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

the Adobe® photoshop® CS6 book

for digital photographers

Scott Kelby
EDITOR, *PHOTOSHOP USER* MAGAZINE

New Riders
VOICES THAT MATTER™

the Adobe® photoshop CS6 book

for digital photographers

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EDITOR, *PHOTOSHOP USER* MAGAZINE

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This book is dedicated to the coolest six-year-old ever:
my amazing, hilarious, smart, adorable, loving daughter Kira.
You are a clone of your mom and that's the best thing
I could ever wish for you. Daddy loves you very much!!!

ACKNOWLEDGMENTS

I've been writing books for 14 years now, and I still find that the thing that's the hardest for me to write in any book is writing the acknowledgments. It also, hands down, takes me longer than any other pages in the book. For me, I think the reason I take these acknowledgments so seriously is because it's when I get to put down on paper how truly grateful I am to be surrounded by such great friends, an incredible book team, and a family that truly makes my life a joy. That's why it's so hard. I also know why it takes so long—you type a lot slower with tears in your eyes.

To my remarkable wife, Kalebra: We've been married nearly 23 years now, and you still continue to amaze me, and everyone around you. I've never met anyone more compassionate, more loving, more hilarious, and more genuinely beautiful, and I'm so blessed to be going through life with you, to have you as the mother of my children, my business partner, my private pilot, Chinese translator, and best friend. You truly are the type of woman love songs are written for, and as anyone who knows me will tell you, I am, without a doubt, the luckiest man alive to have you for my wife.

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

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

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

I'm incredibly fortunate to have part of the production of my books handled in-house by my own book team at Kelby Media Group, which is led by my friend and longtime Creative Director, Felix Nelson, who is hands down the most creative person I've ever met. He's surrounded by some of the most talented, amazing, ambitious, gifted, and downright brilliant people I've ever had the honor of working with, and thank God he had the foresight to hire Kim Doty, my Editor, and the only reason why I haven't totally fallen onto the floor in the fetal position after writing both a Lightroom 4 book and a CS6 book, back to back. Kim is just an incredibly organized, upbeat, focused person who keeps me calm and on track, and no matter how tough the task ahead is, she always says the same thing, "Ah, piece of cake," and she convinces you that you can do it, and then you do it. I cannot begin to tell you how grateful I am to her for being my Editor, and to Felix for finding her. I guess great people just attract other great people.

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

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

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

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

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

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

OTHER BOOKS BY SCOTT KELBY

Professional Portrait Retouching Techniques for Photographers Using Photoshop

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

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

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

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Photoshop Down & Dirty Tricks

The Photoshop Elements Book for Digital Photographers

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

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Scott Kelby

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

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

Scott is a photographer, designer, and award-winning author of more than 50 books, including *The Adobe Photoshop Lightroom 4 Book for Digital Photographers, Professional Portrait Retouching Techniques for Photographers Using Photoshop, Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image, The iPhone Book, The iPod Book,* and *The Digital Photography Book,* parts 1, 2, 3 & 4.

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

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

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

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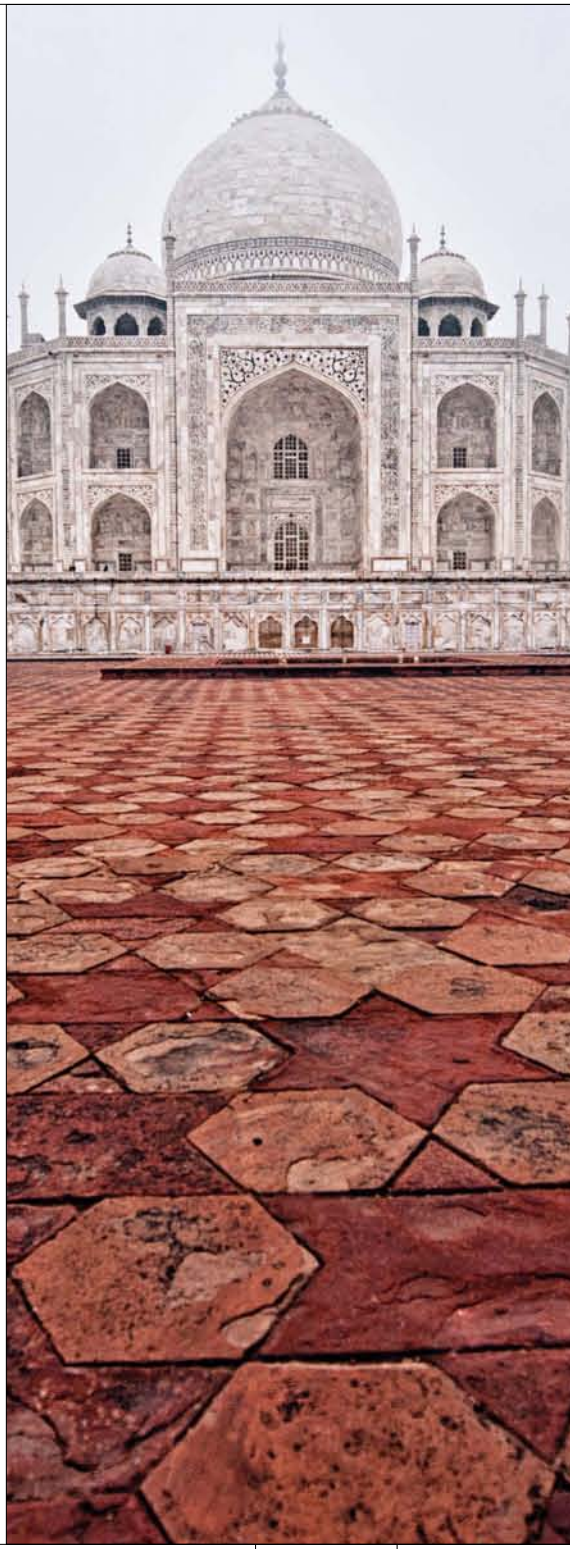

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Seven Things You'll Wish You Had Known Before Reading This Book

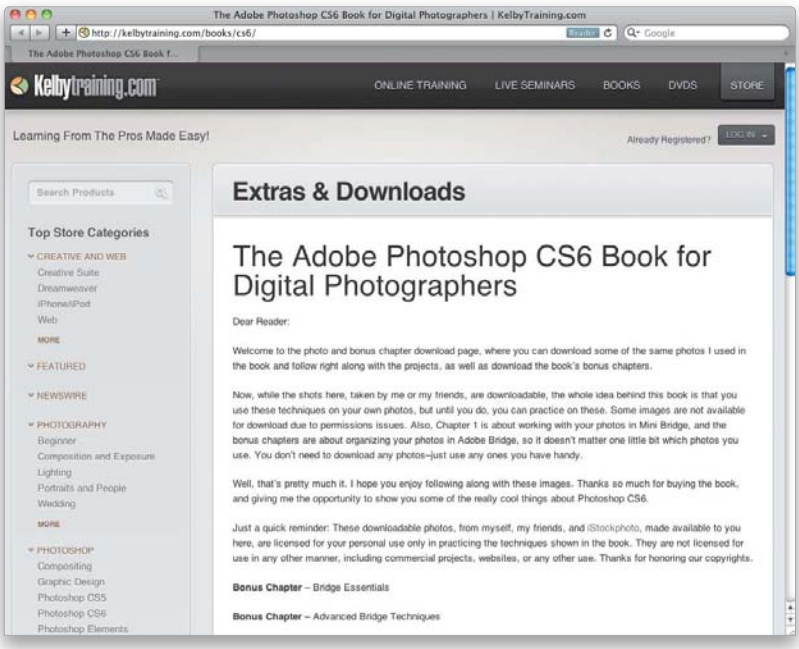
It's really important to me that you get a lot out of reading this book, and one way I can help is to get you to read these seven quick things about the book that you'll wish later you knew now. For example, it's here that I tell you about where to download something important, and if you skip over this,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

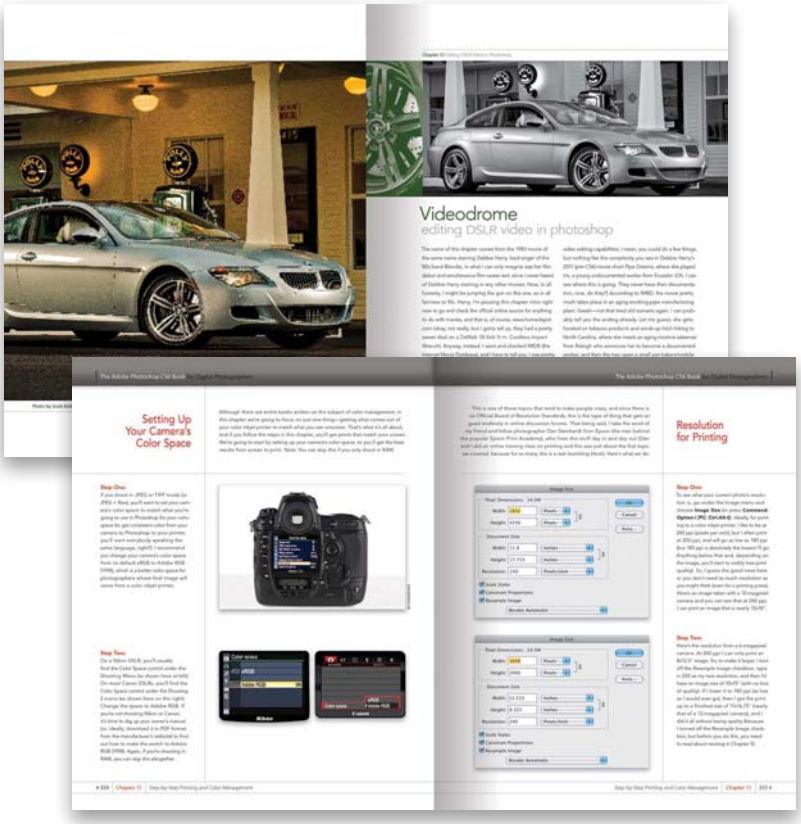
(1) You don't have to read this book in order.

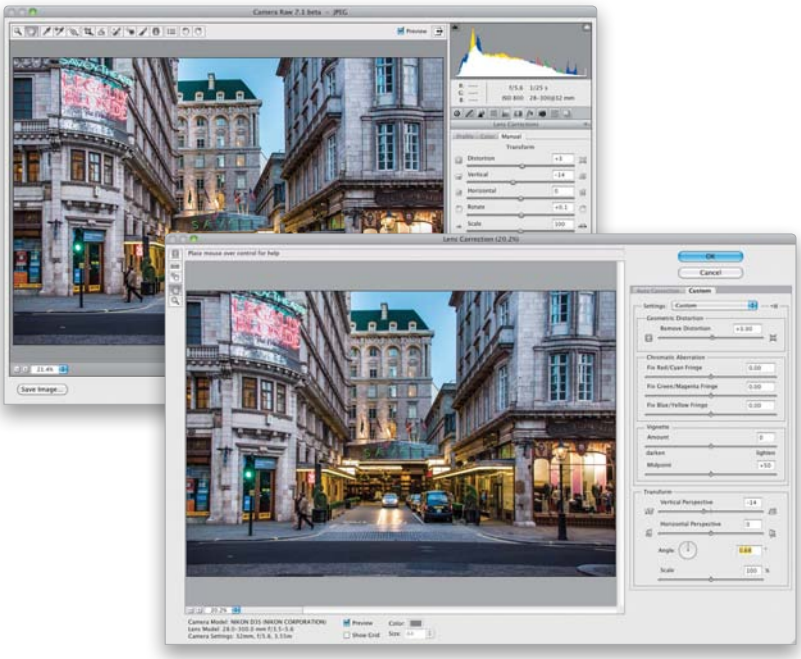
I designed this book so you can turn right to the technique you want to learn, and start there. I explain everything as I go, step-by-step, so if you want to learn how to remove dust spots from a RAW image, just turn to page 84, and in a couple of minutes, you'll know. I did write the book in a logical order for learning CS6, but don't let that tie your hands—jump right to whatever technique you want to learn—you can always go back, review, and try other stuff.

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

As you're going through the book, and you come to a technique like "Working with HDR Pro in Photoshop CS6," you might not have an HDR-bracketed set of shots hanging around, so in those cases I usually made the images available for you to download, so you can follow along with the book. You can find them at **http://kelbytraining.com/books/cs6** (see, this is one of those things I was talking about that you'd miss if you skipped this and went right to Chapter 1).







SCOTT KELBY

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

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

(4) There are things in Photoshop CS6 and in Camera Raw that do the exact same thing.

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

(Continued)

(5) I included a chapter on my CS6 workflow, but don't read it yet.

At the end of this book I included a special chapter detailing my own CS6 workflow, but please don't read it until you've read the rest of the book, because it assumes that you've read the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out chapter).

(6) Where's the Bridge stuff?

A version of Bridge is built right into Photoshop itself. It's called "Mini Bridge" (I am not making this up), and it does about 85% of what "Big Bridge" does (Adobe doesn't call it Big Bridge, they call it Adobe Bridge). This is great because now you don't have to leave Photoshop and jump to a separate application for finding and working with your images. So, since Mini Bridge is part of CS6, I start the book with a chapter on Mini Bridge. So, what did Adobe add to Big Bridge in CS6? Well, barely anything (which gives you some hint as to the future of Bridge, eh?). Anyway, they did greatly improve and streamline Mini Bridge, but since some of you may still be using Big Bridge for at least a little while longer (at least until you fall in love with Mini Bridge), I did update two Big Bridge chapters, and put them on the web for you to download free. You'll find these at **http://kelbytraining.com/books/cs6**.

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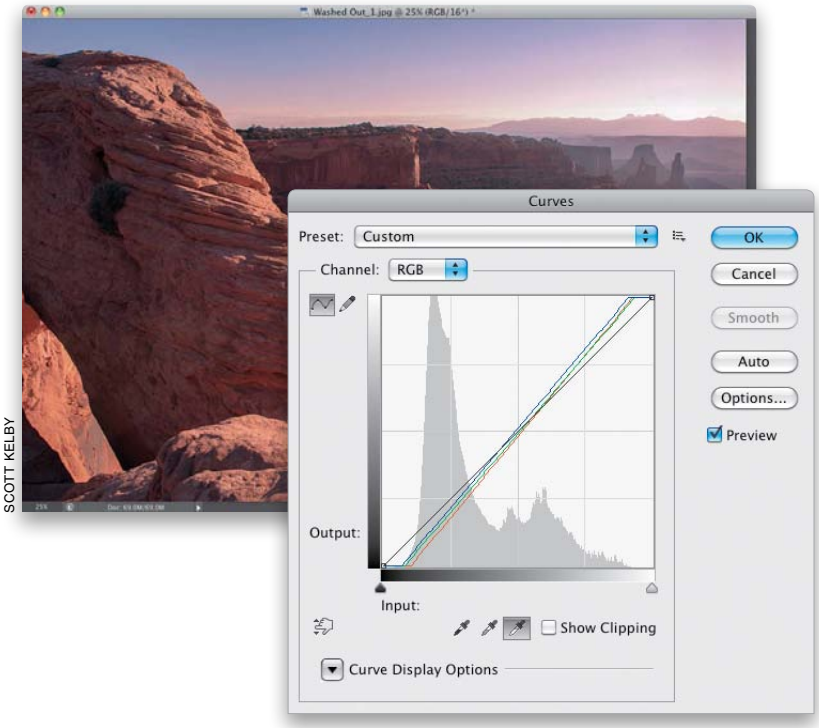

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(7) Photography is evolving, Photoshop is evolving, and this book has to, too.

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

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

Hey, I thought you said it was "Seven Things"? Well, consider this eighth a "bonus thing," because it's about another bonus I included in this CS6 edition of the book. At the end of every chapter is a special section I call "Photoshop Killer Tips" (named after the book of the same name I did a few years ago with Felix Nelson). These are those time-saving, job-saving, "man, I wish I had known that sooner" type tips. The ones that make you smile, nod, and then want to call all your friends and "tune them up" with your new status as Photoshop guru. These are in addition to all the other tips, which already appear throughout the chapters (you can never have enough tips, right? Remember: He who dies with the most tips, wins!). So, there you have it, seven (or so) things that you're now probably glad you took a couple minutes to read. Okay, the easy part is over—turn the page and let's get to work.

Photo by Scott Kelby Exposure: 1/125 sec | Focal Length: 24 mm | Aperture Value: ƒ/8

Attitude Adjustment
camera raw's adjustment tools

When I went searching for songs with the word "adjustment" in them, I quickly found Aerosmith's "Attitude Adjustment," which would make this an easy choice for me as an Aerosmith fan, but there's no real way for you to know if the title I'm referencing up there is actually the one by Aerosmith, or if I secretly went with another song with the exact same title by hip hop artists Trick Trick and Jazze Pha. In iTunes, this song was marked with the Explicit label, so I thought I'd better listen to the free 90-second preview first, because I wanted to make sure I didn't pick a song whose free preview was too explicit, but while listening to that preview, something very unexpected happened to me that I haven't gotten over to this very day. The sad truth is that I couldn't understand a word they were saying. I even played it back a couple of times, and I was waiting for naughty words to jump out at me, but I could barely make out anything they said. It just sounded like a bunch of noise. This can only mean one thing—I'm old. I remember playing songs for my parents when I was younger, and I remember my mom saying, "I can't understand a word they're saying" and she had that irritated look that only old people who can't understand a word they're hearing can get. But this time it was me. Me—that young, cool guy (stop giggling) experiencing my first "old people" moment. I was sad. I just sat there for a moment in stunned silence, and then I said "F&*$ S#!& A@# M*%$#%" and in no time flat, my wife stuck her head in the room and said, "Are you writing rap lyrics again?" At that moment, I felt young again. I jumped up out of my chair, but then I grabbed my back and yelled "F*%$#% R%^$!" My wife then said, "I can't understand a word you're saying."
Peace out!

Dodging, Burning, and Adjusting Individual Areas of Your Photo

One of my favorite features in Camera Raw is the ability to make non-destructive adjustments to individual areas of your photos (Adobe calls this "localized corrections"). The way they've added this feature is pretty darn clever, and while it's different than using a brush in Photoshop, there are some aspects of it that I bet you'll like better. We'll start with dodging and burning, but we'll add more options in as we go.

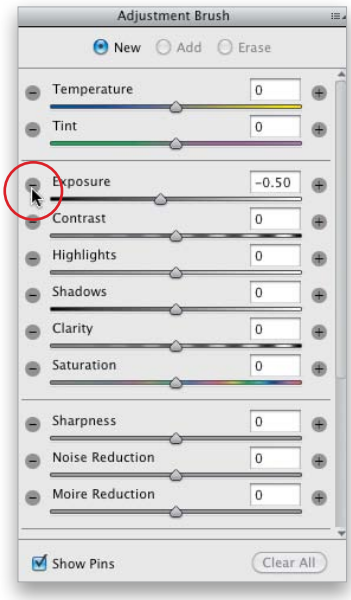
Step One:

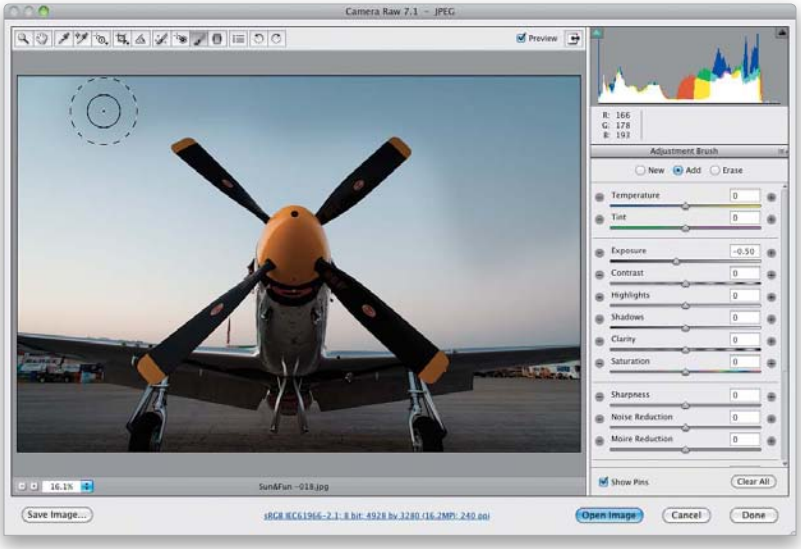
This photo has two areas that need completely different adjustments: (1) the sky needs to be darker with more vibrant colors, and (2) the plane needs to be brighter and punchier. So, get the Adjustment Brush from up in the toolbar (it's shown circled here in red) or just press the letter **K** on your keyboard. However, I recommend that you do all the regular edits to your photo in the Basic panel first (exposure, contrast, etc.), just like normal, before you grab the brush.

SCOTT KELBY

Step Two:

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





Step Three:

At the bottom of the Adjustment Brush panel, there is a really amazing Adjustment Brush feature called "Auto Mask," which helps to keep you from accidentally painting on things you don't want to paint on (so it's great around the edges of things). But, when you're painting over something like a big sky, it actually slows things down because it keeps trying to find an edge. So, I leave the Auto Mask checkbox turned off for stuff like this, and here, I'll just avoid getting close to the edges of the plane (for now, anyway). Go ahead and paint over the sky (with Auto Mask turned off), but of course, avoid getting too close to the propeller blades or the wings of the plane—just stick to open areas of sky (as seen here). Notice how the sky gets darker as you paint?

Step Four:

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

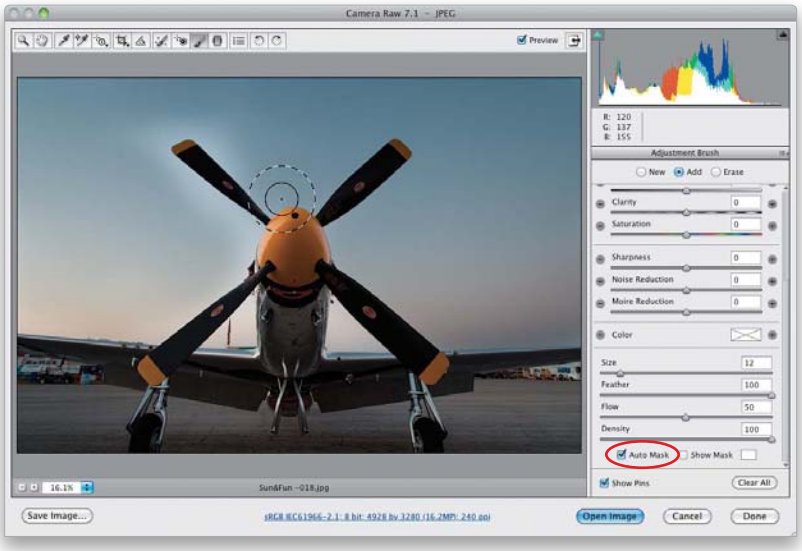
TIP: Deleting Adjustments

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

(Continued)

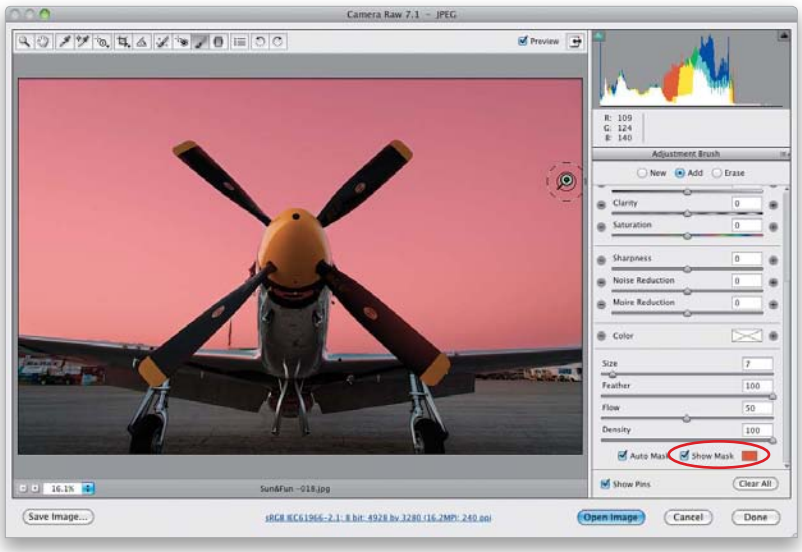
Step Five:

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



Step Six:

So, how do you know if you've really painted over the entire area you wanted to adjust? How do you know whether you've missed a spot? Well, if you turn on the Show Mask checkbox near the bottom of the panel, it puts a tint over the area you painted (as seen here, where I changed my tint color to red by clicking on the color swatch to the right of the checkbox), so you can see if you missed anything. If you don't want this on all the time, you can just hover your cursor over any pin (which is what I'm doing here) and it will temporarily show the masked area for that pin. Now that you know where you painted, you can go back and paint over any areas you missed. If you want to keep the mask turned on while you paint, just press the letter **Y** on your keyboard.



Step Seven:

Now, let's unlock a little more of the Adjustment Brush's power by adjusting more sliders. That's right, once you've painted over (masked) an area, you can adjust any of the other sliders and they affect just the area you painted over (here, they'll just affect the sky). Starting at the top, let's drag the Tint slider to the right, toward magenta, to make the sky color more interesting (I dragged it over to +30), then let's make it even darker by lowering the Exposure amount to –1.15. Now, head down to Saturation and crank that up a bit (I took it up to +60), and that flat dawn sky gets much more vibrant (as seen here). Yeah, that's just like I remember it (wink). The ability to paint over one area, and stack up a number of adjustments on just that area, is what gives this tool so much power.

Step Eight:

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

(Continued)

Step Nine:

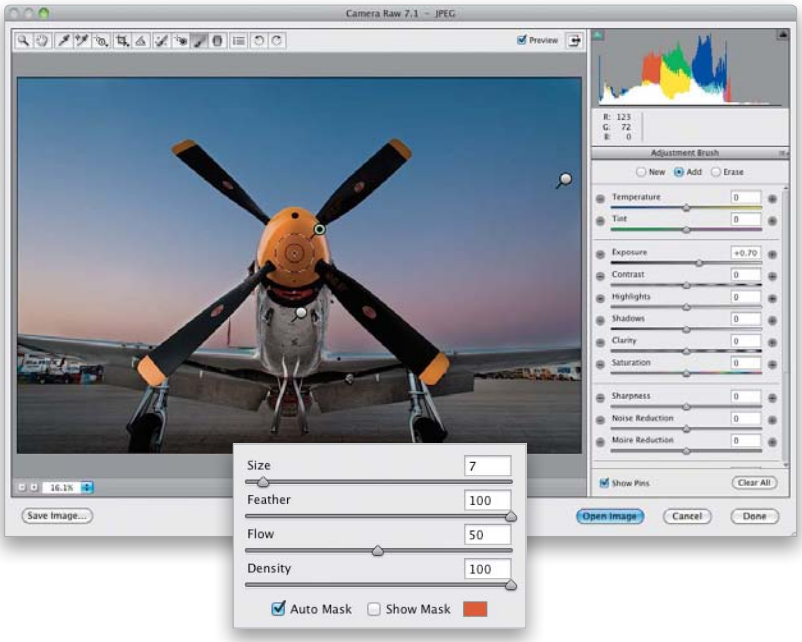
Finish painting over the rest of the plane (wings, propeller blades), and then let's add some more "juice" to it by increasing the Exposure amount a bit more (here, I dragged it over to +1.50), then open the shadow areas by dragging the Shadows slider a little to the right (here, I went to +10), and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

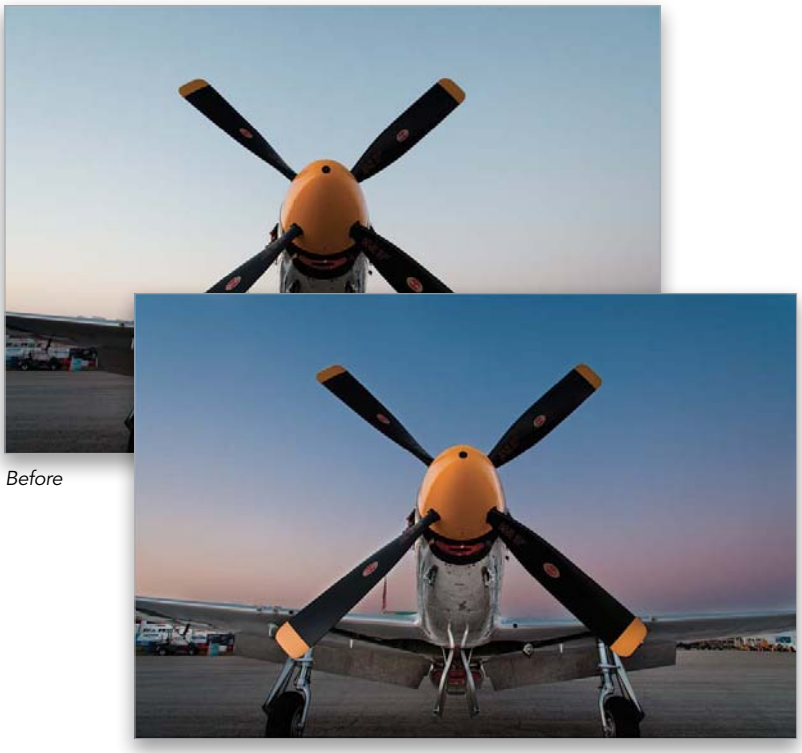
TIP: Choosing What to Edit

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

Step 10:

If you make a mistake, or need to erase something that spilled over, just press-and-hold the **Option (PC: Alt) key** and the brush switches to Erase mode. Now, just paint the area where you spilled over and it erases the spillover (as shown here). You can also switch to Erase mode by clicking on the Erase radio button at the top of the Adjustment Brush panel. When you switch this way, you get to choose the Size, Feather, Flow, and Density of the Erase brush (more on this in just a moment), so it's at least good to click on the radio button, choose your preferred brush size (I set the Feather and Density to 100% for this brush), then from that point on, just press-and-hold the Option key to get it when you need it.





Before

After

Step 11:

Here are a couple of other things about the Adjustment Brush you'll want to know: The Feather slider controls how soft the brush edges are—the higher the number, the softer the brush (I paint with a soft brush about 90% of the time). For a hard-edged brush, set the Feather slider to 0. The default brush settings are designed to have it build up as you paint, so if you paint over an area and it's not dark enough, paint another stroke over it. This build-up amount is controlled by the Flow and Density sliders at the bottom of the panel. The Density slider kind of simulates the way Photoshop's airbrush capabilities work with its Brush tools, but the effect is so subtle here that I don't ever change it from its default setting of 100. The Flow slider controls the amount of paint that comes out of the brush (I leave the Flow set at 100 most of the time these days, but if I decide I want to "build up," then I lower it to 50). Below is a before/after, which shows how useful dodging and burning with the Adjustment Brush can be.

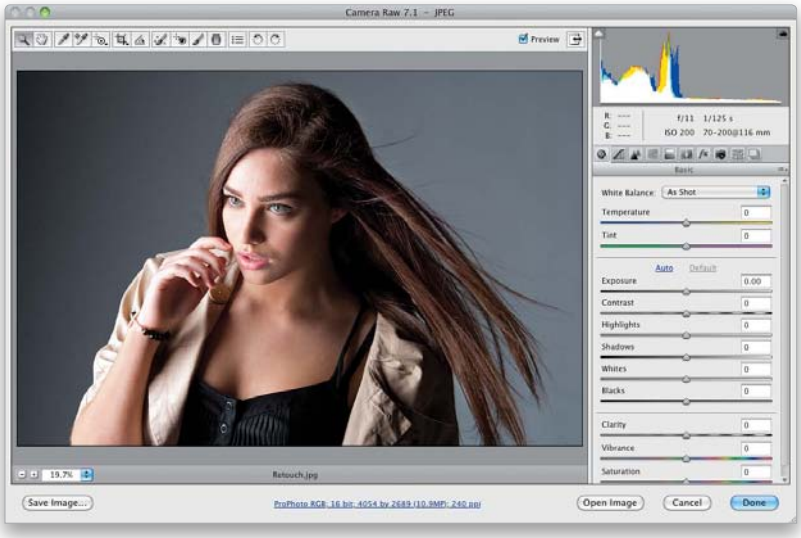
Note: I felt I needed to make one more change to this image. If you look back at Step 10, the yellow nose cone looks too bright, so I used the Erase brush to erase over it entirely. Then, I clicked the New button, reset everything to 0, increased the Exposure amount to +70, and painted over just the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

Retouching Portraits in Camera Raw

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

Step One:

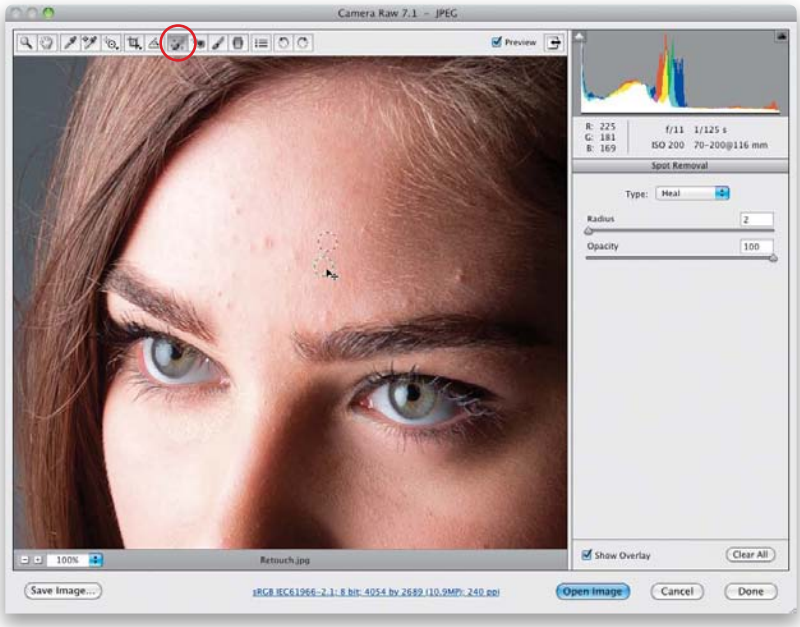
In the portrait shown here (which I shot on stage during my *Light It, Shoot It, Retouch It* class at the Photoshop World Conference & Expo), we want to make three retouches: (1) we want to remove any blemishes and soften her skin, (2) we want to lighten the whites of her eyes, brighten her eyes in general,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

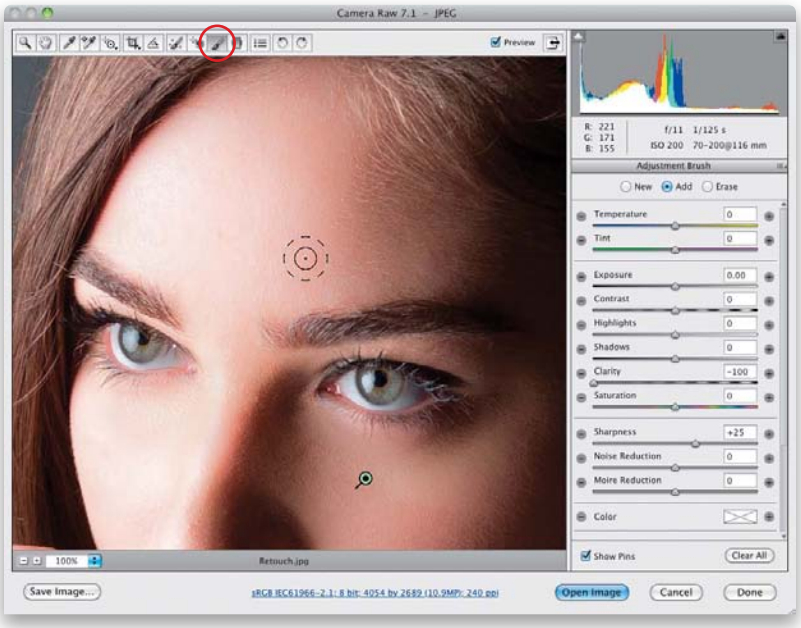


SCOTT KELBY

Step Two:

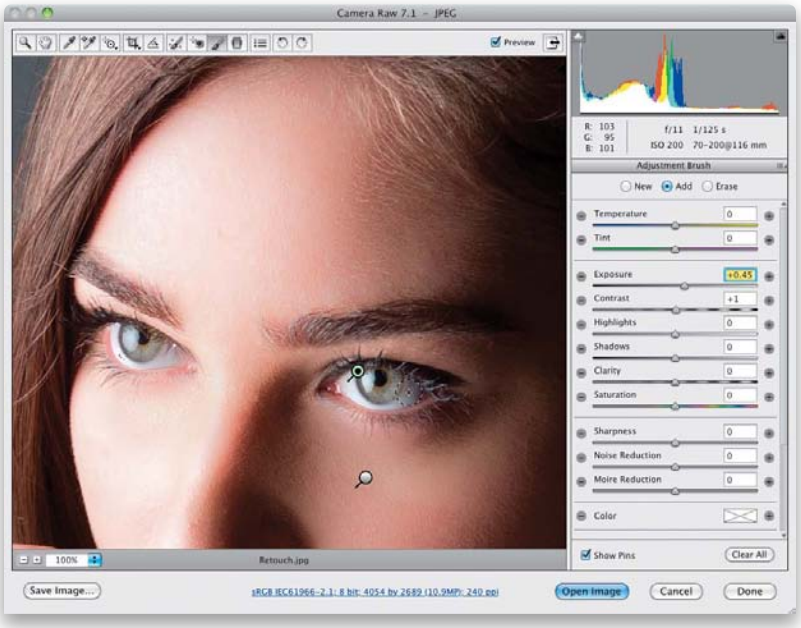
We'll start with removing blemishes. First, zoom in on her face, then get the Spot Removal tool **(B)** from the toolbar up top (it's shown circled here in red) and set your brush Radius (a fancy name for the brush's size) to where it's just slightly larger than the blemish you want to remove. Now, move your cursor over the blemish and just click. Don't paint a stroke or anything—just click once and it's gone. If the removal doesn't look quite right, it just means that Camera Raw chose a bad place to sample clean skin from to make its repair. So, click on the green sample circle and drag it to a nearby area and it redoes the retouch (as shown here). Now, remove the rest of the blemishes with just a single click each, adjusting the position of their green sample circles, if necessary.





Step Three:

Next, let's do some skin softening. Click on the Adjustment Brush (shown circled here) in the toolbar, then click the – (minus sign) button to the left of Clarity four times to set the Clarity amount at –100 (this is called "negative clarity" by people who love to give everything a name). Now, increase the Sharpness slider to +25 and you're ready to go. Increase the size of your brush (by using either the Size slider or the **Right Bracket key** on your keyboard), and then paint over her skin to soften it (as shown here), but be careful to avoid any areas that should stay sharp and retain lots of detail, like her eyebrows, eyelids, lips, nostrils, hair, etc. While you're painting, you might not feel like it's really doing that much, but toggle on/off the Preview checkbox at the top, and you'll see that it's doing a lot more than you might think. Of course, once you're done painting, if you think you've applied too much softening, just raise the Clarity (try –75 or –50).



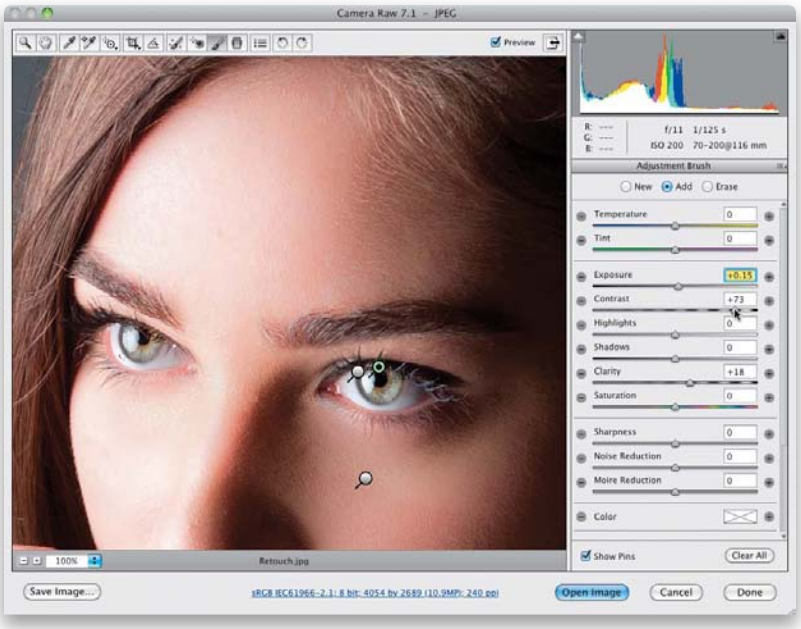
Step Four:

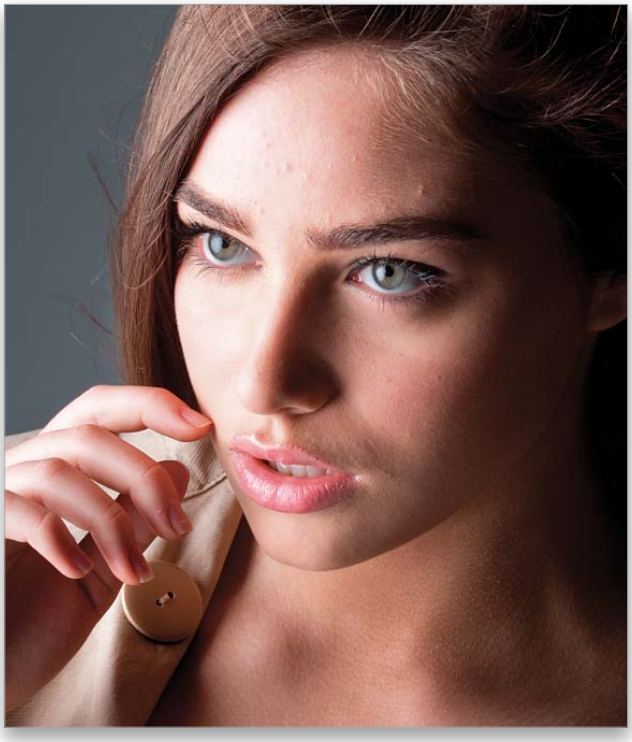
Let's work on the eyes next. Click the New radio button at the top of the panel (to work on a new area), then reset the Clarity and Sharpness sliders to 0 by double-clicking directly on the slider knobs. Now, drag the Exposure slider a little to the right, decrease the size of your brush, then paint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

(Continued)

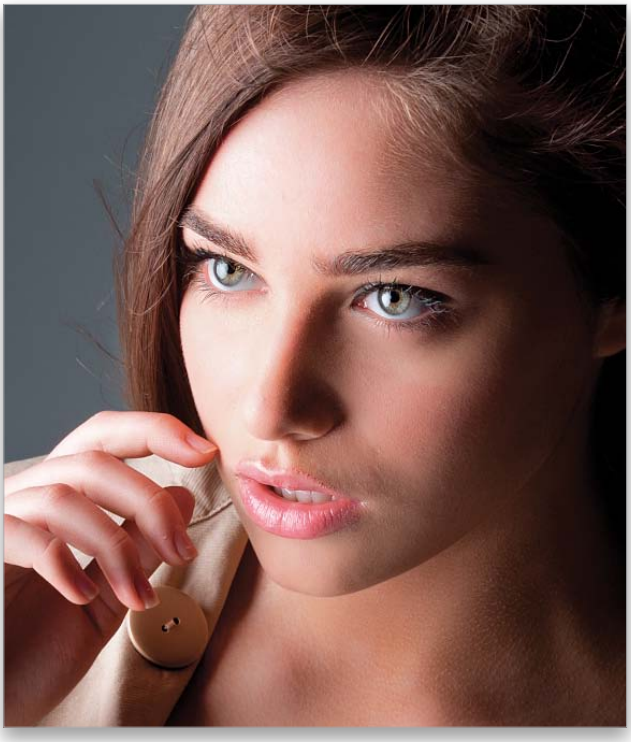
Step Five:

To add more contrast, we're really going to crank up the Contrast slider (here, I dragged it over to +73), but to brighten and enhance the texture of the irises a bit at the same time, increase the Exposure to +15 and the Clarity to +18, then paint directly over the irises, and see how much better they look! Lastly, let's sharpen the eyes, eyelashes, and eyebrows. Click the New button once again, reset all the sliders to 0 (just click the + [plus sign] button to the right of Sharpness and it resets them all and moves Sharpness up to +25). Now, paint over her pupils and irises (but not out all the way to the edge of the iris), then paint over her eyelashes and eyebrows to help make them look sharper and crisper, completing the retouch (a before/after is shown below).





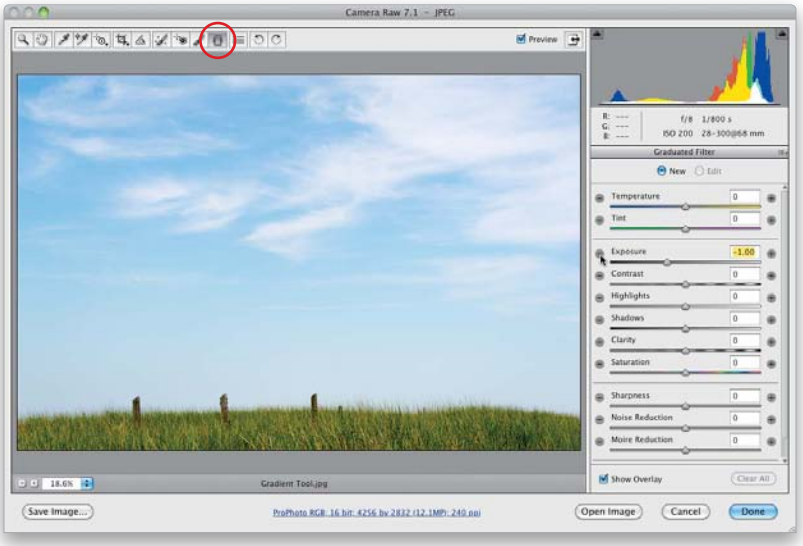
Before



After

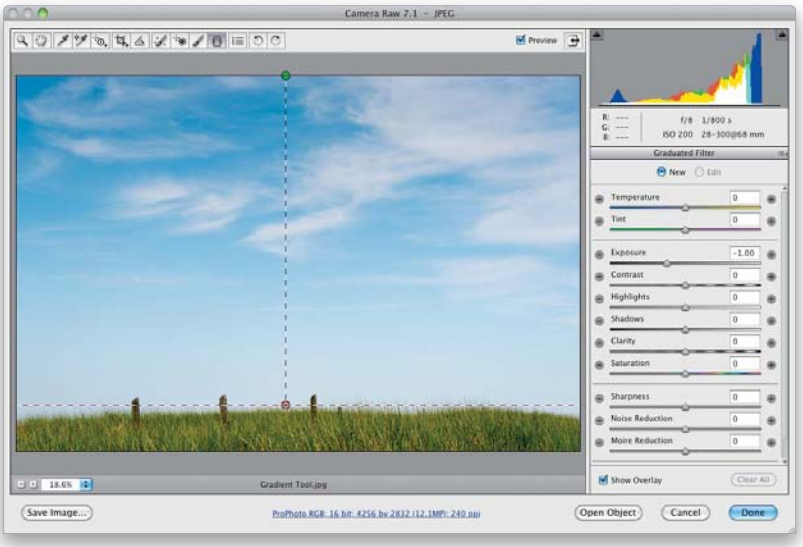
Fixing Skies (and Other Stuff) with the Graduated Filter

The Graduated Filter (which acts more like a tool) lets you recreate the look of a traditional neutral density gradient filter (these are glass or plastic filters that are dark on the top and then graduate down to fully transparent). They're popular with landscape photographers because you're either going to get a photo with a perfectly exposed foreground, or a perfectly exposed sky, but not both. However, with the way Adobe implemented this feature, you can use it for much more than just neutral density gradient effects (although that probably will still be its number one use).



SCOTT KELBY

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

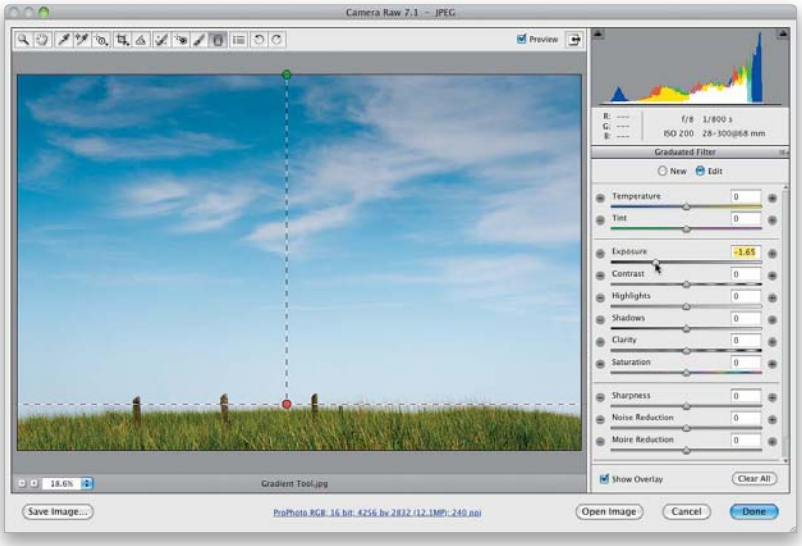


Step Two:
Press-and-hold the Shift key (to keep your gradient straight), click at the top center of your image, and drag straight down until you reach the top of the grass (as shown here). Generally, you want to stop dragging the gradient before it reaches the horizon line, or it will start to darken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

(Continued)

Step Three:

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



TIP: Gradient Tips

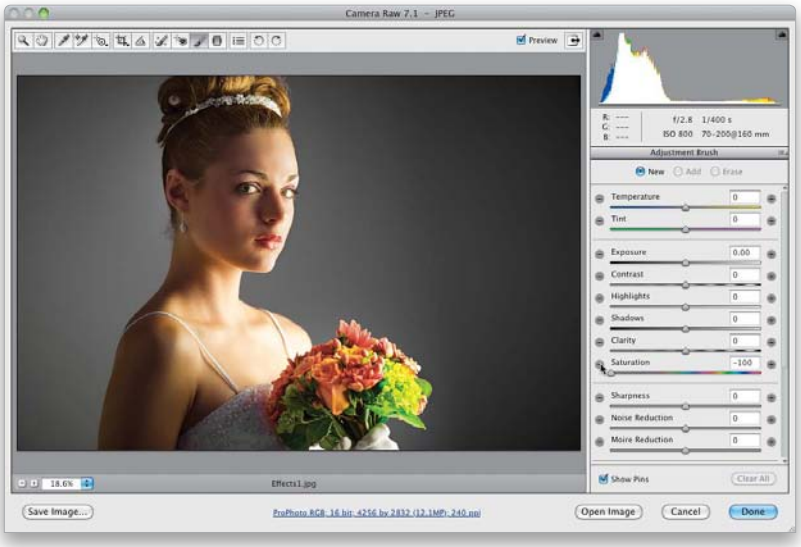
You can reposition your gradient after the fact—just click-and-drag downward on the line connecting the green and red pins to move the whole gradient down. Click-and-drag either pin to rotate your gradient after it's in place. You can also have more than one gradient (click on the New radio button at the top of the panel) and to delete a gradient, just click on it and press the Delete (PC: Backspace) key.

Before

After

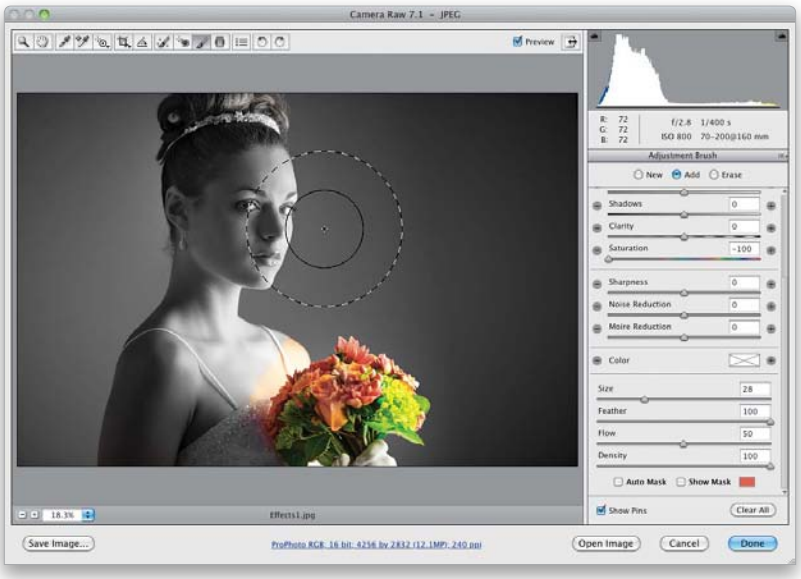
There are some really nice special effects you can apply from right within Camera Raw itself, and some of these are easier to achieve here than they are by going into the rest of Photoshop and doing it all with layers and masks. Here are two special effects that are popular in portrait and wedding photography: (1) drawing attention by turning everything black and white, but leaving one key object in full color (very popular for wedding photography and photos of kids), and (2) creating a soft, dramatic spotlight effect by "painting with light."

Special Effects Using Camera Raw



SCOTT KELBY

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

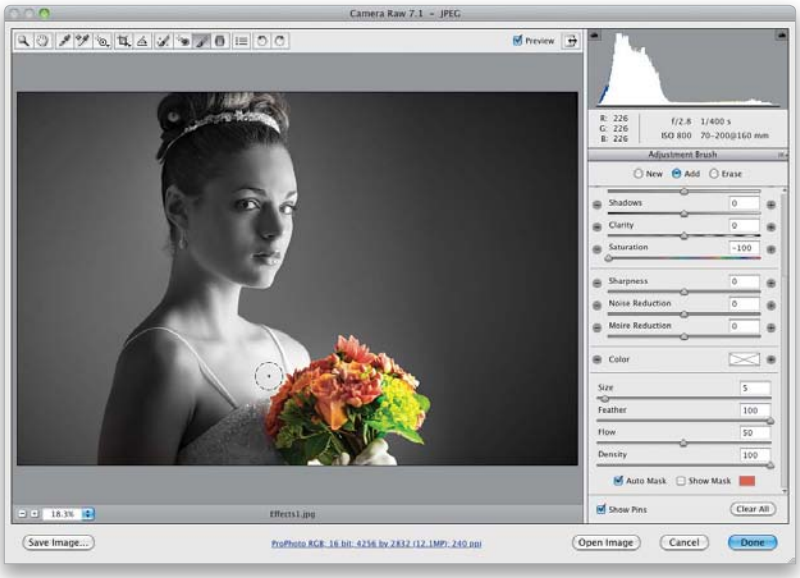


Step Two:
In just a moment, we're going to paint over most of the image, and this will go a lot faster if you turn off the Auto Mask checkbox near the bottom of the panel (so it's not trying to detect edges as you paint). Once that's off, make your brush nice and big (drag the Size slider to the right or press the **Right Bracket key**), and paint over most of the image, but make sure you don't get too close to the area right around the bouquet, as shown here, where I left about a ½" area untouched all around the bouquet.

(Continued)

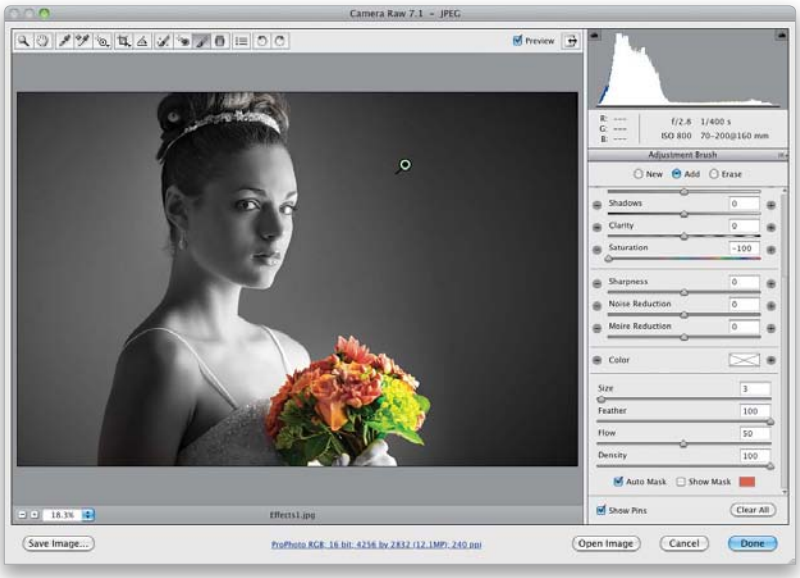
Step Three:

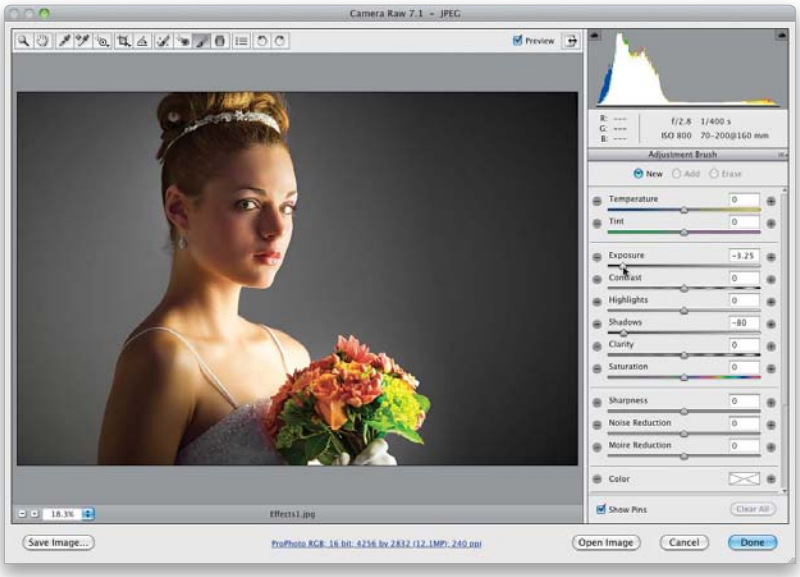
Now you'll need to do two things: (1) make your brush size smaller, and (2) turn on the Auto Mask checkbox. The Auto Mask feature is really what makes this all work, because it will automatically make sure you don't accidentally make the object in your image that you want to remain color, black and white,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



Step Four:

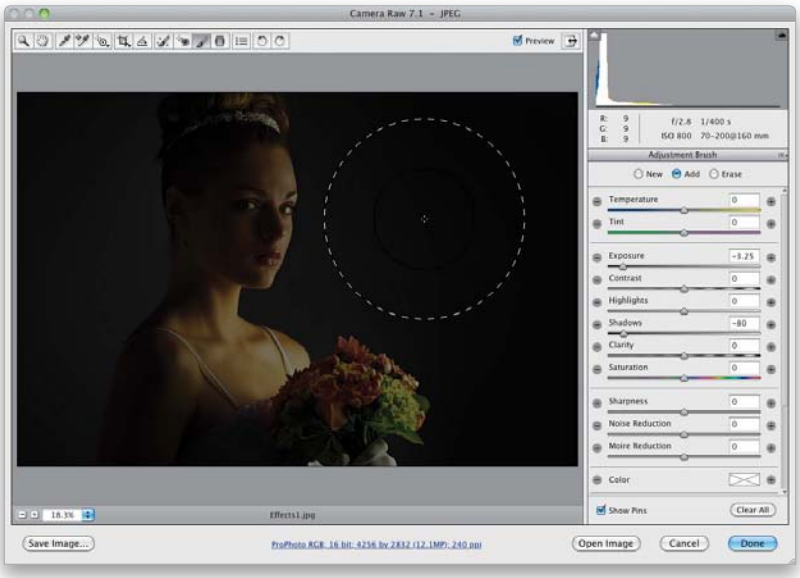
Here, we've painted right up close to the bouquet and yet the flowers and even the green leaves are still in color because we were careful not to let that crosshair stray over onto them. Okay, now let's use a similar technique in a different way to create a dark, dramatic effect using the same image. Start by pressing the Delete (PC: Backspace) key to get rid of this adjustment pin and start over from scratch with the original color image.





Step Five:

Here's the original full-color image again. Get the Adjustment Brush and click the – (minus sign) button beside Exposure to zero everything out. Then drag the Exposure slider almost all the way over to the left. You can also drag the Shadows slider way over to the left, too (to make sure that, when we paint, things get really dark).



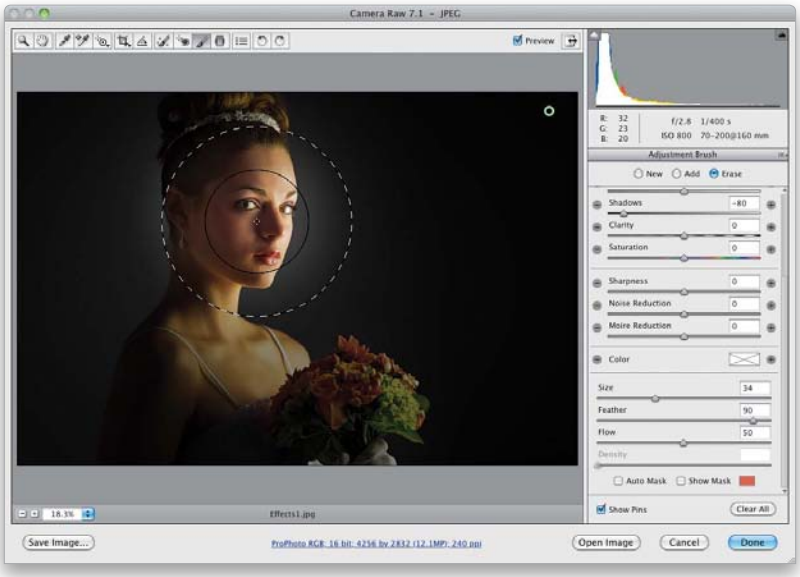
Step Six:

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

(Continued)

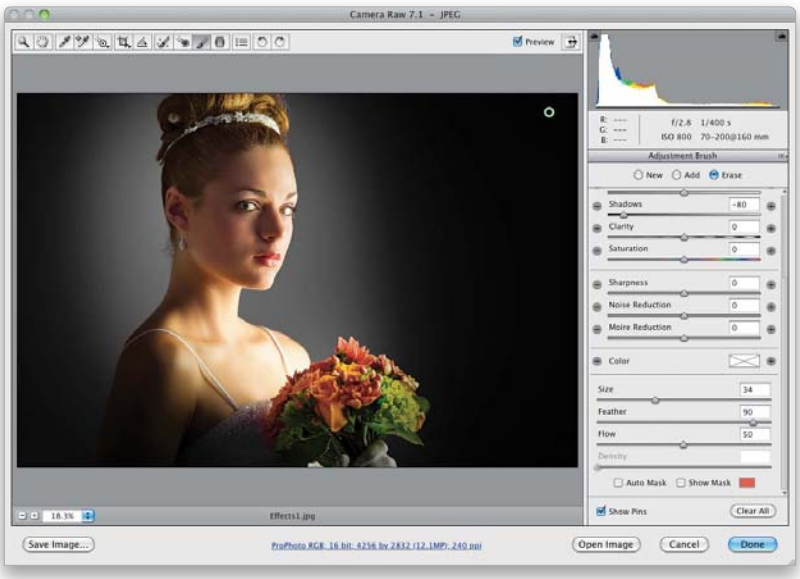
Step Seven:

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



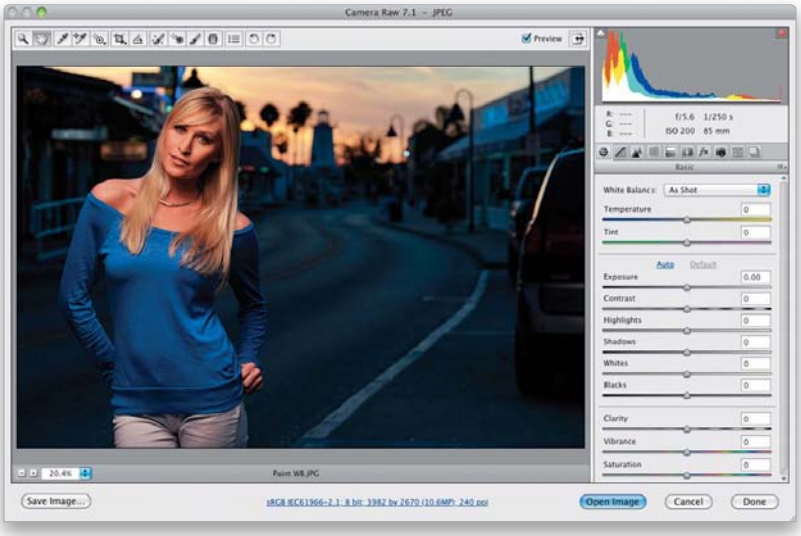
Step Eight:

Click just a few more times on the image, maybe moving ½" or so around her head and shoulders, to reveal just the areas where you want light to appear, and you'll wind up with the image you see here as the final effect. If the effect seems too intense, undo those last few steps by pressing **Command-Option-Z (PC: Ctrl-Alt-Z)** a few times, then lower the Flow amount. That way, it builds up more gradually as you click the brush.



This is the first version of Camera Raw that lets us paint with white balance, and of all the new things added to Camera Raw, believe it or not, this is one you'll probably wind up using the most. It's pretty common to have a natural light photo where part of the photo is in shadows, which usually means the parts in daylight have one color, and the parts in shadows are usually bluish (especially if you use Auto White Balance, which most of us do, because it works pretty well for most situations). Here's how to paint with white balance to make all the color in your image consistent:

Fixing Color Problems (or Adding Effects) by "Painting" White Balance



SCOTT KELBY

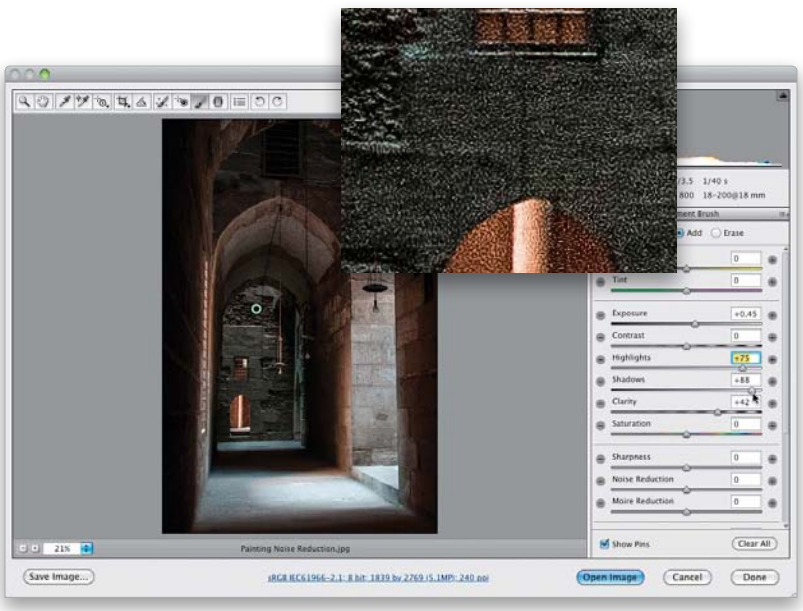
Step One:
Here's a location portrait, where our subject has a nice warm skin tone (partially because I put an orange gel over the off-camera flash), but take a look at the background behind her—the street and buildings are in the shade and that makes them look blue (like it was taken at dawn), even though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

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

Reducing Noise in Just the Shadow Areas

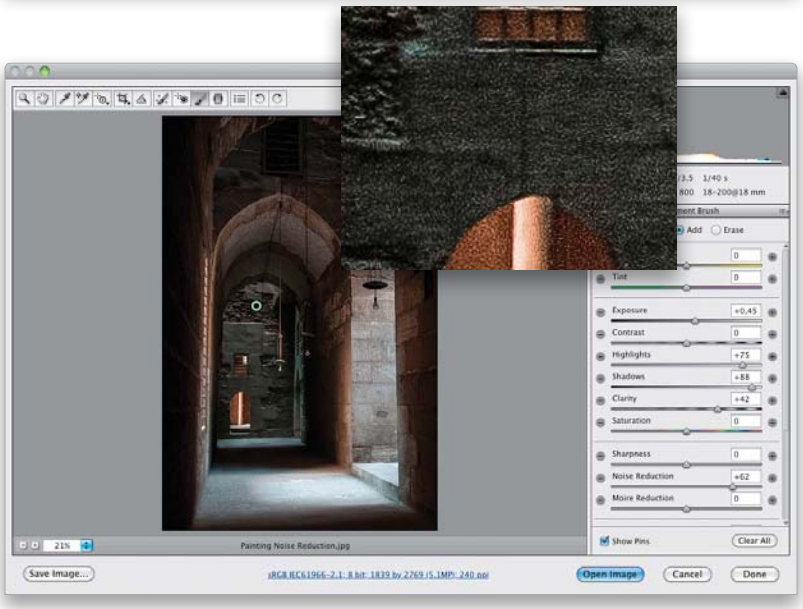
If you shoot at a high ISO (like 800 or above), you're going to see some noise in your image (depending on your camera's make and model, of course), but the area where it's going to show up the most is in the shadow areas (that's where noise tends to be its worst, by far). Worse yet, if you have to brighten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

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



SCOTT KELBY

Step Two:
Now, zoom in to 100%, so you can really see the noise in these shadow areas (and drag the Noise Reduction slider to the right as you keep an eye on the amount of noise in your image. Keep dragging until you find that sweet spot, where the noise has been reduced but these shadow areas haven't gotten too blurry (remember, it's noise reduction, not noise removal). This noise reduction only affects that wall area where you painted, and the rest of the image keeps its original sharpness.



Let's say you feel like a particular part of your photo needs more Clarity, so you've set the Clarity slider to 100 and painted over that part of your image. You look at that area and think, "Even though I painted with the slider at 100%, I still need more!" (Basically, you need your amp to go to 11. :) Here's what to do (it's a trick I picked up from my buddy, Matt Kloskowski, which he calls "double stacking" and it really works great!):

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

SCOTT KELBY

Step One:

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

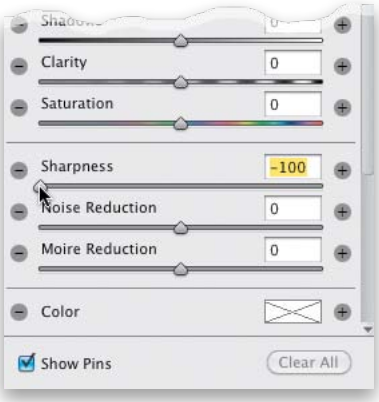
Step Two:

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

Photoshop Killer Tips

Painting a Gaussian Blur

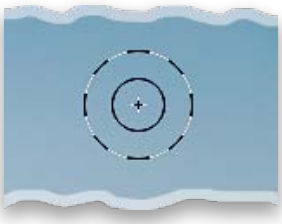
Okay, technically it's not a Gaussian blur, but in Camera Raw, you can paint with a blur effect by lowering the Sharpness amount (in the Adjustment Brush panel) below 0 (actually, I'd go all the way to



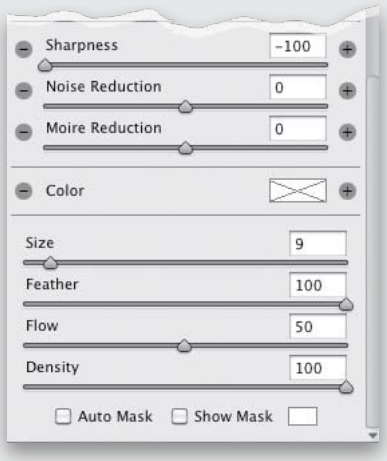
–100 to get more of a Gaussian-type blur look). This is handy if you want to add a blur to a background for the look of a more shallow depth of field, or one of the 100 other reasons you'd want to blur something in your photo.

Why There Are Two Cursors

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



How to Set the Color to None



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

How to See Just One of Your Layers

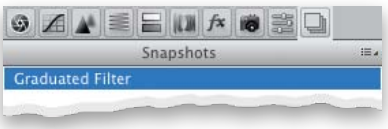
Just **Option-Click (PC: Alt-click)** on the Eye icon beside the layer you want to see, and all the others are hidden from view. Even though all the other layers are hidden, you can scroll through them by pressing-and-holding the **Option (PC: Alt) key**, and then using the **Left** and **Right Bracket keys** to move up/down the stack of layers. Want to bring them all back? Just Option-click on that Eye icon again.

Painting Straight Lines

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

Save a "Jump Back" Spot

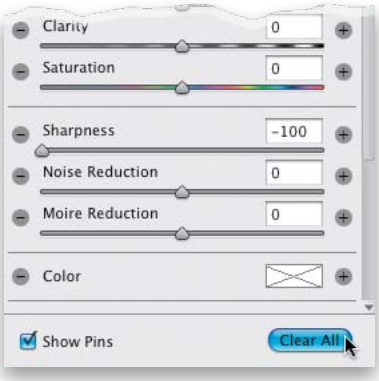
If you're familiar with Photoshop's History panel, and how you can make a snapshot at any stage of your editing, so you can jump back to that look with just one click, well…good news: you can do that in Camera Raw, too! You can save a snapshot while you're in any panel by pressing **Command-Shift-S (PC: Ctrl-Shift-S)**. Then you can jump back to how the image looked when you took that snapshot by clicking on it in the Snapshots panel.



Photoshop Killer Tips

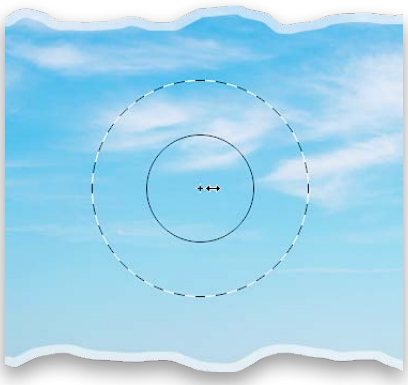
Starting Over from Scratch

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



Changing Brush Size with Your Mouse

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



Seeing Paint as You Paint

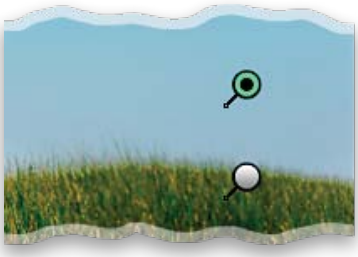
Normally, when you paint with the Adjustment Brush, you see the adjustment (so if you're darkening an area, as you paint, that area gets darker), but if you're doing a subtle adjustment, it might be kind of hard to see what you're actually painting (and if you're spilling over into an area you don't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

Add Your Own Color Swatches

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

Hiding the Edit Pins

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



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