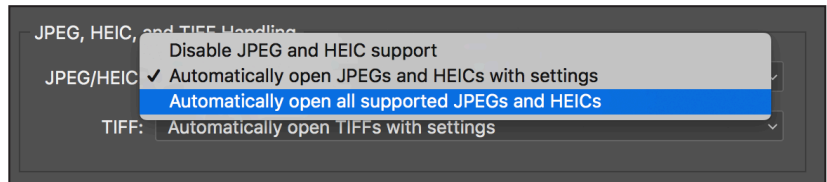
1. Launch **Bridge**, if it is not already open.
2. Choose one of the following to open **Camera Raw Preferences**:

Mac: **Adobe Bridge 2020 > Camera Raw Preferences...**

Windows: **Edit > Camera Raw Preferences...**

3. Click on File Handling in the list on the left of the dialog box, and locate the **JPEG, HEIC, and TIFF Handling** preferences.
4. Change the preference to **Automatically open all supported JPEGs**.

If instead you want **JPEGs** and/or **TIFFs** to skip the **Camera Raw** step, restore this setting to the default **Automatically open JPEGs with settings**. Now only **JPEG** or **TIFF** files that have already been processed in **Camera Raw** will open directly into the **Camera Raw** dialog box.



CAMERA RAW DIALOG BOX LANDMARKS

Image Preview

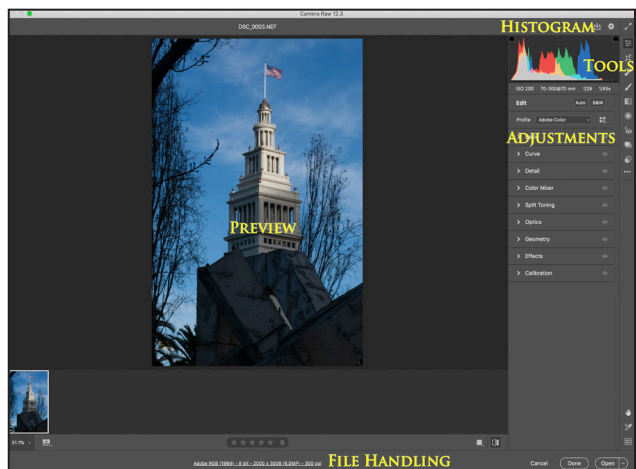


When **Camera Raw** first opens, you may see a yellow exclamation symbol in the upper right corner of the image preview. Because **Raw** files are so large, this caution symbol informs you that **Camera Raw** is still loading the preview, and to wait until it goes away so that your preview will be accurate.

THE CAMERA RAW TOOLS PANEL

The **Camera Raw Tools** panel is along the right edge of the **Camera Raw** dialog box.

The **Full Screen** button to the right of the tools panel will expand the **Camera Raw** dialog box to cover the entire screen, and give a bigger area for the image preview. The actual size depends on your screen resolution.

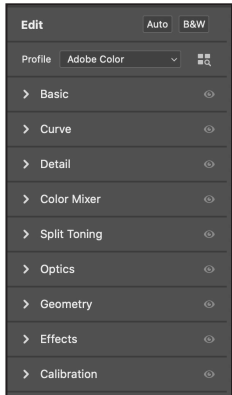


Lets look at some of the other tools, from top to bottom. Here we will only describe what they do, but you will get to use some of them shortly.

.....
Edit Tool

The **Edit Tool** reveals the following editing sections in the **Adjustments Pane**:

- Basic (white balance, tonality, color)
- Curve (tonality)
- Detail (sharpening, noise reduction)
- Color Mixer (color hue)
- Split Toning (coloring shadows and highlights)
- Optics (repairing lens-induced defects)
- Geometry (perspective corrections)
- Effects (grain and vignetting)
- Calibration (color calibration)



.....
THE ADJUSTMENTS PANE: BASIC SETTINGS

The **Basic** tab is where you will do most of your image adjustments.

The Auto Button (1)

At the top of the **Adjustments Pane**, to the right of 'Edit' is the **Auto** button. Click **Auto** to perform an automatic correction. It will adjust the sliders in the Basic options. Sometimes **Auto** provides a fine starting point and at other times **Auto** does not.



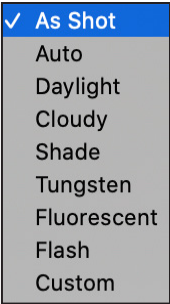
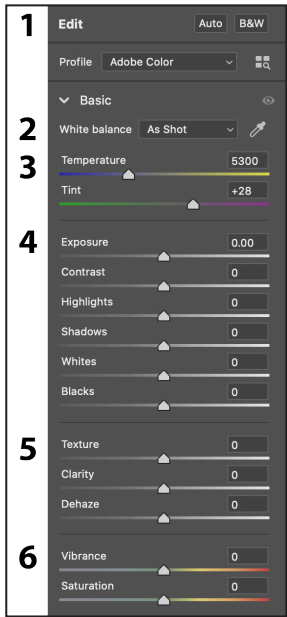
Try it and if **Auto** does not improve the image, click **Auto** again to return to the unadjusted image.

White Balance (2)

In the **Basic** section, the **White Balance** dropdown menu lets you choose from nine different **White Balance** presets.

Here you set the neutral point of the image, to hopefully remove any inappropriate color cast. You can also change the overall feel of the image, to make it feel warmer, cooler, or neutral.

As Shot sets the **White Balance** to what the camera used when the image was captured.



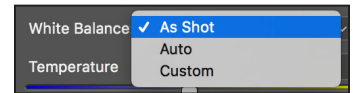
Auto lets **Camera Raw** use pixel math to calculate the **White Balance** to give the best image, based on the overall image pixels. Note that the **White Balance Auto** setting does not give the same results as the **Auto** button we looked at earlier.

Daylight, Cloudy, and Shade adjust **White Balance** based on those exposure conditions. If you know you took the image on a cloudy day, for example, you might choose **Cloudy**.

Tungsten, Fluorescent, and Flash adjust based on those secondary light sources.

Custom is chosen when you manually adjust any of the setting sliders.

NOTE: JPEG and TIFF images opened in **Camera Raw** will only have three presets: **As Shot, Auto, and Custom**.



Temperature and Tint (3)

Each **White Balance** setting changes the position of the **Temperature** and **Tint** sliders.



Temperature adjusts from cooler blue to warmer yellow.

Tint adjusts from green to magenta.

If you begin with one of the built-in **White Balance** settings, and then fine tune it with the **Tint** and/or **Temperature** sliders, the **White Balance** menu setting will become **Custom**.

You can also drag the sliders manually to adjust overall image color. If you drag both the **White Balance** sliders to the left, you shift the image towards both blue and green, making the image appear more cyan. If you drag both sliders to the right, you increase both yellow and magenta, making the image more red.

Tonal Adjustments (4)

After you set your **White Balance**, you can use these additional sliders to enhance the tonality of your image.

Exposure adjusts the overall image brightness.

Contrast applies an S curve to lighten the highlights and darken the shadows without clipping the image's extreme lights and darks. Slide to the left to darken; slide to the right to lighten.



Highlights adjusts the brightest areas of the image. Dragging to the left darkens the highlights and can often restore highlight details that are missing: **CLIPPED** or **BLOWN OUT**. Dragging to the right lightens highlights.

Shadows adjusts the darkest areas of the image. Dragging to the left to darken shadows while minimizing pure black, or **CLIPPED** details. Dragging to the right brightens shadows and reveals shadow detail.

Whites adjusts which values are mapped to white, similar to the highlights slider in the **Levels** dialog box. Dragging to the left reduces highlight clipping, dragging to the right increases it to produce special effects like specular highlights on metallic surfaces.

Blacks adjusts which values are mapped to black, similar to the shadow slider in the **Levels** dialog box. Dragging to the left increases shadow clipping, dragging to the right reduces it.

Contrast Adjustments (5)

Texture increases or decreases the appearance of texture an image by smoothing or accentuating details.

Clarity adds depth to an image by increasing local contrast, especially in the midtones. Zoom in to at least **100%** to see its effect. Increase **Clarity** until edge halos start to appear in transition areas, and then reduce it slightly.

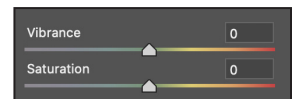
Dehaze increases or decreases the amount of haze or fog in an image.



Color Adjustments (6)

Vibrance adjusts the saturation, with minimal clipping. It has less effect in higher-saturated colors, and prevents skin tones from becoming oversaturated.

Saturation works like the **Hue/Saturation** adjustment within Photoshop, adjusting all colors equally. **-100** will completely desaturate the image; **+100** will double its saturation.

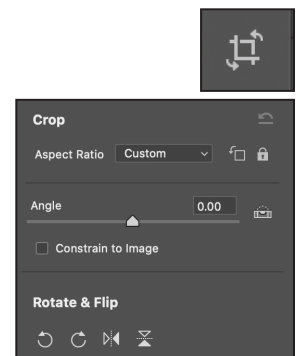


CROP & ROTATE TOOL

The Crop & Rotate Tool provides options to crop, straighten, rotate, or flip an image.

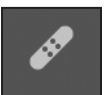
The **Straighten Tool** is located to the right of the Angle setting. It can straighten an image in two different ways:

- Double click on it to have Photoshop attempt to automatically straighten the image.
- Click and drag with it along any portion of your image that is supposed to be vertical or horizontal, and Photoshop will straighten the image along that line.



SPOT REMOVAL TOOL

The **Spot Removal Tool** is kind of a blend between the **Clone Stamp** and **Healing Brush** tools in Photoshop. Although originally designed specifically to remove dust specks that are found on many SLR sensors, the **Spot Removal Tool** can be used to do other kinds of retouching, non-destructively of course.



.....
ADJUSTMENT BRUSH TOOL

The **Adjustment Brush Tool** allows you to paint many adjustments onto your image. This includes all of the adjustments in the **Basic Adjustments** pane, and more.



.....
GRADUATED FILTER TOOL

The **Graduated Filter Tool** lets you apply tonality or color changes in the form of a linear gradient, fading from fully applied to not applied at all.



.....
RADIAL FILTER TOOL

The **Radial Filter Tool** is very similar to the Graduated Filter Tool, but it applies the adjustments using a radial gradient..



.....
RED EYE REMOVAL TOOL

The **Red Eye Tool** is similar to the **Red Eye Tool** in Photoshop, except that it is nondestructive.



.....
SNAPSHOTS TOOL

Snapshots in **Camera Raw** allow you to save multiple collections of adjustments within a single image.



.....
PRESETS TOOL

The **Presets** in **Camera Raw** let you apply pre-defined sets of adjustments to your image. You can also save your own presets for later use.



.....
HAND TOOL

The **Hand Tool** works similarly to its Photoshop counterpart, and it uses the same keystrokes to increase its functionality:

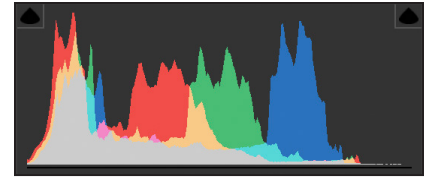
- Activate and drag the **Hand Tool** to pan the image preview within its pane.
- Double click the **Hand Tool** to **Fit in View**.
- When another tool is active, you can press the space bar and drag the preview to temporarily use the **Hand Tool**.

Just below the left corner of the Image preview are more **Zoom** controls.

The center box displays the current zoom level. Alternately, you can click in the zoom level box and choose your zoom level from the **Zoom** menu.

THE HISTOGRAM AND THE ADJUSTMENTS PANEL

A **HISTOGRAM** is a graphical representation of the colors and tones in your image. When you adjust an image, the graph changes. A color image, straight from a digital camera, has its colors arranged into red, green, and blue **COLOR CHANNELS**. The colorful **Camera Raw** histogram superimposes the red, green, and blue channel graphs. When pixels contain all three color channels, the histogram is white. **Cyan** is the combination of blue and green pixels. **Yellow** is the combination of red and green pixels. **Magenta** is the combination of red and blue pixels.



CLIPPED COLORS are so close to either pure black or pure white that they won't print with any detail. The **Shadow clipping warning**, activated by clicking the small triangle in the top-left of the histogram, covers those image areas that are clipped to pure black with a bright blue overlay, as you can see in this over-adjusted gull.



The **Highlight clipping warning** (small triangle in the top-right of the histogram) covers areas that are getting close to white with a red overlay. With clipping on, you can decide if losing the detail in the affected areas will adversely affect your image. Plus, as you make adjustments, you can see how those adjustments affect clipping.



RESET THE IMAGE

As you experiment with all the **Camera Raw** settings, it is easy for your adjustments to get out of control. To revert to the image as opened (more powerful than the **Default** button for white point) press and hold **alt** or **option** to temporarily change the **Cancel** button to the **Reset** button. With **alt** or **option** still pressed, click **Reset** to revert to the original settings without closing the **Camera Raw** dialog box.

RECOGNIZING AN ADJUSTED IMAGE

If you view an image that has been adjusted in **Camera Raw** inside of the **Bridge Content** pane, it will show one or more symbols in the upper right corner of its preview. Here the crop symbol on the right shows that the image was cropped, and the left symbol shows that it was adjusted.



One of the tremendous strengths of **Camera Raw** manipulations is that they are **NON-DESTRUCTIVE**, or reversible. To restore an image to its original state, highlight it within the **Bridge Content** pane, and the choose **Edit > Develop Settings > Clear Settings**.

.....

GUIDED EXERCISE 2.2: MANIPULATE AN IMAGE IN CAMERA RAW

In this guided exercise, you will open a **JPEG** file into Camera Raw, manipulate it to improve it, and open it in Photoshop, and save an adjusted copy in **PSD** format.



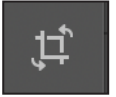
1. Launch Bridge if necessary.
2. Navigate to **02-stall-start.jpg**, **right click** on its thumbnail and choose **Open in > Camera Raw** from the context menu that appears. This image is of a souvenir stall at El Pueblo de Los Angeles State Historic Park in California.
3. Wait until the yellow exclamation triangle disappears to be sure you can view all your image pixels.
4. Click on the Edit Tool in the Tools panel.
5. Identify the following regions of the **Camera Raw** dialog box:
 - **Tools** panel
 - **Image Preview** pane
 - **Histogram** with **Clipping Warning** triangles
 - **Basic** adjustments
 - **File handling** buttons (**Save Image**, **Open**, etc.)
6. Click the **Full Screen** button in the **Camera Raw** window to enlarge your preview. The more of the image you can see as you zoom in, the more precisely you can make your adjustments.
7. Turn the **Highlights** and **Shadows Clipping Warnings** on and see if you have clipping in any areas of your image where detail loss will be detrimental. There is some very minor shadow clipping in the lower-right corner of the image (you may need to zoom in to see it), and very little highlight clipping in some of the brightest areas.
8. Click the **Auto** button just below the Histogram. The image brightens considerably, and you can now see much more detail in the shadows.
9. Toggle the **Highlights Clipping Warning** off and on, examining both the preview and its histogram in each state.

With the **Auto** adjustment, the clipped areas increase. Not a bit problem with this image, but you will need to keep an eye on those areas as you adjust the image.
10. Click the **Auto** button again to restore the original **White Balance**. After seeing it adjusted, it now looks dark and muddy without the adjustment.



11. In the **Basic** Adjustments pane, change the **White Balance** from **As Shot** to **Auto** (this is a different **Auto** from step 8). If this was a **Raw** image rather than a **JPEG**, there would have been more **White Balance** presets.
12. Notice that it is somewhat brighter, but still looks muddy. Change the **White Balance** back to **As Shot**.
13. Crop the image so that it focuses on the stall:

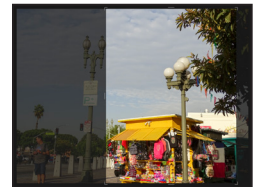
- a. Choose the **Crop & Rotate Tool**. The image now has cropping handles on its sides and corners.



- b. The image is in the 4 x 3 **Aspect Ratio** (landscape). In order to remove some of the distracting elements, we'll change it to a 3 x 4 **Aspect Ratio** (portrait) orientation. Click on the **Rotate Aspect Ratio** button. This change the position of the cropping handles.

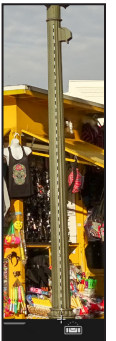


- c. Drag the image in the **Preview** area to the left, until the left edge of the crop rectangle is just between the roof of the stall and the left streetlight.



The area you will crop off is now **SHIELDED** or partially obscured. The shielded area will be cropped off once the image is opened in Photoshop, but it is not removed within **Camera Raw**. Non destructive cropping is a plus in case you accidentally remove more of an image than you intended to, but it does keep the file sizes large.

- d. Notice that the street light in front of the stall is a little crooked. Click on the **Straighten Tool**, then use it to drag a line down the center of the street light pole
- e. Hit the **Enter** or **Return** key to commit the crop. This should crop and straighten your image, then return you to the **Edit Tool** settings.



14. Adjust the image tones:

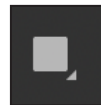
- a. Choose the **White Balance Tool** (the eyedropper to the right of the White Balance setting).

With the **White Balance Tool**, click on different areas of the image that might be neutral. As you do keep an eye on the highlight clipping. We got our best results by clicking on the highlight on one of the street light glass globes. This removes a lot of the yellow tinge to the image, making it look a lot better.

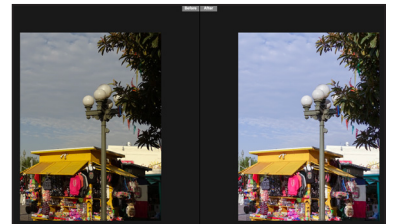


15. Let's take a look at how much the image has changed so far:

- a. Click on the Before/After view toggle near the bottom of the screen. This displays your original version of the image (in the cropped form) next to the adjusted version. Quite a difference!



16. Click the **Done** button to save the changes you made so far, and exit the **Camera Raw** dialog box.



.....

THE ADJUSTMENT BRUSH TOOL

The **Adjustment Brush Tool** lets you paint an adjustment selectively onto an image with one or more of the sliders in the **Basic Adjustments** pane. When you choose the **Adjustment Brush Tool**, the **Basic Adjustments** pane changes so that you can configure your adjustment brushes. There is a lot of power in the **Adjustment Brush Tool**. You will do just a simple adjustment, to increase the saturation of the stall's yellow walls.

.....

IMAGE ADJUSTMENT WORKFLOW

Once you see how easy it is to use the **Adjustment Brush Tool**, you may be tempted to use it as your first step to fix problem areas in images. That is not the most efficient way to work. Before proceeding, let's review the image adjustment workflow followed by most Photoshop professionals:

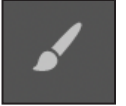
1. Obtain a digital image by either transferring it from your camera or scanning it from film or from a printed photograph.
2. Open the digital image within Photoshop, and choose **File > Save As** to save a working copy of the image with a slightly different name, preferably in .psd format. Do not alter the original, known as the **ARCHIVAL VERSION**, to preserve the original in its pristine state.
3. Crop the working copy to reduce unwanted pixels from its perimeter, and straighten it if necessary.
4. Improve overall image tone and color as appropriate.
5. Fix localized problems.
6. Make "artistic" changes as desired.
7. Sharpen the image as appropriate.
8. Save and print.
9. Make a web version if desired.

The **Camera Raw** workflow is a bit different.

- If you shoot in **Camera Raw**, that version is by its nature the archival version of your image because the edits you make within the **Raw** dialog box are nondestructive. If you are going to process a **JPEG**, however, consider making and saving a copy, to keep the original untouched in a different folder than your edited images.
- You can crop, improve color and tone, and fix localized problems non-destructively from within the **Camera Raw** dialog box.
- Since you can only process single-layer images in **Camera Raw**, upon completion of your adjustments phase, you should click **Save** and make a working .psd version of your image which you can then open in Photoshop proper to add layers, apply filters, etc.

.....

GUIDED EXERCISE 2.3: USE THE ADJUSTMENT BRUSH TOOL



In this tutorial you will use the **Adjustment Brush** to increase the saturation of the stall.

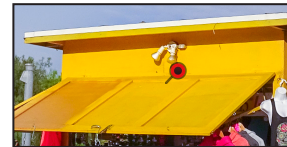
1. Reopen **02-stall-start.jpg**.

Since it has already been processed using Camera Raw, opening it using the **Open** command will open it in **Camera Raw**.

2. Choose the **Adjustment Brush Tool**.
3. Lower the **Size** to 10.
4. Move the **Saturation** slider to +100. Let's go fully saturated!
5. Move the **Adjustment Brush** over the yellow awning of the stall.

You will see two concentric circles to show the brush size and the amount of feathering (gradual reduction of its effect) on the outside.

6. Paint over the yellow parts of the awning and wall. When you release the mouse, there will be a pin to show the center point of your adjustment. Feel free to compare the before and after versions of your image.



7. Click the **Done** button to update the changes you just made, and exit Camera Raw.

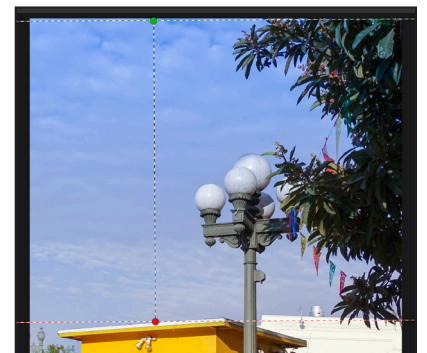
.....

GUIDED EXERCISE 2.4: PROCESS YOUR CAMERA RAW IMAGE 1

The Graduated and Radial Filter tools allow you to apply the same adjustments as with the Adjustment Brush, but have the adjustments fade out in linear or radial gradients.

Here you will practice applying Graduated and Radial Filters.

1. Reopen **02-stall-start.jpg**.
2. Choose the **Graduated Filter** tool from the set of Camera Raw tools.
3. Let's make the sky look a bit more blue. Move the Temperature slider to the blue side, to -50.
4. Click at the very top of the image and drag down to the roof of the stall. This makes the sky above the stall turn more blue, which fades as it approaches the roof of the stall. If you have difficulty keeping the lines straight, hold down the Shift key while dragging downward.
5. Experiment by moving the red and green dots placed by the Graduated Filter tool to expand, contract, or change direction of the color transition.



6. It's looking good, but the street light globes turned a little blue. Click on the **Erase from Adjustment** tool at the top of the **Adjustments** pane, then click a time or two on the middle light globe. Next, paint with this tool over the leaves of the tree along the right edge of the image to restore their green color. Adjust the brush size as desired.



7. Click Done to keep these changes.

.....

FINISHING UP

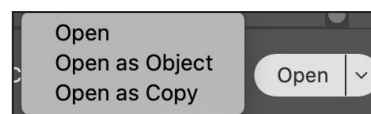
After you manipulate your image, you have four file handling choices along the bottom edge of the dialog box:

Cancel closes the **Camera Raw** dialog box without making any changes to the original image.

Done saves the image settings as an associated file without processing the file. This is convenient for batch processing

Open saves the settings, like **Done**, and then processes the image and opens it in Photoshop. Clicking on the arrow to the right of **Open** gives you a menu with three choices:

- **Open** behaves the same as clicking on the **Open** button.
- **Open as Object** opens the image in Photoshop in a new document with a **Smart Object** layer.
- **Open as Copy** opens a duplicate of the manipulated image, leaving the original alone.

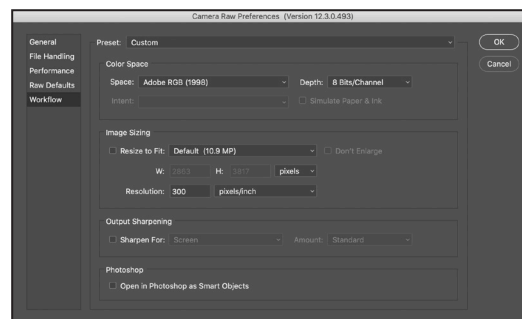
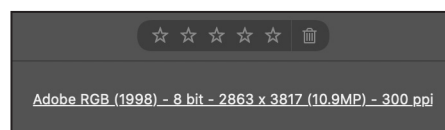


.....

GUIDED EXERCISE 2.5: PROCESS YOUR CAMERA RAW IMAGE 2

Here you will experiment with the processing choices for your image, and end up with a **PSD** working copy of your adjusted image.

1. Reopen **02-stall-start.jpg**.
2. At the bottom of the Camera Raw dialog box is a line of white underlined text. This is actually a button that brings up the **Workflow Options** dialog box, which are really the **Camera Raw Preferences Workflow** settings:
 - a. Click the **Workflow Options** to display the **Workflow Options** dialog box.
 - b. If you want the final image to be smaller, check the **Resize to Fit** box and enter the maximum width and height dimensions you'd like to use. The image will be resized downward until it would fit in an imaginary box with those dimensions, keeping the same aspect ratio.



- c. Confirm that the resolution is appropriate for your printer. It is set to **300 ppi** here, which is a good resolution for printing photographs on ink jet or laser printers.
 - d. Click **OK** to accept these settings.
3. Open your adjusted image in Photoshop by clicking the **Open** button.

It may take a while, because **Camera Raw** needs to save your adjustments to the source image, close the **Camera Raw** dialog box, and then open a copy of your adjusted image in Photoshop.
 4. Choose **File > Save As** and save the working copy in **PSD** format in the location of your choice.
 5. Think about the function of the two buttons we did not use:

Done processes your original image and closes the **Camera Raw** dialog box.

Cancel discards all the processing made in the current **Camera Raw** session, and closes both the image and the **Camera Raw** dialog box.

CAMERA RAW AS A FILTER

You may also apply Camera Raw as a filter to any image. You have essentially the same options as when using it as a plug-in, except that you do not have access to the Workflow Options or File Handling options.

Camera Raw can also be applied as a Smart Filter. You will learn about Smart Objects and Smart Filters in the next tutorial.

ON YOUR OWN

- Open **02-gull.jpg** in **Camera Raw**. With **Highlights** and **Shadows** clipping turned on, **Zoom** in on the gull and then play with the **Basic** tab to clip image highlights and shadows. Turn clipping on and off, so you can see the loss of detail that clipping causes.
- Open **02-bird.jpg** in **Camera Raw** and improve it by changing its white point and making other adjustments with the **Adjustment Brush Tool** as desired. When you are done, save a **PSD** version.
- Open a **Raw** or **JPG** image of your own in **Camera Raw** and improve it by changing its white point if needed, and other adjustments in the **Basic** tab as desired. When you are done, save a **PSD** version.

PRACTICAL PHOTOSHOP 2020, LEVEL 1

.....
SAMPLE CHAPTERS

.....
THIS DOCUMENT IS A SAMPLE OF THE BOOK
"PRACTICAL PHOTOSHOP 2020 LEVEL 1".
.....

.....
TO PURCHASE THE ENTIRE BOOK, VISIT WWW.PRACTICALPHOTOSHOP.COM
.....