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**INTRODUCTORY**  
**PHOTOSHOP**  
**V. CS6 THROUGH CS**

**TEACHUCOMP, INC.®**

*...it's all about you*

# INTRODUCTORY PHOTOSHOP

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# INTRODUCTION AND OVERVIEW

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Welcome to Teachucomp, Inc.'s Introductory Photoshop course. This class introduces the student to Adobe Photoshop, the most popular image creation and editing software application available. This class is designed to take a user with little to no knowledge of Photoshop through the skills necessary to master the use of the Photoshop application. To that end, it is also an excellent tutorial for those users who are already familiar with Photoshop, but want to “fill-in” the gaps in their knowledge of the program.

Adobe Photoshop is an excellent program to learn, as the skill, terms, and techniques that we learn and master in this application can also be used throughout the rest of the Adobe applications. For example, after learning this application, you will find it easier to learn an application like Adobe Illustrator or Adobe PageMaker.

This class will start by introducing the student to the Photoshop environment. We will then introduce how to open and create images. After that, we will look at the different types of color settings available in Photoshop, why they are there, and what we can do to control them. We will then look at using brushes in our images and what we can do to control their settings. We then turn to making pixel-based selections and applying various fills, patterns, colors, strokes and gradients to our pixel selections.

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# **CHAPTER 1-**

## **GETTING ACQUAINTED WITH PHOTOSHOP**

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**1.1- THE PHOTOSHOP ENVIRONMENT**

**1.2- PANELS AND THE PANEL WELL**

**1.3- CREATING CUSTOM WORKSPACES**

**1.4- OPENING IMAGES**

**1.5- USING THE FILE BROWSER**

**1.6- IMAGE MAGNIFICATION**

**1.7- VIEWING DOCUMENT INFORMATION**

**1.8- MOVING THE IMAGE**

**1.9- UNDOING MISTAKES AND THE HISTORY PANEL**

**1.10- DISPLAYING DRAWING GUIDES**

**1.11- MAKING MEASUREMENTS**

**1.12- ADDING ANNOTATIONS**

**1.13- SETTING PREFERENCES**

# GETTING ACQUAINTED WITH PHOTOSHOP

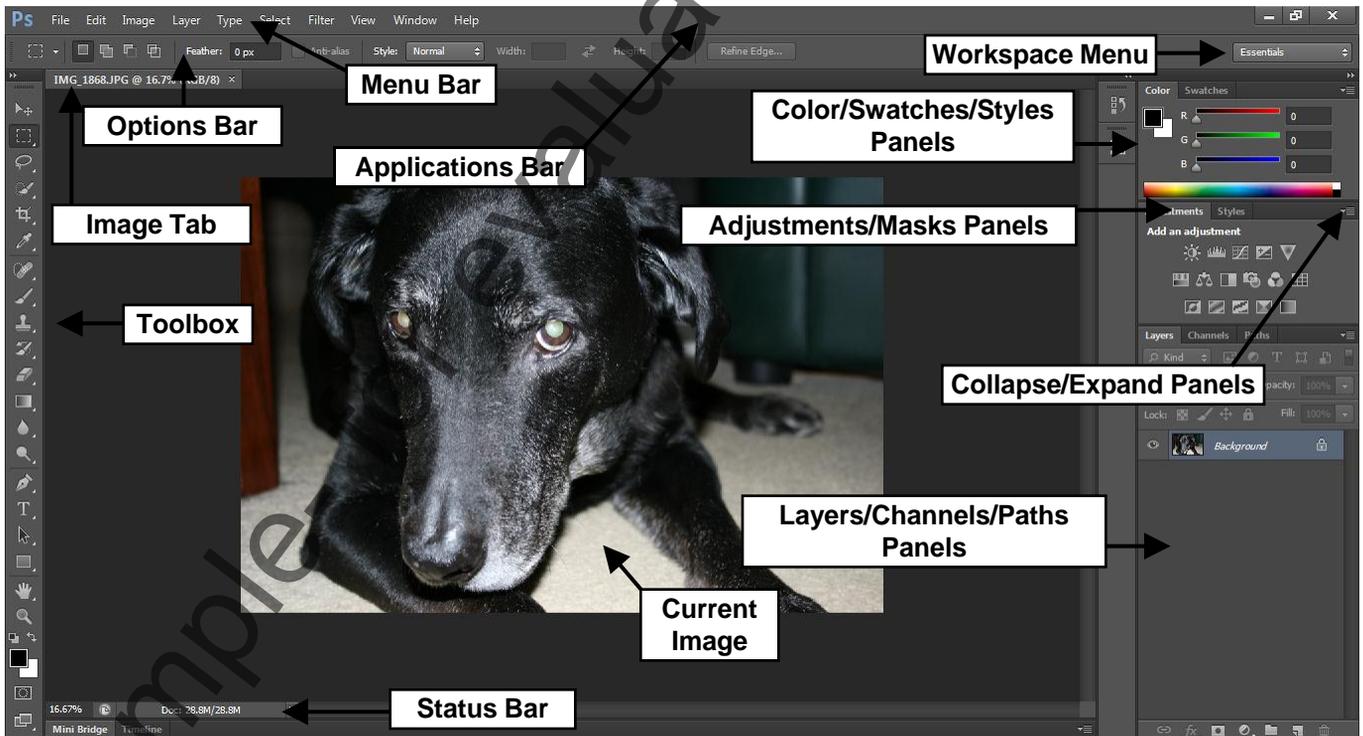
## 1.1- The Photoshop Environment:

The picture below is of the initial screen when you open Photoshop. If you are used to a typical Windows environment, you will have some familiar tools available to you. Let's take a moment to acquaint ourselves with the various parts of the software environment, and what we can do through those objects.

At the top of the program window, we have the Menu Bar. At the right end are the three buttons that allow us to control the size and shape of the application window: "Minimize," "Maximize/Restore" and "Close." Note that when you click those buttons, that controls the sizing of the entire application, not just the image file upon which you happen to be working. If you are using version CS3 or earlier, and if you have the image window maximized, then it will also display the name of the image, its percent magnification, its layer name and the color model (RGB, CMYK, etc.). In version CS4 and later, that information will display in the "Image Tab" below the Options Bar.

The Menu Bar also contains the commands for performing tasks in Photoshop, grouped by category. For example, the "File" command contains all of the necessary commands for file management. You can click on one of the commands in the Menu Bar to display a drop-down listing of the subcommands that are available to perform. You then click on the command that you want to perform. Some subcommands are followed by a right-pointing arrow (▶). That indicates that you must make a selection to execute that command. Those commands you simply hold your mouse pointer over until you see a side-menu appear. Then slide your mouse pointer into the side menu to click on one of the available command choices.

Some commands are followed by an ellipsis mark (...). Those commands will then launch a dialog box when clicked into which you must input additional information or make a selection before you can execute that command. For example, if you selected "File| Open..." from the Menu Bar, you will be presented with the "Open" dialog box, where you would need to find a file to open for editing. In the dialog boxes that do appear, you can click the "Cancel" button or press the "Esc" key on your keyboard to cancel the window without making a choice.



# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.1- The Photoshop Environment (cont.):

If you are interested in simply becoming a faster user of the Photoshop program, then it will help you to memorize the keyboard shortcuts that are available for the various commands in the Menu Bar. Using the Menu Bar to begin also will allow you to view the various keyboard shortcuts. Keyboard shortcuts are listed to the right of the various commands in the Menu Bar drop-down menus. For example, if I wanted to view the “Open” dialog box again, I could press the “Ctrl” key and then tap the “O” key on my keyboard to make it appear more quickly in the future. You can see the keyboard shortcut “Ctrl+O” to the right of the “Open...” command in the “File” Menu Bar command’s drop-down menu. If you want to use the keyboard to select a command that doesn’t have its own keyboard shortcut listed, you can! If you hold down the “Alt” key on your keyboard, you should notice a small underline appear underneath one letter in each Menu Bar command. Press the key on your keyboard that corresponds to the underlined letter of the command from which you want to access a subcommand to view its drop-down menu. You will see that each subcommand (with a few exceptions) has an underlined letter. You can just strike the underlined letter to execute that command! Note that some of the commands under the “Filter” command don’t have underlined letters. In that case, you can just press the first letter of the command. If there is more than one command that starts with the same letter in the menu drop-down, keep pressing the letter to cycle between all of the commands that start with that letter until the one you want is selected. Then just press the “Enter” key on your keyboard to execute that command.

Below the Menu Bar is the Options bar. Here you can set the options for the tools that you select to use from the Toolbox. As a result, this toolbar is constantly changing, showing different buttons and settings depending on what tool is selected. So as we learn how to use the tools, check here to set additional options for the selected tools. You can turn the Options bar on and off by selecting “Window| Options” from the Menu Bar. This will toggle the Option bar’s display on or off.

Below the Options bar, you have the main workspace of the Photoshop program. The various images that you open and create will display themselves here in their own window. You can also use the various toolbars and panels to edit the images. The main tool that we have to select image editing tools is the Toolbox. This is a floating toolbar that hovers over the workspace at the left, by default. You can use it to select the tools that assist you in selecting and editing images. You can click on a Toolbox button to activate the selected tool. Some of the buttons also have small triangles in their lower right corners that you can click to show other available settings for that button in a side menu. You can then click on one of those other button settings to select that as the default choice for the button in the future. You can also display the other settings for a button by simply right-clicking on the button, as well. You can also hold your mouse pointer over any one of the buttons to view its name in a screen tip, which is the small yellow box that appears. Note that it will also show the keyboard shortcut key that you can also press to select the Toolbox buttons. Hold down the Shift key on your keyboard while pressing one of these keyboard shortcuts and you will switch to that tool. Tap those same keys again and you’ll switch to the next tool that shares that same space.

If you want to move the Toolbox, then place your mouse pointer over the small title bar at the top of the Toolbox. Then just click and drag it to the place where you want it to be moved and release your mouse pointer when it is in the position you’d like it. You may have to do this quite a bit as you are working with your images. You can also expand and collapse the Toolbox by clicking the double-pointing arrows at the top of the Toolbox. This can come in handy when working in different workspaces. You can turn the Toolbox on and off by selecting “Window| Tools” from the Menu Bar to check or uncheck that command. This will toggle the toolbar’s display on or off.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.2- Panels and the Panel Well:

You also have various panels available on your screen (called “Palettes” in CS3 and earlier versions). These panels allow you to select which layer of a photo to edit, select colors, and other various activities that you would otherwise have to perform through the Menu Bar, Options Bar or Toolbox. They appear in small groups at the right side of the screen. You can click on the names of the tabs in the panel boxes to switch which panel you are viewing. You can also select “Window| (panel name)” from the Menu Bar to view the selected panel in the panel boxes as well. To move a panel box, just click and drag on the title bar of the panel box that you want to move and release it when it is in the desired location.

You can also collapse, expand and close each panel box. In CS4 and later, just double-click on the panel’s name tab or the “Collapse to Icons” button. In earlier versions, you can click the “Minimize/Maximize” button to collapse and expand the panel box. You can close a panel box by clicking the “Options” button in the upper-right corner of a panel and selecting “Close” from the menu that appears. You will see in upcoming lessons that there are many other options you can choose from this menu as well. In versions prior to CS4, just click the “X” at the right end of the panel box’s title bar to close it. You can view the panel again by selecting its name from the “Window” command in the Menu Bar.

As you become more comfortable with your workspace, you can even arrange the panels as you wish. You can click and drag a panel from one box and deposit it into another box by clicking and dragging on the panel’s tab name. This way you can create groups of panels that you use frequently together for easy access. If you wish to reset the panels to the way they looked at startup, select “Window| Workspace| Reset (Workspace)” from the Menu Bar. In earlier versions, select “Window| Workspace| Reset Panel Locations” from the Menu Bar, or use the “Workspace” drop-down arrow in the Options Bar and click your choice.

The Panel Well is the long gray box at the right end of the Options bar. You can also click and drag panels into this area to dock them there. Then you can click on the tab of the panel that you wish to view to see it. You can also expand and collapse the dock to show or hide more panels, using the right or left-pointing double arrow buttons at the top of the Panel Well.

## 1.3- Creating Custom Workspaces:

Once you have your desired arrangement of panels and toolbars, you can save the arrangement as a custom workspace. This can be nice if you have multiple users of Photoshop on a single computer. After arranging the items in the window as desired, just select “Window| Workspace| New Workspace...” (called “Save Workspace” in CS4 and earlier versions) from the Menu Bar. That will then launch the “New Workspace” (“Save Workspace in CS4 and earlier versions) dialog box, where you type a name for your workspace into the “Name:” text box and choose which elements of the workspace to save by clicking those checkboxes. Then click “Save” to create the workspace. Then after you or someone else had re-arranged the panel and other objects you can restore the workspace to the arrangement that you saved. To do that, just select “Window| Workspace” from the Menu Bar, and then select the name of the custom workspace that you created from the side menu that appears.

To delete a custom workspace that has been saved, select “Window| Workspace| Delete Workspace...” from the Menu Bar. In the “Delete Workspace” dialog box that appears, select the name of the workspace that you wish to delete from the drop-down that appears. Then click the “Delete” button. Click “Yes” at the prompt that appears to delete the selected workspace definition. You can only delete a workspace that isn’t currently in use.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.4- Opening Images:

To view an image, you must first open the photo or image that you want to view. To do this, select “File| Open...” from the Menu Bar. That will launch the “Open” dialog box, where you can use the “Look in:” drop-down at the top of the dialog box to select which folder within your computer’s file system you wish to look within for your images files. You can double-click on folders in this window to open them up and see their contents in the window. Once you are looking inside of the folder that contains the image that you want to open, you should see the names of the images in the list window in the dialog box. If you have many different files, you can filter them by the type of file by using the “Files of type” drop-down at the bottom of the dialog box. You can double-click an image to open it in Photoshop. You could also just click on it once to select it and then click the “Open” button in the lower right corner of the dialog box to open it, as well.

If the image that you want to open is one that you recently opened, you can select “File| Open Recent” from the Menu Bar. In the side menu that appears you’ll see the names of the most recently opened image files in Photoshop. If you click on a name in this list to select it, it will re-open the file for editing.

## 1.5- Using the File Browser (Versions 7.0 & CS):

The File Browser was introduced in Photoshop 7.0 and was re-built into Adobe Bridge in version CS2. In versions 7.0 & CS, you click the small folder button at the left of the Panel Well to access the File Browser, which displays in its own window in CS and docked in the Panel Well in 7.0. Remember that you can only see the Panel Well if your monitor’s display is at least 1024x768 or higher. You can select “Window| File Browser” from the Menu Bar to display the File Browser, as well.

In the upper left corner of the File Browser panel, you have a folder explorer. You can click the plus and minus signs to collapse and expand the folders listed. Click on the folder that contains the files that you want to display in the pane at the right. The folders and images that are contained in the folder selected at the left display at the right. In the right pane, click on an image to view its file properties and metadata in the lower left pane. You can click the “View” command in the Menu Bar of the File Browser to select which view of the images you prefer to see. If you wish to locate the image using Windows Explorer, you can also select “View| Reveal Location in Explorer” from the Menu Bar.



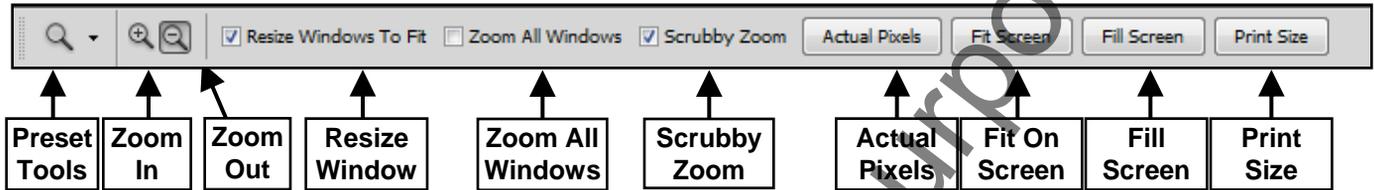
To open a file that is displayed in the File Browser, just double-click on the file that you want to open. It will open in a new window in Photoshop. To close the File Browser window, just click the “X” in the upper right corner of the File Browser window, select “Window| File Browser” from the Menu Bar again, or click the “File Browser” button next to the Panel Well again to toggle it off. The File Browser is a nice feature to use if you have a large quantity of items in a folder that you need to rank, flag and sort quickly and easily. However, because it does usually access several images at once in its thumbnail gallery, you may notice that it may be a bit slow to respond at times. Make sure that you have a computer with quite a bit of free memory if you want to use this tool and have it be quick and responsive.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.6- Image Magnification:

Once you have an image open in Photoshop, you will need to zoom in and out to precisely edit it. This is one technique that you'll have to master in order to work effectively in Photoshop. When you open an image, the current magnification level is displayed in the lower left corner of the Status Bar in the Photoshop application. Photoshop opens images at one of the preset magnification levels. You can change this by typing a new number into this box and then pressing "Enter" on your keyboard.

You can also use the Zoom Tool in the Toolbox. Click it to view the magnification options in the Options bar.



Let's look at the Options Bar, and what options we have to set for our magnification. You can click the "Zoom In" and "Zoom Out" buttons to change the behavior of the magnifier tool. The magnifying tool is selected when you click the "Zoom Tool" button in the toolbox. You hold it over your image and click to either zoom in or zoom out. That all depends on which button is selected here. You can also quickly toggle between zooming in and zooming out by holding down the "Alt" key and then clicking to perform the zoom that is the opposite of the one selected here in the Options bar.

If you have "Resize Windows to Fit" checked, the image window will resize itself to accommodate the magnified image. However, it will not intrude past the panels. In CS and earlier versions you can make the image ignore the panels by clicking the "Ignore Panels" checkbox. Clicking the "Zoom All Windows" checkbox will equally magnify all open windows when you magnify any one open window. Another easy way to zoom is to use "Scrubby Zoom" which allows for continuous zooming. This feature only works if you have a video card that supports Open GL (Open Graphics Library) and "Animated Zoom" is selected in your General Preferences. You can simply left-click and hold in the image to zoom in (or hold down the "Alt" key at the same time to zoom out). Or, you can select "Scrubby Zoom" in the Options bar and click and drag in your image. Drag to the left to zoom out and to the right to zoom in.

Clicking the "Actual Pixels" button sets the image to its true size in pixels. Clicking the "Fit On Screen" or "Fill Screen" buttons sets the image to fit in the available screen area, with or without borders. The "Print Size" button displays the image in its approximate print size.

Yet another way to magnify the image is with keyboard shortcuts. You can hold down the "Ctrl" key on your keyboard and press the "+" and "-" keys on your keyboard to zoom in and out. Note that if you do it this way, it will ignore the "Resize Windows to Fit" option, even if it is checked!

You can also use the Zoom Tool to click and drag an area to which you want to zoom in for custom magnification. This can be handy when you want to zoom in very close to a small region in a picture for detailed image editing. You can set the percentage of magnification to range from .04% to 3200%.

## 1.7- Viewing Document Information:

In the Photoshop Status Bar, there is a small black right-pointing arrow. If you click the arrow, you will see a pop-up menu appear where you can select the various types of document information that you could view. Select the one that you want to view from the pop-up menu (under show in CS3). The selected information will display to the left of that arrow in the Status Bar.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.8- Moving the Image:

You can reposition the image within the window assuming that you can't see all of the image in the current magnification level. To do this, just click the Hand Tool in the Toolbox. When you roll your mouse pointer back over the magnified image, you will see it turn into a hand icon. Then just click and drag to move the image around within the picture frame. This is a very handy tool to use when you must select something off to the side when you are zoomed in very close. You can also use it when you have another tool selected, like the Paintbrush Tool. If you have another tool selected, you can hold down the "Spacebar" key on your keyboard and then click and drag to use the Hand Tool. When you release the "Spacebar" key, you will find that whatever tool you were previously using has been turned back on.

You can also use the "Navigator" panel to move around and select different parts of the image to view. You can change your magnification here, if desired. Make sure that you have the Navigator panel displayed by selecting "Window| Navigator" from the Menu Bar. Use the slider at the bottom of the panel to increase or decrease the magnification. Note that what is displayed in the image window is what is enclosed in the red box in the navigator. You can then click and drag on the red box in the navigator pane to select which section of the image to show in the image window.

## 1.9- Undoing Mistakes and the History Panel:

You can easily reverse your last action to undo whatever you just did in Photoshop. Whether it was a mistake or an experiment that didn't turn out, just select "Edit| Undo (action name)" from the Menu Bar to reverse your last action. If you need to go back further than that, then select "Edit| Step Backward" repeatedly to continue reversing your actions. You can step backwards up to 20 times by default.

If you have the History panel open (by selecting "Window| History" from the Menu Bar), you'll notice that whenever you perform an action, that action is then listed at the bottom of the History panel as your most recently performed action. When you step backwards, it simply moves back up through the actions that you've performed. You can also just click into a prior action in the History panel to step backwards over several actions at once. Note that even though you have stepped backwards the other items that you step over are still listed in the History panel. If you want to permanently delete an action, click and drag the action in the History panel into the small trash can icon at the bottom of the panel and drop it there. Or, highlight the action by clicking on it, then clicking the trash can and then "Yes" to confirm the deletion.

Note the small camera icon at the bottom of the History panel. If you click on it, it saves a copy of what your image document looked like at that point in time. This is then added to the History panel. Then, in case of disaster, you can select that snapshot you created in the History panel to step back to how the image looked at the time the snapshot was created.

If you click the leftmost button in the toolbar at the bottom of the History panel, it will create a copy of your current image document as a new document that you can save as a copy, if desired.

You can also revert the image back to its original status after making modifications. If you scroll all the way to the top of the History panel, you can see the original image. Click it to revert the image back to the way that it looked when you started. Or, if you select "File| Revert" from the Menu Bar you can set the image back to the way that it looked prior to making any changes up to the last time that you saved the image file.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.10- Displaying Drawing Guides:

You can display several drawing guides that can assist you in making basic changes to the image document. To display a ruler along the top and left sides of the document window, just select "View| Rulers" from the Menu Bar, or select it from the Application Bar in versions CS5 & CS4 under the "View Extras" button. You can use the rulers to make measurements. To change the origin point (0) and where it is at on the rulers, just click and drag from the upper left corner of the ruler down and to the right. Wherever you release the mouse pointer is where the origin point of the ruler will be located. To reset the origin point back to its original location, just double-click the upper left corner of the ruler.

You can also use the ruler to place drawing guides in your image. This can assist you in laying professional-looking documents out, placing objects and finding measurements of objects. To create a drawing guide, click and drag from the ruler out into the image document. When you release your mouse pointer, you will deposit a drawing guide at that location. To move a drawing guide once you have placed it, click the "Move Tool" in the Toolbox and just click and drag to move the drawing guide to a new location. To remove a drawing guide using the "Move Tool," just move it from the document image back into the ruler and drop it there. You could also select "View| Clear Guides" to remove all drawing guides that you placed from the image. When you want to turn off the ruler, just select "View| Rulers" from the Menu Bar again to toggle it off.

Another tool that can assist you in placing objects and drawing objects is the grid. You can view the grid by selecting "View| Show| Grid" from the Menu Bar to turn it on or off (or selecting it from the drop-down in the Application Bar in CS5 & CS4).

## 1.11- Making Measurements with the Ruler Tool:



You can use the Ruler Tool (Measure Tool in CS2 and prior versions) to make measurements on an image. You can access this tool by right-clicking on the Eyedropper Tool button in the Toolbox to display the other tool choices in a menu and then clicking the "Ruler Tool" (which looks like a ruler) from the menu.

To use the Ruler Tool, just click and drag from one point to another point to create a measurement line. If you look in the Options bar or the Info panel, you will see the information for the measurement (like height, width, etc.). When you draw a second measurement, you will immediately lose the first measurement. You can actually draw up to two lines in a measurement if you need to find the angle or arc. To do this, draw the first line, hold down the "Alt" key on your keyboard, and then click and drag from the point where you ended the first line to create a second line.

You can move a measurement by simply clicking and dragging on the measurement line to move it to a different location. You can click the "Clear" button on the Options bar to clear the measurements from the image that you created when you are finished.

You can also use the Ruler Tool to straighten an image for times when you want to correct a "crooked" picture. You can specify a new straight edge and then rotate the image according to your line. Photoshop will crop the image automatically to eliminate any areas that extend beyond the new boundaries. To straighten an image, select the Ruler Tool and click and drag into your image to draw the line that represents your new straight edge. Then, click "Straighten" in the Options Bar.

# GETTING ACQUAINTED WITH PHOTOSHOP

## 1.12- Adding Annotations:



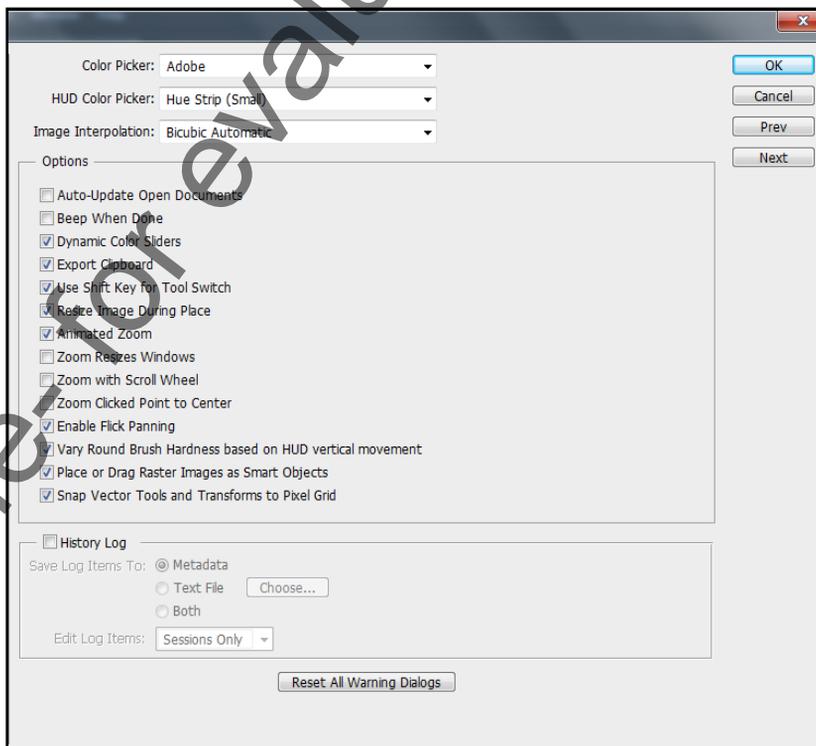
If you are working in a group environment and wish to leave notes for others, you can use the annotation feature to add notes to an image. This can also be a handy way of leaving yourself a note. Annotations do not print if you print the image, so you won't have to worry about that. However, do perform clean-up on them as they are a visual obstruction when editing the image.

To add a note to an image, click the Notes Tool button in the Toolbox (it shares a button with the Eyedropper Tool). Then click where you'd like to place the note. It will create a note in that location. Just type whatever information you'd like into the note. When you are finished, click the heading of the note to quit editing it. You can add more notes and scroll through them using the navigation arrows.

Now all that is left is an image of a note on the screen. You can double-click the picture of the note to bring the actual note back up to read it at a later point. To delete the note right-click on the icon of the note in the image. Select "Delete Note" from the pop-up menu, and click "Yes" at the prompt to delete the note.

## 1.13- Setting Preferences:

You can set the default preferences of Photoshop by selecting "Edit| Preferences..." from the Menu Bar. Here you will see the default preferences displayed in a side menu. You can select any of these choices to view the "Preferences" dialog box. Notice that the "Preferences" portion of the dialog box contains the same choices that we can see in the side menu, so that you can switch which preferences you are viewing without having to leave the dialog box. The selection that you make from box will determine which preferences appear in the dialog box. You can then set the preferences that are viewable to change their values. Some of the settings that you can set here are the general file display settings, cursor options, transparency settings, and memory settings, among others. Then, select OK.



# ACTIONS- GETTING ACQUAINTED WITH PHOTOSHOP

## USING THE TITLE BAR:

1. Click the Photoshop icon on the left end of the title bar.
2. Select the resizing command you would like to perform from the drop-down menu of menu choices.

## OR

1. Double-click in the middle of the Title Bar to toggle the application window between the “Restore” and “Maximized” window sizes.

## OR

1. Click the button at the right end of the Title Bar that you want to perform: “Minimize,” “Restore/Maximize,” or “Close.” 

## USING THE MENU BAR:

1. Click the command on the menu bar from which you want to access the subcommand choices.
2. Click the submenu command from the drop-down menu that you want to perform.
3. Follow any instructions that may appear to complete the action you have chosen.

## OR

1. Press and hold “Alt” on your keyboard.
2. Press the letter on your keyboard that corresponds to the underlined letter of the menu command from which you want to access the subcommand choices.
3. Press the letter on your keyboard that corresponds to the underlined letter of the submenu command that you want to perform, or use the arrow keys on your keyboard to select a command and then press “Enter” to execute it.

## USING THE TOOLBOX:

1. Click the toolbox button that corresponds to the command that you wish to perform. To view other settings for the button right-click the button to see a choice of button settings. Click the setting you want to use.
2. You can turn the Toolbox on and off by selecting “Window| Tools” from the Menu Bar.

## DISPLAYING AND HIDING PANELS:

1. Select “Window” from the Menu Bar.
2. In the list that appears, click the name of the panel that you want to show or hide.

# ACTIONS-

# GETTING ACQUAINTED WITH PHOTOSHOP

## USING THE OPTIONS BAR:

1. Select a button in the Toolbox, and then set any additional setting for the selected tool in the Options bar.
2. You can turn the Options bar on and off by selecting “Window| Options” from the Menu Bar.

## USING THE PANELS:

1. You can collapse/expand a panel by clicking the small double-pointed arrows at the right end of the panel's title bar to toggle the size of the panel.
2. You can click and drag on the title bars of the panel windows to move them around on your screen.
3. You can click and drag on the panel tabs to drop them into another panel window, or to have them stand alone as a separate panel window.
4. You can reset the default locations of the panel by selecting “Window| Workspace| Reset (Workspace)” from the Menu Bar.

## CREATING CUSTOM WORKSPACES:

1. Arrange the workspace as you'd like it.
2. Select “Window| Workspace| New (or Save) Workspace...” from the Menu Bar.
3. Type a name for the workspace configuration into the dialog box that appears and click “Save” or “OK.”

## OPENING A CUSTOM WORKSPACE:

1. Select “Window| Workspace” from the Menu Bar.
2. Select the name of the saved workspace that you want to use from the side menu that appears.

## DELETING A CUSTOM WORKSPACE:

1. Select “Window| Workspace| Delete Workspace...” from the Menu Bar.
2. Select the name of the saved workspace that you want to delete from the drop-down in the dialog box that appears.
3. Click the “Delete” button on the dialog box.
4. Click “Yes” to delete the selected workspace configuration.

## OPENING AN IMAGE FILE:

1. Select “File| Open...” from the Menu Bar.
2. Use the “Look in.” drop-down at the top of the “Open” dialog box to select the folder within which you want to look for image files.
3. Select the image file that you wish to open by clicking on it in the main window of the “Open” dialog box.
4. Click “Open” in the lower right corner of the dialog box to open the selected image.

# ACTIONS-

# GETTING ACQUAINTED WITH PHOTOSHOP

## OPENING A RECENTLY OPENED IMAGE FILE:

1. Select “File| Open Recent” from the Menu Bar.
2. Click on the name of the image file that you wish to open from the side menu that appears.

## USING THE FILE BROWSER (CS & 7.0):

1. Make sure that your monitor’s display size is at least 1024x768 pixels.
2. Click the “File Browser” button to the left of the panel well or select “Window| File Browser” from the Menu Bar. 
3. In the upper right corner of the File Browser, click the plus and minus signs next to the folders to expand and collapse their contents. Click on any folder to display its contents in the pane at the right.
4. Click on any image in the upper right pane to view its image properties.
5. Double-click on any image to open it in Photoshop.
6. Right-click on any image to view your image modification options in a pop-up window.
7. Click the “File Browser” button again to close the File Browser when you are finished using it. 

## MAGNIFYING IMAGES:

1. Open any image file.
2. Select the “Zoom Tool” from the Toolbox. 
3. Click the “Zoom In” or “Zoom Out” buttons in the Options Bar. 
4. Click at the place in the image from where you want to zoom in or out.
5. You can quickly perform the opposite magnification from the one selected in the Options Bar by holding down “Alt” and then clicking.
6. You can also press “Ctrl”+“+” on your keyboard to zoom in on the image and press “Ctrl”+“-” to zoom out from the image.
7. You can check the “Resize Windows to Fit” checkbox in the Options Bar to ensure that the image file’s window frame will also resize to accommodate the image magnification level.
8. You can check the “Ignore Panels” checkbox in the Options Bar to have the image slip underneath the panels in the screen when resizing.
9. You can continuously zoom in and out by selecting “Scrubby Zoom” in the Options Bar. Click and drag left to zoom out or click and drag right to zoom in.

## VIEWING DOCUMENT INFORMATION:

1. Open any image file.
2. Click the small black arrow in the Status Bar. 
3. Select which set of image properties you want to see from the pop-up menu that appears.
4. The selected information will appear in the Status Bar to the left of the arrow.

# ACTIONS-

## GETTING ACQUAINTED WITH PHOTOSHOP

### MOVING THE IMAGE:

1. Select the “Hand Tool” from the Toolbox. 
2. Place your mouse pointer over your image and click and drag to move the image within the window.
3. You can also make the “Hand Tool” appear when using any tool by simply holding down the “Spacebar” when using any other tool. Then just click and drag while holding down the “Spacebar” to move the image.

### OR

1. Click the “Navigator” panel to bring it forward.
2. Use the slider at the bottom of the Navigator panel to change the image magnification.
3. Click and drag on the border of the small red box in the Navigator panel to change what part of the image you are viewing.

### UNDOING ACTIONS AND USING THE HISTORY PALETTE:

1. You can reverse your last action immediately after you have performed it by selecting “Edit| Undo” from the Menu Bar.
2. You can continue to step backwards through the last few previous actions by selecting “Edit| Step Backward” from the Menu Bar.
3. If you have the History panel open, you can scroll up through the list of recently performed actions and click on the one to which you wish to return.
4. If you want to permanently delete an action, just click and drag the action from the History panel to the small icon of the trash can in the History panel. 
5. If you click the small camera icon at the bottom of the History panel, you can save a snapshot of how your image file appears at the time so that you can always jump back to it at a later time. It will appear in a list of all of the snapshots of your image at the top of the History panel. 
6. You can reset the image to the way that it looked as of the last time that you saved it by selecting “File| Revert” from the Menu Bar.

### DISPLAYING DRAWING GUIDES:

1. Select “View| Rulers” from the Menu Bar to view rulers at the top and left side of your image file.
2. To change the origin point on the rulers, click and drag from the upper left corner (where the rulers meet) and drag down and over to where you want the origin points to be placed.
3. To reset the origin points back, double-click the upper left corner of the rulers (where they meet). 
4. To place and move drawing guides on your image, click and drag the drawing guides from your ruler into your image file. Release them in your desired location in the image file.
5. To remove drawing guides, select the “Move Tool” from the Toolbox and click and drag them back into the rulers or select “View| Clear Guides” from the Menu Bar.
6. To turn off the rulers, select “View| Rulers” from the Menu Bar.
7. To show and hide the gridlines in an image, select “View| Show| Grid” to toggle the grid on and off.

# ACTIONS-

## GETTING ACQUAINTED WITH PHOTOSHOP

### MAKING MEASUREMENTS:

1. Select the “Measurement Tool” from the Menu Bar. 
2. Click and drag from the starting point to the ending point of the line for which you want to find the measurements.
3. You will see the information in the Options Bar or the Info panel.
4. To measure an angle, click and drag the first line of a measurement, hold down the “Alt” key, and then click and drag a second line on a tangent from the ending point of the first line. The angle (in degrees) will also be shown in the Options Bar or the Info panel.
5. You can click and drag to move a measurement that you have made from one place to another in the image file.
6. You can click the “Clear” button in the Options Bar to clear the measurements.

### ADDING ANNOTATIONS:

1. Select the Notes Tool from the Toolbox. 
2. Click and drag over the area of the image where you wish to place your note.
3. Type your information into the note and click the heading of the note when you are finished.
4. To delete a note, right-click on the note icon in the image and select “Delete Note” from the pop-up menu.

### SETTING PREFERENCES:

1. Select “Edit| Preferences...” from the Menu Bar.
2. Select which set of preferences you wish to edit from the side menu that appears.
3. In the “Preferences” dialog box, set any default preferences that you want for Photoshop.
4. Use the drop-down text box at the top of the “Preferences” dialog box to switch between the various sets of preferences without closing the “Preferences” dialog box.

### DELETING PREFERENCES:

1. Hold down “Alt”+“Ctrl”+“Shift” on your keyboard immediately after starting Photoshop.
2. You will be prompted to delete your settings. The new default settings will load the next time that you start Photoshop.

# EXERCISES- GETTING ACQUAINTED WITH PHOTOSHOP

## Purpose:

1. To be able to find and use the basic objects in the Photoshop application environment.

## Exercises:

1. Open your Photoshop application.
2. Locate the Toolbox.
3. Move the available panels around by clicking and dragging on their title bars.
4. Select "Window| Workspace| Reset Panel Locations" from the Menu Bar.
5. Select "File| Open..." from the Menu Bar.
6. Select an image file that you have on your computer that you want to use for the exercise.
7. If you are prompted to assign a color profile, select the second option and click "OK."
8. View the "History Panel." Notice that the command "Open" appears as the last action in the list of actions.
9. Select the "Zoom Tool" in the Toolbox.
10. In the Options Bar, check the "Resize Windows to Fit" checkbox.
11. Place your mouse pointer over the image in the place where you want to "zoom in," and click once.
12. Hold down the "alt" key on your keyboard (you will see a minus sign in the cursor), and then click once to "zoom out." Release the "Alt" key.
13. In the Options Bar, click the "Fit On Screen" button to enlarge the image to the available screen.
14. Just to the right of the "Magnification Percentage" text box in the lower left corner of the Photoshop application you will see the document information. To view additional information, hold down the "Alt" key on your keyboard and click and hold down the mouse button in the gray area to view the additional information in a pop-up window. Release the mouse and the "Alt" key when finished.
15. Click the "Notes Tool" in the Toolbox. Then click and drag to create an area in the image to which you want to attach the note. Type the information you want into the note.
16. To hide the note, click the small white square in the upper right corner of the note window.
17. To delete the note, right-click the icon for the note and select "Delete Note" from the pop-up menu.
18. Click "OK" in the dialog box that appears.
19. In the "History Panel," click the "New Note" action to jump back to that point in time. The note will re-appear as if you never deleted it.
20. In the "History Panel," click the most recent action (the one at the bottom) to re-do the deletion of the note.
21. Select "File| Close" from the Menu Bar.
22. Do not save the changes to the image file.

# **CHAPTER 2-**

## **ADOBE BRIDGE**

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- 2.1- THE ADOBE BRIDGE ENVIRONMENT**
- 2.2- DISPLAY OPTIONS**
- 2.3- COMPACT MODE**
- 2.4- NAVIGATING, OPENING & PLACING FILES**
- 2.5- SEARCHING FOR FILES AND FOLDERS**
- 2.6- LABELING AND RATING FILES**
- 2.7- SORTING AND FILTERING FILES**
- 2.8- COPYING, MOVING AND DELETING FILES**
- 2.9- STACKING AND UNSTACKING**
- 2.10- PREVIEWING IMAGES AND THE LOUPE TOOL**
- 2.11- ROTATING IMAGES**
- 2.12- VIEWING A SLIDESHOW**
- 2.13- VIEWING AND EDITING METADATA**
- 2.14- KEYWORDS**
- 2.15- MINI BRIDGE**

# ADOBE BRIDGE

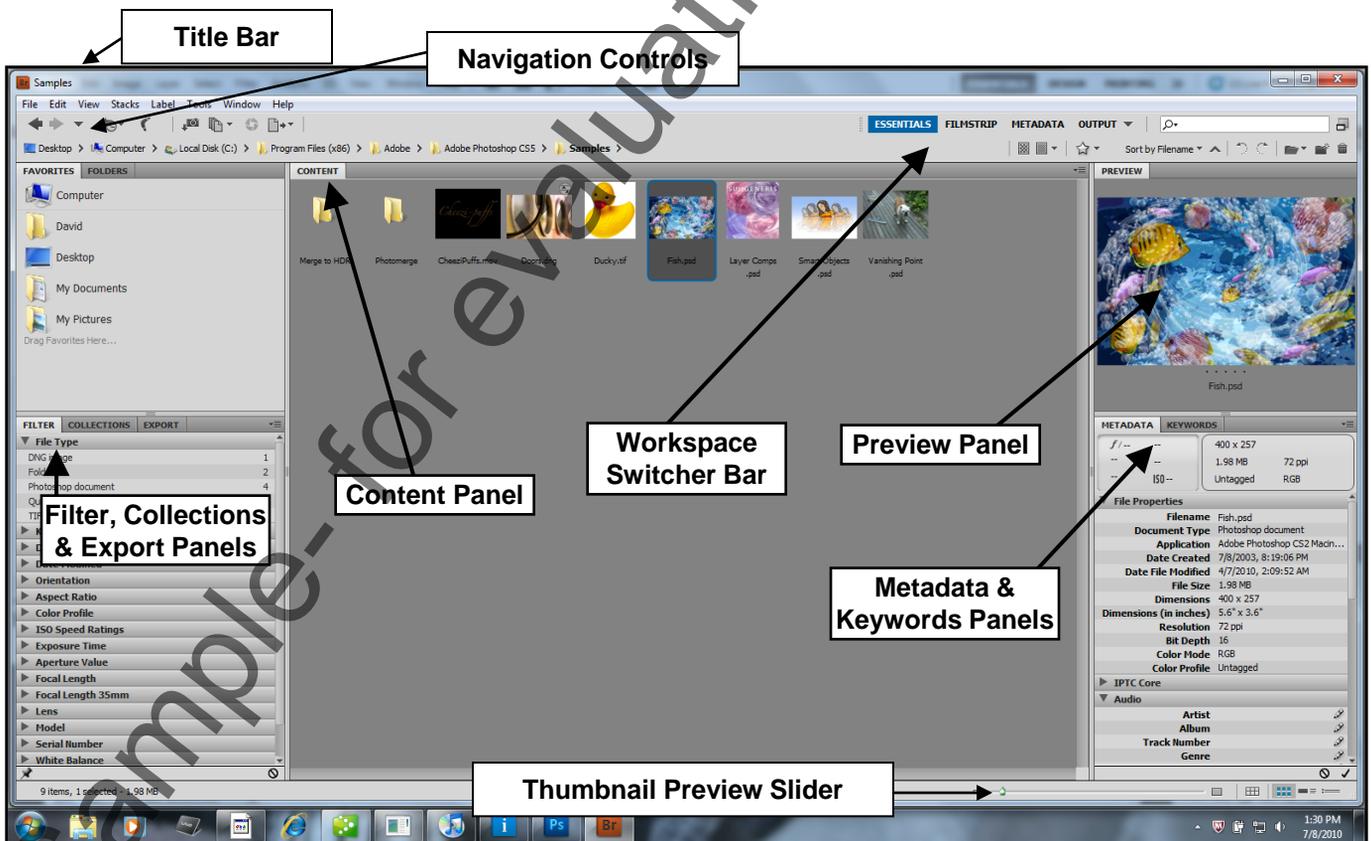
## 2.1- The Adobe Bridge Environment:

Adobe Bridge (Photoshop CS2 and later) is command central for Adobe applications. Bridge is a powerful organizational tool that allows you to organize, share and manage project files, applications, settings and more. Adobe Bridge, which is included with Adobe's Creative Suite applications (Dreamweaver, Flash, Illustrator, etc.) lets you easily store, search, preview and locate both Adobe and non-Adobe files you use in your work. For example, an image that you prepare in Photoshop for viewing on your Web site, can be stored in Bridge, then easily found and accessed when creating the HTML page in Dreamweaver – all using Bridge.

You can open Bridge from any Adobe application (except Acrobat). Select "File| Browse in Bridge..." from the Menu Bar. Bridge will open in its own window. You can also quickly go to Bridge by clicking the "Launch Bridge" button in the Applications Bar in CS5 and CS4 or the right end of the Options Bar in earlier versions.

The picture below is of the initial screen when you open Adobe Bridge. If you are used to a typical Windows environment, you will have some familiar tools available to you. Let's take a moment to acquaint ourselves with the various parts of the environment, and what we can do through those objects.

At the top of the program window, we have the Title Bar which shows the icon "BR" of the application. At the right end are the three buttons that allow us to control the size and shape of the application window: "Minimize," "Maximize/Restore" and "Close." Note that when you click those buttons, they control the sizing of the entire application, not just the image file upon which you happen to be working.



## 2.1- The Adobe Bridge Environment (cont.):

Below the Title Bar is the Menu Bar. This contains the commands for performing tasks in Bridge, grouped by category. For example, the “File” command contains all of the necessary commands for file management. You can click on one of the commands in the Menu Bar to display a drop-down listing of the subcommands that are available to perform. You then click on the command that you want to perform. Some subcommands are followed by a right-pointing arrow (▶). That indicates that you must make a selection to execute that command. Simply hold your mouse pointer over those commands until you see a side-menu appear. Then slide your mouse pointer into the side menu to click on one of the available command choices.

Some commands are followed by an ellipsis mark (...). Those commands will then launch a dialog box when clicked into which you must input additional information or make a selection before you can execute that command. For example, if you selected “Edit| Find...” from the Menu Bar, you will be presented with the “Find” dialog box, where you would enter information to help you locate the file you are looking for. In the dialog boxes that do appear, you can click the “Cancel” button or press the “Esc” key on your keyboard to cancel the window without making a choice.

If you are interested in simply becoming a faster user of the Bridge program, then it will help you to memorize the keyboard shortcuts that are available for the various commands in the Menu Bar. Using the Menu Bar to begin also will allow you to view the various keyboard shortcuts. Keyboard shortcuts are listed to the right of the various commands in the Menu Bar drop-down menus. For example, if I wanted to view the “Find” dialog box again, I could press the “Ctrl” and “F” keys on my keyboard to make it appear more quickly in the future. You can see the keyboard shortcut “Ctrl+F” to the right of the “Find...” command in the “Edit” Menu Bar command’s drop-down menu.

Below the Menu Bar is a Shortcuts Bar, which allows you to easily navigate folders by clicking the left and right arrows, “Revealing Recent Files,” switching back to the Photoshop (or other) application, “Get Photos from Camera” and other options we will cover in upcoming lessons.

To the right is the Workspace Switcher Bar that allows you to easily switch in and out of various workspaces, and below that you can see a “trail of breadcrumbs” indicating the location of the image you are working on. In versions prior to CS4, there was the “Look In” Menu. You can expand and collapse this list by clicking on the small grey dots to the left of “Essentials” until your cursor turns into a line with arrows pointing left and right. Click and drag to expand or collapse the menu as needed. Just click on the name of the workspace, or use the drop-down menu at the right-end of the list to select the workspace you want.

The main workspace of the Bridge application consists of three panes that contain various panels. These panels can be moved and resized to suit your needs. You can move a panel from one pane to another by clicking on the name of the panel and dragging it to its new desired location. You can also resize the panels by clicking and dragging on any of the panel divider bars. You can hide or show any of the panels by selecting “Window” and then the panel name from the Menu Bar to check (view) or uncheck (hide) the panel. In CS4 and later, you can collapse and expand panels by double-clicking on the panel’s name tab.

The Favorites Panel (which you select by clicking on the panel’s name) provides quick and easy access to folders. You can add favorites by clicking and dragging them from the Content Panel display into the Favorites Panel. Or, select the image in the Content Panel and then select “File| Add to Favorites” from the Menu Bar. You can remove an item from your Favorites Panel by doing the reverse and selecting “File| Remove From Favorites” from the Menu Bar.

## 2.1- The Adobe Bridge Environment (cont.):

The Folders Panel displays folder hierarchy for navigation purposes. Click on any folder name and its contents will appear in the Content Panel display area. This is where files you choose in the Look In Menu, Favorites or Folder Panels are displayed. You can easily change the size of the thumbnails displayed by using the Thumbnail Preview Slider in the bottom-right corner of the application.

The Filter Panel allows you to sort files that are displayed in the Content Panel. Use the small arrows to collapse or expand your choices, and click on a “File Type” or “Keyword” listed to filter the display. You can also use the “Sort by” drop-down (located under the Workspace Switcher Bar) to filter by resolution, date created and many other choices.

When you select a file by clicking on it in the Content Panel, it is displayed for you in the Preview Panel, providing you with an image bigger than the thumbnail. In addition, information regarding that file is displayed in the Metadata Panel, including the file name, document size, resolution, etc. If you have more than one image selected, only data shared by the selected images will be displayed. The Keywords Panel will display any keywords you have attached to your file, which can also help with organization. For example, you may wish to attach the keyword “Wedding” to images from that event, which can then easily be filtered on and located later. You can navigate through files on your computer using the navigation controls just below the Menu Bar.

Switching in and out of workspaces is easy. You simply click on the workspace of your choice in the “Workspace Switcher Bar.” After re-arranging your workspace to your liking, you can save your customized workspace, by selecting “Window| Workspace| New Workspace...” from the Menu Bar. This will launch the “New Workspace” dialog box. Enter a name for your workspace. When you are done, click “Save” and the next time you go to “Window| Workspace...” from the Menu Bar, your new space will be listed as a selection. You can also choose one of the preconfigured workspaces that come with the Bridge application, if you prefer, by selecting those from the same “Workspace” menu. If you wish to revert back to the default workspace, select “Window| Workspace| Reset to Default Workspace” from the Menu Bar.

It’s important to keep your files organized so that you can easily locate them when you need to. Bridge gives you an easy way to keep your images organized by using Collections. Once you get your images into Bridge, you can group them into Collections, stored in the Collections Panel.

To create a new Collection and add images to it in Bridge, click on the “New Collection” button at the bottom of the Collections Panel and type a name in the text box. Then, simply click and drag images from the Content Panel onto the Collection name. When you click on that Collection, only images assigned to it will be displayed. If you right-click on the Collection, you will be presented with a contextual menu where you can re-name, delete and modify the Collection.

You can create a “Smart Collection” which allows you to select criteria for images to be included, instead of having to manually select the images. Smart Collections are automatically updated as matching criteria are added to your images. For example, you could have one of your criteria be a certain file type. As you add files of that type, those images will automatically be added to your Smart Collection.

To create a Smart Collection, select the “New Smart Collection” button. In the “Smart Collection” dialog box, use the controls to set the parameters of your Collection and click “Save.” Then, enter a name for your Smart Collection in the text box. Bridge will scan files meeting the criteria you chose in order to add the images to the Collection.

When you are done working in Bridge, you can return to the Photoshop application (or any Adobe application you were in to link to Bridge) by selecting “File| Return To (application)” from the Menu Bar.

# ADOBE BRIDGE

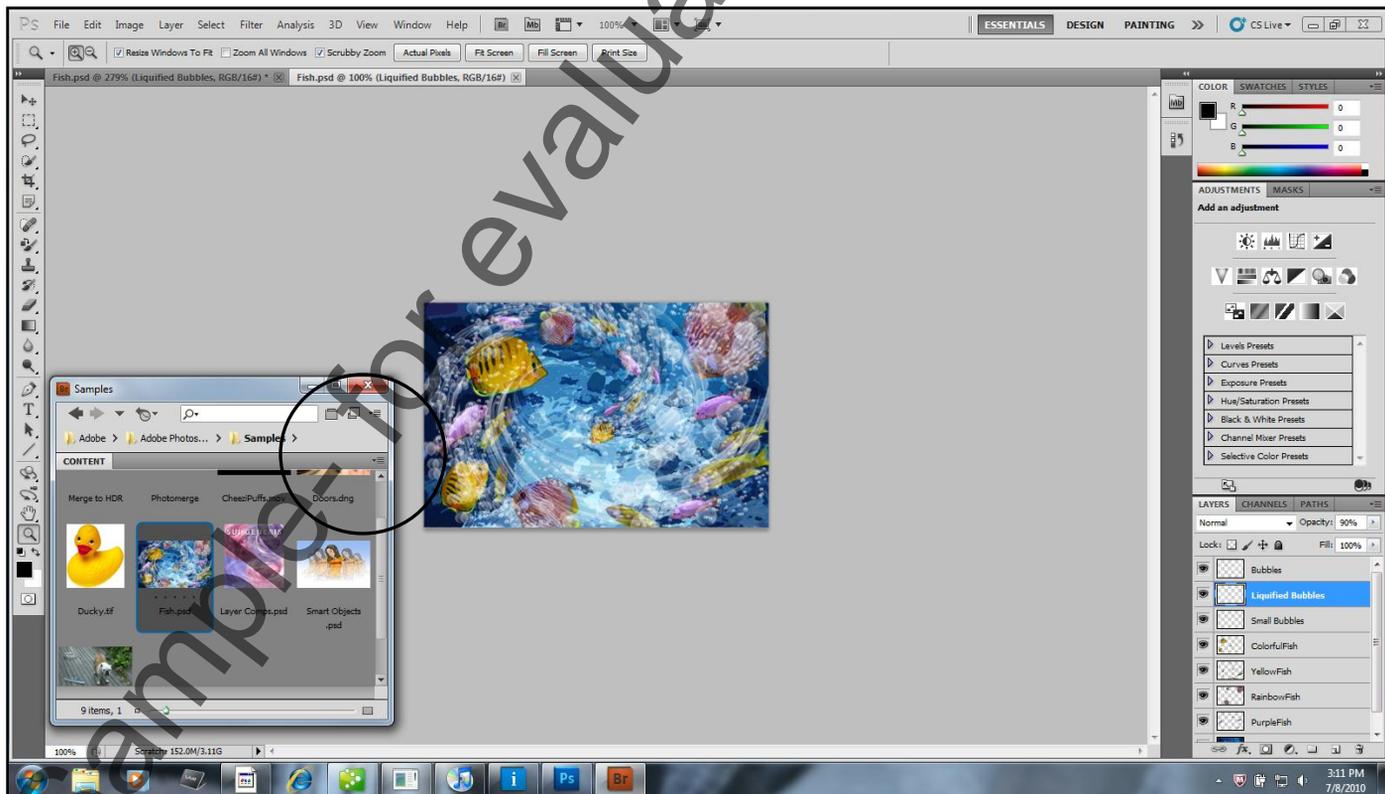
## 2.2- Display Options:

By default, Adobe Bridge displays your files and folders in the Content panel in the form of thumbnails. You can easily adjust the size of the thumbnails displayed by using the Thumbnail Preview Slider at the bottom of the Bridge window. Click on the slider control and move it to the left to decrease the size of the thumbnails, and to the right to make them larger.

You can also choose to display more or less information with your thumbnails. Select “View| As Thumbnails” from the Menu Bar to view the thumbnails with the file or folder names below them. Select “View| As Details” to display the thumbnails with additional information, such as dates created and edited, and file types. You can also choose “View| As List” to change the display to layout mode. In CS4 and later, these functions can also be found just to the right of the Thumbnail Slider Bar.

## 2.3- Compact Mode:

Compact Mode shrinks the Adobe Bridge window and allows it to float above all applications (instead of sitting behind them in a traditional Windows format). This can be helpful if you are accessing several files from Bridge in another application such as Photoshop. Switch to Compact Mode by selecting “View| Compact Mode” from the Menu Bar, or by clicking the “Switch to Compact Mode” button at the far-right end of Bridge. Once in Compact Mode, a pop-up menu (accessible by clicking the downward-pointing arrow in the floating compacted Bridge window) provides you with a subset of common commands. You can switch back to Full Mode by clicking that button next to the drop-down menu.

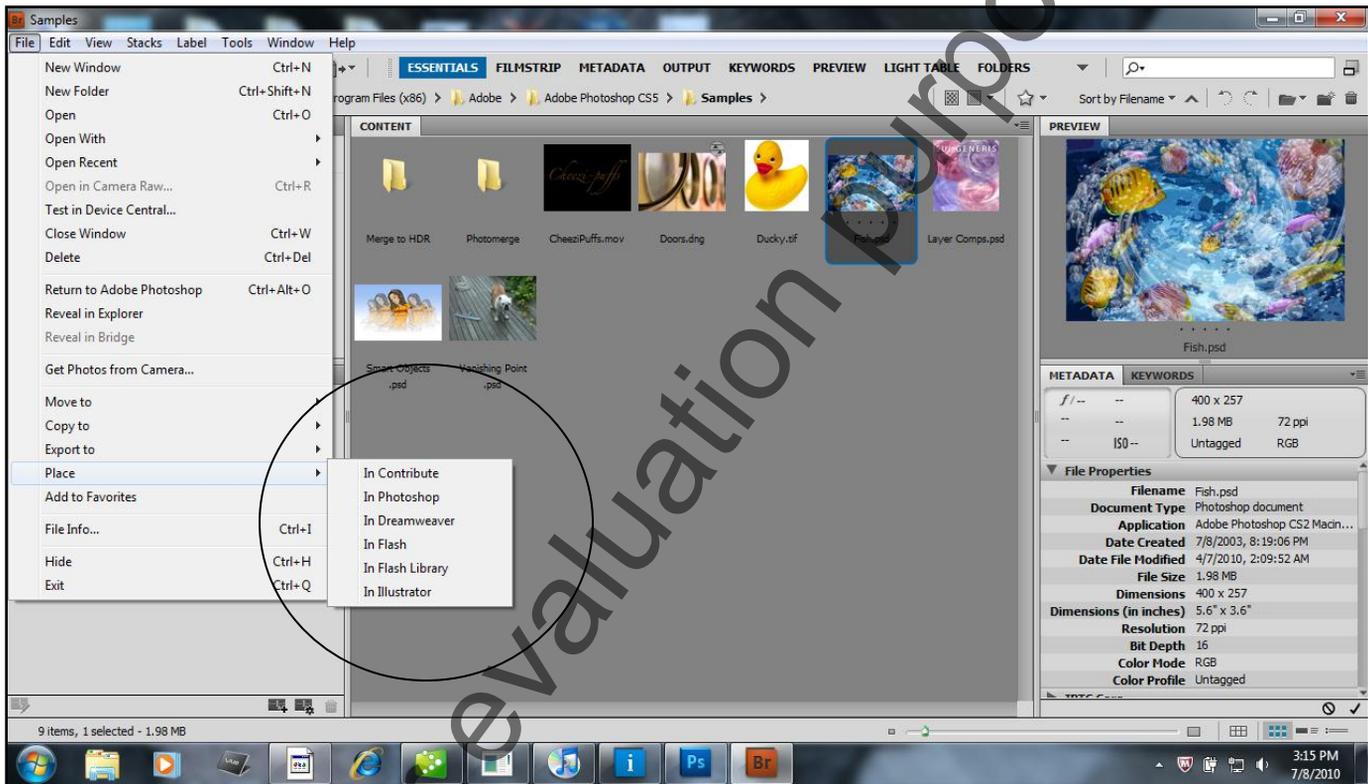


# ADOBE BRIDGE

## 2.4- Navigating, Opening & Placing Files:

You navigate through the various files and folders in Bridge the same way you do in other applications. Click a file to highlight and select it. Double-click a folder to enter it and view the contents. You can also use the Go Back or Go Forward buttons to help you navigate, if you wish.

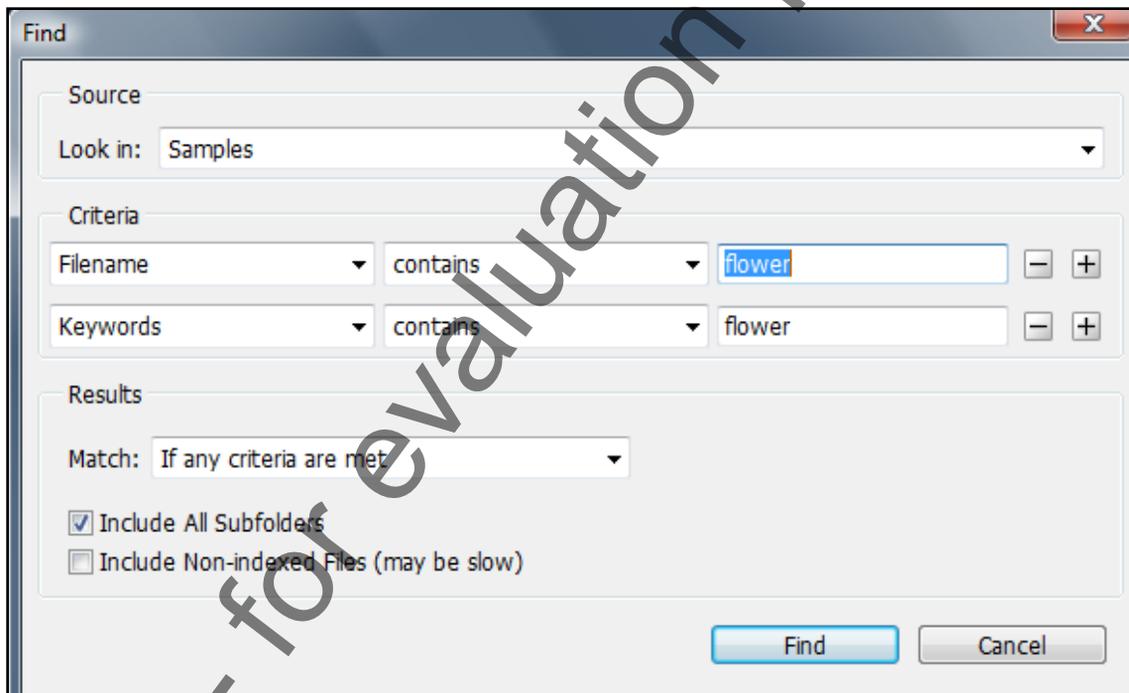
To open a file, double-click the file or select it and choose "File| Open" from the Menu Bar. You can also select a file and place it directly into an Adobe application. After selecting the file, choose "File| Place" followed by the application name to place the file.



## 2.5- Searching for Files and Folders:

Searching for files and folders in Bridge is performed via the Edit command (or the “Search” box in the upper-right corner of Bridge in CS4 & later). Choose “Edit| Find” from the Menu Bar to launch the “Find” dialog box. This box provides you with many different criteria you can use (in different combinations) to search.

When the “Find” dialog box launches, first select a folder using the “Look in:” drop-down. Then, choose your search criteria using the drop-down menus to make your choices. Add search criteria by clicking the plus sign, and remove a criteria using the minus sign. Use the “Match” drop-down to select whether you want any or all of the criteria conditions to be met. Optionally, you can click “Include All Subfolders,” which will expand your search into any subfolders within the folder you are looking in. By default, Bridge only searches folders that you have already opened in Bridge (cached). If you select “Include Non-indexed Files,” you will search all files within the specified folders. When you are ready, click the “Find” button to begin your search. Your results will be displayed in the Content window. You can begin your search again, by clicking the “Search Again” or “New Search” button that appears in the upper-right corner of the Content window, or cancel the search by clicking the “X” in the upper right corner.



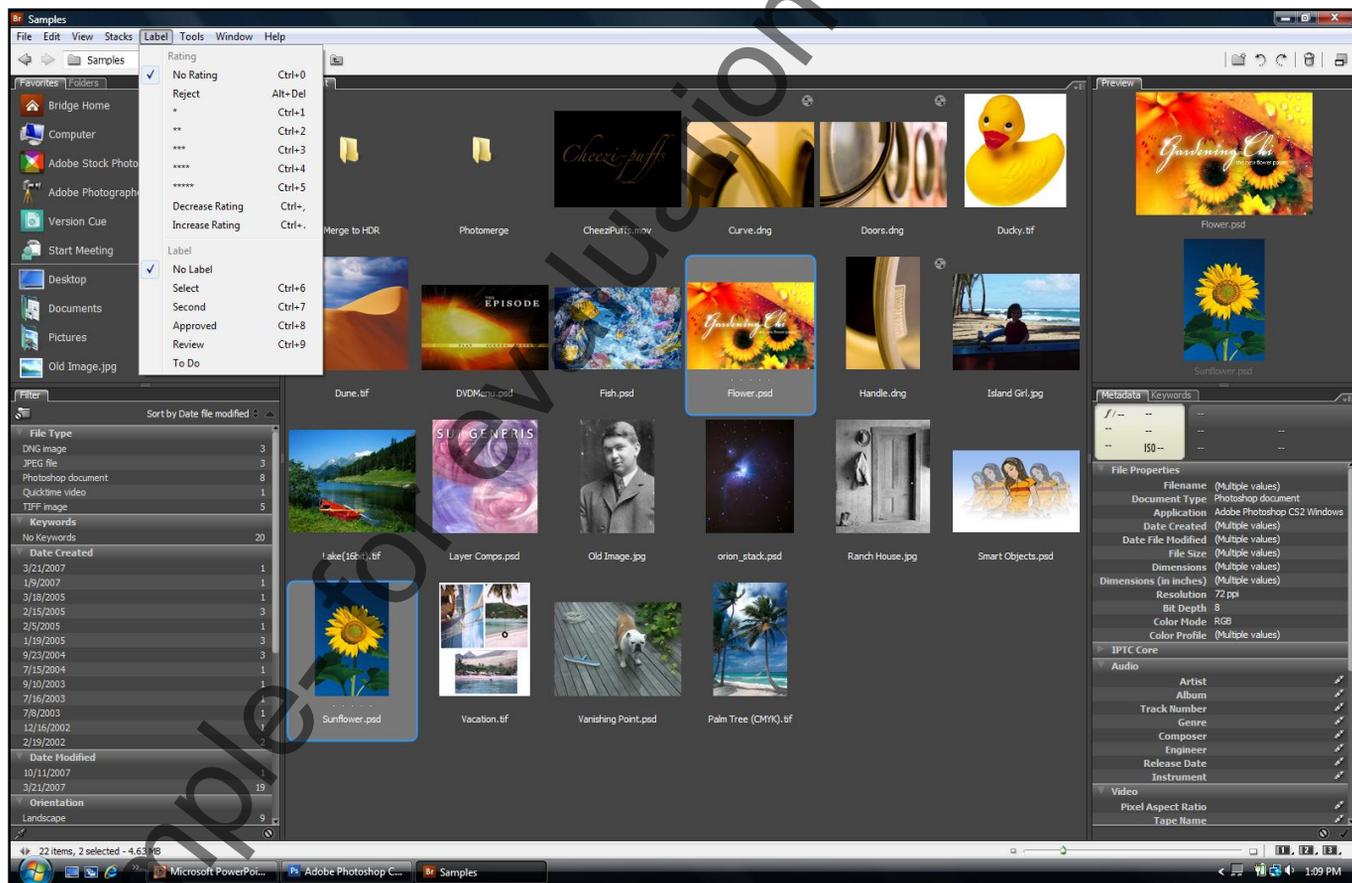
## 2.6- Labeling and Rating Files:

Assigning labels (colors) or ratings (1 to 5 stars) to your files and folders further helps you organize your work in Adobe Bridge. Once you've assigned labels or ratings, you can sort and search for files based on the criteria you applied.

To assign a rating, first select the file or folder. You can assign ratings to multiple files at the same time. Select multiple files by holding down the "Ctrl" button on your keyboard and clicking the files to select them. Then, choose "Label" from the Menu Bar, followed by the rating you wish to assign. You can increase or decrease ratings in increments of one star per click by selecting "Increase Rating" or "Decrease Rating" from the Label menu. You can also assign and change ratings by clicking on the corresponding dots below the thumbnails of the files. Clicking to the left of all of the dots removes the rating completely. If you see a shortcut representation of your star rating (that is, 4 ✦ instead of four stars in a row) simply increase the size of your thumbnails by using the slider.

To assign a color label, follow the same procedure to select your desired files, then choose "Label" from the Menu Bar, followed by "Select" (Red), "Second" (Yellow), "Approved" (Green), "Review" (Blue), or "To Do" (Purple).

To remove a label, select the file and choose "Label| No Label" from the Menu Bar.

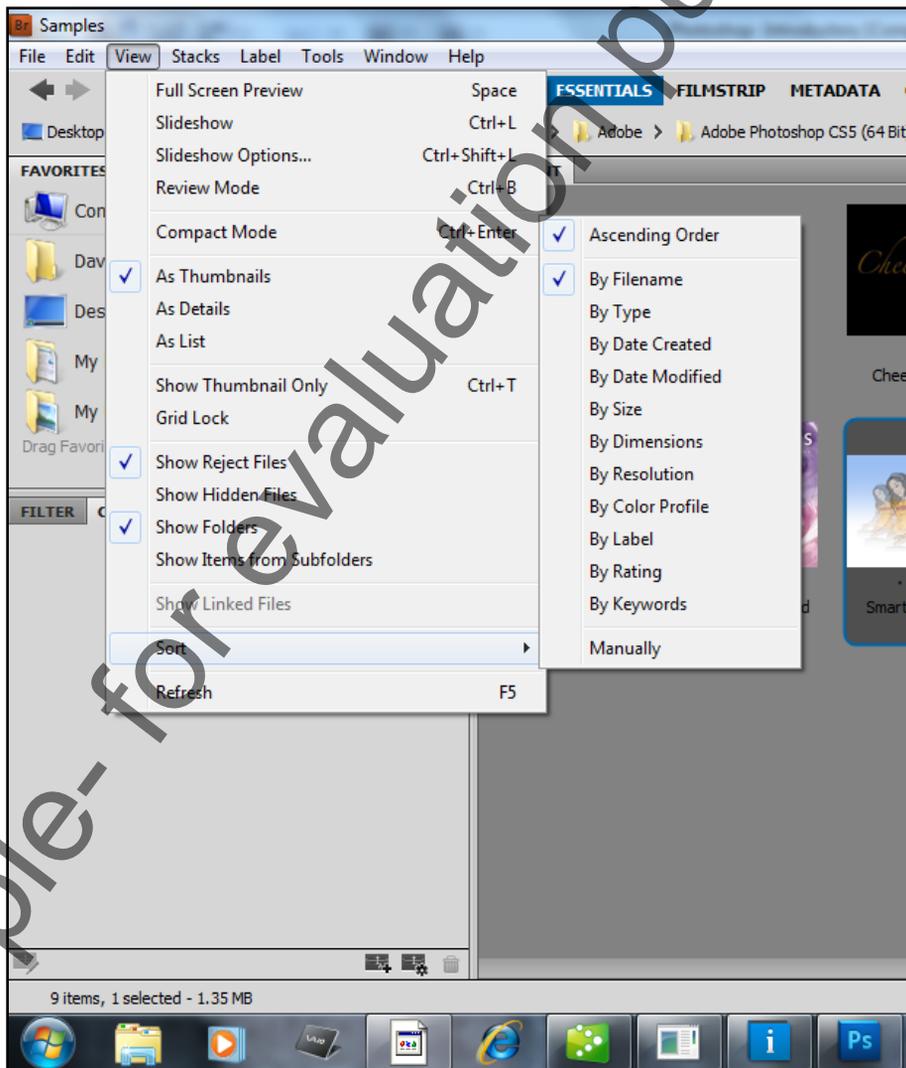


## 2.7- Sorting and Filtering Files:

You can sort the files displayed in the Content window. Select “View| Sort” from the Menu Bar, followed by your desired sort criteria. Choosing “Manually” will sort the files in the order in which they were placed in Bridge. You can also use the “Sort” drop-down in the upper-right corner of Bridge to display your sort choices.

You can also use the Filter panel to display certain files you choose. In the Filter panel, select (by clicking on) any of the available criteria to display those files in the Content window. You can hold down the “Shift” key on your keyboard and select a criteria to choose that rating and higher. For example, if you hold down “Shift” and click on a rating of two stars, you will display files with a rating of two stars or higher.

You can clear selected filters by clicking the “Clear Filter” button at the bottom-right of the Filter panel. If you wish to keep from clearing the filters while looking in other parts of Bridge, select the “Keep Filter When Browsing” button in the lower-left corner of the Filter panel to lock the filters.



## **2.8- Copying, Moving and Deleting Files:**

You can copy files or folders by selecting the file(s) and then choosing “Edit| Copy” from the Menu Bar. You can also right-click on a file and select “Copy To,” followed by your desired location. Another option to copy your file is to hold down the “Ctrl” button and drag the file into your desired location, which will make a copy of it.

To move a file, right-click the file and choose “Move To,” followed by your desired location. You can also simply click and drag a file into a new location to move it without making a copy.

To delete a file, simply select it and then click the “Delete” button in the upper-right corner of the Bridge application.

You can manage (move, rename, etc.) files easily in batches (groups) in Bridge. To do so, select the files and choose “Tools| Batch Rename” from the Menu Bar. In the “Batch Rename” dialog box, select your options and click “Rename.”

## **2.9- Stacking and Unstacking:**

Stacks are another organizational tool that Bridge provides. When you assign files to a stack, only the top file is displayed in the Content window, while all of the other associated files are kept behind it (similar to a stack of playing cards). Further, you can expand and collapse stacks to perform various tasks. Commands that you apply to an expanded stack apply to all of the files in the stack. If the stack is collapsed, only the top file is changed when you apply the command. To create a stack, choose your files, choose “Stacks| Group As Stack” from the Menu Bar. The first file you selected will become the thumbnail for the stack. A number on that thumbnail tells you how many files are contained in the stack. Expand and collapse individual stacks by clicking on the stack’s number in the Content window, or work with all stacks by selecting “Stacks| Expand All Stacks” or “Stacks| Collapse All Stacks” from the Menu Bar.

You can change which file is used as the thumbnail for the stack by right-clicking the file and selecting “Stack| Promote To Top Of Stack” from the side menu that appears. To unstack, select your stack and choose “Stacks| Ungroup From Stacks” from the Menu Bar.

## **2.10- Previewing Images and the Loupe Tool:**

When you select an image in Bridge, you can display it in the Preview Panel, which displays a larger image of the file. If the Panel is not turned on, select your image and choose “Window| Preview Panel” from the Menu Bar. You can display multiple images in the Preview panel by Control-clicking the images in the Content panel.

The Loupe tool magnifies portions of an image in the Preview panel. To display the Loupe tool, click an image in the Preview panel and use the Hand tool to move the magnifier around the image. You can zoom in and out with the Loupe tool by using your mouse scroll wheel or by clicking the plus or minus signs on your keyboard. If you have multiple images displayed in the Preview panel, you can open a Loupe tool for each image. To close a Loupe tool, simply click in the middle of it.

## **2.11- Rotating Images:**

You can rotate an image (JPEG, PSD, TIFF and camera raw files) in Bridge to change how it is displayed in the Content window. To do so, select the image and select “Edit| Rotate 180°,” “Edit| Rotate 90° Clockwise,” or “Rotate| 90° Counterclockwise” from the Menu Bar.

## **2.12- Viewing a Slideshow:**

Bridge provides another way to view images via a Slideshow that encompasses the entire screen. To run a slide show, select the images you want to display, and choose “View| Slideshow” from the Menu Bar. Once the slideshow begins, you can press “H” on your keyboard to display various command options that change how your slideshow is displayed. Press “H” again to hide the command options. You can also press “L” or select “View| Slideshow Options...” from the Menu Bar to display other slideshow options. Clicking the Escape button will exit Slideshow.

## **2.13- Viewing and Editing Metadata:**

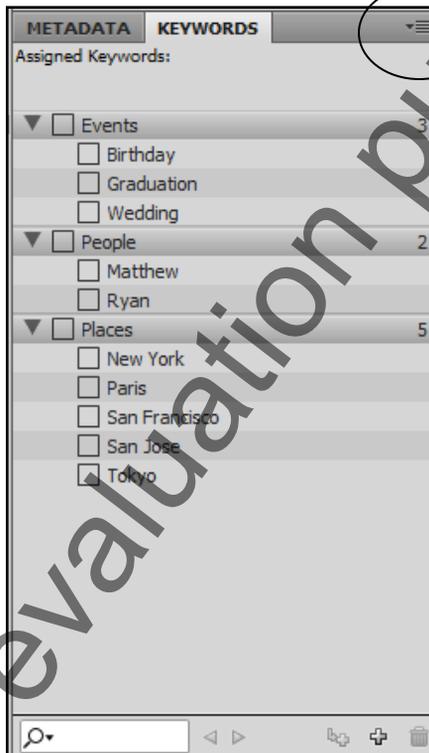
Metadata is a set of standardized information related to a file. It can contain information such as the author’s name, resolution, copyright information and much more. When you select a file, its metadata is displayed in the Metadata panel. If the panel is not on, display it by selecting “Window| Metadata Panel” from the Menu Bar. You can edit metadata in the Metadata panel by clicking on the pencil icon to the far right of the metadata field you wish to edit. Type the information into the text box. Press the “Tab” key to move through the various metadata fields. When you are done, click the “Apply” (small checkmark) button at the bottom of the Metadata panel, or the “Cancel” button to cancel changes you’ve made.

You can also add metadata information to a file using the Menu Bar. Select the file and choose “File| File Info” from the Menu Bar. In the “File Info” dialog box that appears, click on any of the types of metadata to display choices to add data to that file. When you are done, click “OK.”

## 2.14- Keywords:

You can assign keywords to files in Bridge, which further helps you organize, sort and find your files for later use. Keywords are displayed in the Keywords panel. Keywords can take the form of people, places, events, or just about anything you wish. To assign a keyword or keyword set to a file, select the file(s) in the Content window and click the checkbox in the Keyword panel, to the left of the keyword or set that you want to apply. To remove it, simply uncheck the box.

You can also create new keywords and sub-keywords. Select either the “New Keyword” or the “New Sub Keyword” from the panel menu that appears when you click the “More Options” button in the upper-right corner of the panel. From this menu, you can also manage (rename, move, delete) keywords.



## 2.15- Mini Bridge:

Version CS5 introduced a new feature called “Mini Bridge,” a new panel in Photoshop that operates as a portal between Photoshop and Bridge which allows you to view and access images in Bridge without having to switch over to the full Bridge application itself. While it only contains a few of the features of Bridge, Mini Bridge is handy when you want to quickly locate a file and open it.

There are a few ways to open Mini Bridge. First, you can select “File| Browse in Mini Bridge” from the Menu Bar. You can also select “Window| Extensions| Mini Bridge” from the Menu Bar. Or, for a faster way, you can just click the “Mini Bridge” icon in the upper-left corner of the screen in the Application Bar. All three methods will open Mini Bridge.

Once you open Mini Bridge, it will launch in its own panel and display its Home Page with a short welcome message. Along the top, there are arrow buttons that allow you to navigate folders and files (once you select to browse files), the Mini Bridge “Home” button that allows you to return to this Home Page, the “Go to Bridge” button that takes you to the full version of Adobe Bridge, the “Panel View” button that allows you to change the panel views of Mini Bridge and a “Search” box.



## 2.15- Mini Bridge (cont):

To begin browsing files, click the “Browse Files” button in the middle of the Mini Bridge panel. The panel will change at this point to reveal two distinct areas, called “Pods.” At the top is the “Navigation Pod” and below that is the “Content Pod.” The Navigation Pod is split into two columns. On the left, there are four navigation headings: “Favorites,” “Recent Folders,” “Recent Files” and “Collections.” Clicking on any of these main headings will display a related sub-menu of choices at the right. When you click one of the choices on the right, its contents will be displayed in the Content Pod below. To open folders in the Content Pod, simply double-click them to display their contents. When you locate images, they will be displayed as small thumbnails in the Content Pod. Then, just double-click an image to open it in Photoshop.

If you want to change the way the Pods are displayed in Mini Bridge, use the “Panel View” drop-down at the top of the panel to select or de-select your choices. Here, you can also choose to display the “Path Bar” which displays the current path and folder you are in.

Just as with our other panels, you can collapse the Mini Bridge Panel by clicking the double right-pointing arrows in the upper-right corner of the panel. Once it is collapsed, you can expand it again by clicking the now visible Mini Bridge icon.

# ACTIONS- ADOBE BRIDGE

## TO OPEN ADOBE BRIDGE FROM AN ADOBE APPLICATION:

1. Click the “Go to Bridge” button at the right-end of the options bar (CS3 and higher).

### OR

1. Select “File| Browse (in Bridge)...” from the Menu

## TO CHANGE DISPLAY OPTIONS:

1. To change the size of the thumbnails being displayed, click on the slider control in the bottom-right corner of the application, and move to the left for smaller images, and to the right for larger.
2. To change the display options, select “View| As Thumbnails,” “View| As Details,” or “View| As Thumbnails Only” from the Menu Bar.

## TO SWITCH INTO COMPACT MODE:

1. Select “View| Compact Mode” from the Menu Bar.

### OR

1. Click the “Switch to Compact Mode” button in the upper-right corner of the Bridge application. (Click the “Full Mode” button to switch back.)

## TO OPEN AND PLACE A FILE IN AN ADOBE APPLICATION FROM BRIDGE:

1. Double-click the file to open it, or select it and choose “File| Open” from the Menu Bar.
2. To place a selected file, choose “File| Place” (followed by the application name) from the Menu Bar.

# ACTIONS- ADOBE BRIDGE

## TO SEARCH FOR FILES AND FOLDERS AND SAVE A COLLECTION:

1. Select “Edit| Find” from the Menu Bar to launch the “Find” dialog box.
2. Use the drop-downs to select your search criteria.
3. Click “Find.”
4. To save the search as a Collection, click the “Save As Collection” button.
5. Enter a name in the dialog box for your Collection and click “Save.”

## TO SEARCH FOR FILES AND FOLDERS AND SAVE A COLLECTION:

1. Select “Edit| Find” from the Menu Bar to launch the “Find” dialog box.
2. Use the drop-downs to select your search criteria.
3. Click “Find.”
4. To save the search as a Collection, click the “Save As Collection” button.
5. Enter a name in the dialog box for your Collection and click “Save.”

## TO LABEL AND RATE FILES:

1. Select the file or folder you wish to label or rate (hold down the “Ctrl” button on your keyboard to select multiple items).
2. Select “Label”, followed by the rating or label you wish to assign, from the Menu Bar.
3. To remove a label, select the file(s)/folder(s) and choose “Label| No Label” from the Menu Bar.

## TO SORT AND FILTER FILES:

1. Select “View| Sort” from the Menu Bar, followed by your sort choice in the side menu.
2. To filter files, click on the any of the available criteria in the “Filter” panel to display the results.
3. To clear filters, click the “Clear Filter” button at the bottom-right of the “Filter” panel.

## TO COPY FILES:

1. To copy a file or folder, select it and choose “Edit| Copy” from the Menu Bar.

## OR

1. Right-click on the file or folder and choose “Copy To” followed by your desired location.

## OR

1. Hold down the “Ctrl” key on your keyboard and drag the file or folder to the desired location to make a copy.

# ACTIONS- ADOBE BRIDGE

## TO MOVE OR DELETE A FILE OR FOLDER:

1. To delete a file or folder, select it and click the “Delete” button in the upper-right corner of the Bridge application.
2. To move a file or folder, right-click it and choose “Move To,” followed by your desired location.

## OR

1. Click and drag it to a new location.

## TO STACK AND UNSTACK FILES:

1. Select your files and choose “Stacks| Group As Stack” from the Menu Bar.
2. To expand and collapse the stacks, click on the stack’s number in the Content window, or work with all stacks by selecting “Stacks| Expand All Stacks” or “Stacks| Collapse All Stacks” from the Menu Bar.
3. To promote a file to the top of the stack, right-click the file and select “Stack| Promote To Top Of Stack” from the side menu that appears.
4. To unstack, select the stack and choose “Stacks| Ungroup From Stacks” from the Menu Bar.

## TO USE THE LOUPE TOOL:

1. Select your image to preview.
2. Click the image in the Preview panel.
3. Use the Hand tool to move the magnifier around the image.
4. Zoom in and out using your mouse scroll wheel or by clicking the plus and minus signs on your keyboard.
5. To close the Loupe tool, click in the middle of it.

## TO ROTATE AN IMAGE:

1. Select your image.
2. Choose “Edit| Rotate,” followed by the direction and degree of your choice.

## TO VIEW A SLIDESHOW:

1. Select the images you wish to display.
2. Choose “View| Slideshow|” from the Menu Bar.
3. Select “View| Slideshow Options...” from the Menu Bar to display various options for viewing.

# ACTIONS- ADOBE BRIDGE

## TO VIEW AND EDIT METADATA:

1. Select your file and choose “Window| Metadata Panel” from the Menu Bar to view the current metadata.
2. Edit the metadata by clicking on the pencil icon at the far-right of the field you wish to modify and type the new information in the text box, then click “Apply.”

## TO ADD METADATA TO A FILE:

1. Select your file and choose “File| File Info” from the Menu Bar.
2. In the “File Info” dialog box, click on any of the types of metadata in the left panel and add your choices.
3. Click “OK.”

## TO ADD KEYWORDS TO FILES:

1. Select the file(s) to which you wish to add keywords/keyword sets.
2. Click the checkbox to the left of the keyword or keyword set you wish in the Keyword pane.

## TO OPEN FILES IN PHOTOSHOP USING MINI BRIDGE:

1. Select either “File| Browse in Mini Bridge” or “Window| Extensions| Mini Bridge” from the Menu Bar or click the “Mini Bridge” icon in the Application Bar.
2. Click “Browse Files” in the Mini Bridge Home Panel.
3. Navigate through the folders in the Navigation Pod by double-clicking them to locate your desired file(s).
4. Double-click the desired image in the Content Pod to open it in Photoshop.

# EXERCISES- ADOBE BRIDGE

## Purpose:

1. To be able to view, find, sort and manage files in Adobe Bridge.

## Exercises:

1. Open your Adobe Bridge application.
2. If no files have been added, select “File| Open” from the Menu Bar and open some sample files to work with.
3. Select “View| As Thumbnails Only” from the Menu Bar.
4. Use the slider control to change the size of the thumbnails displayed.
5. Select an image and choose “Label \*\*\*\*” from the Menu Bar (four stars).
6. In the Filter panel, click on the four-star rating to filter for images tagged with four stars.
7. Click the four-star rating again to clear the filter.
8. Choose three different files and select “Stacks| Group As Stack” from the Menu Bar.
9. Click on the “3” on the stack in the Content window to expand the stack.
10. Right-click one of the two images not being used as the top image and choose “Stack| Promote To Top Of Stack” from the side menu.
11. Click the “3” again to collapse the stack.
12. Select “Stacks| Ungroup From Stacks” to unstack the images.
13. Select an image to preview.
14. Click on the image in the Preview panel to use the Loupe tool.
15. Press + and – on your keyboard to zoom in and out.
16. Click in the middle of the Loupe tool.
17. With the same image selected, choose “Edit| Rotate 180°” from the Menu Bar.
18. Select a file and click “New York” in the Keywords panel.

# **CHAPTER 3-**

## **BASIC IMAGE MANIPULATION**

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**3.1- BITMAP IMAGES**

**3.2- VECTOR GRAPHICS**

**3.3- IMAGE SIZE AND RESOLUTION SETTINGS**

**3.4- SCANNING IMAGES**

**3.5- CREATING NEW IMAGES**

**3.6- PLACING FILES**

Sample- for evaluation purposes only!

# BASIC IMAGE MANIPULATION

## 3.1- Bitmap Images:

There are two general types of computer graphics- bitmap images and vector images. These, however, are not mutually exclusive. A single image file may contain both vector and bitmap data within it. In order to use Photoshop effectively, you must understand the basic differences between these two types of files.

Bitmap images, or raster images (as they are technically known), use pixels to represent image data. Each pixel in the image is assigned a color and a position in the graphic. When you are working with bitmap images, you are editing the individual pixels that make up a larger image. Because of the ability of bitmap images to show subtle color changes, they are most often used for photographic images on computers. However, bitmap images are resolution-dependent and can often appear jagged or blurry if they are displayed at a lower resolution than they were created.

## 3.2- Vector Graphics:

Vector graphics are made up of lines (vectors) defined by mathematical algorithms. Vectors describe an image based on its geometric characteristics. For example, if you drew a smiley face as a vector graphic, you have the ability to move, resize and otherwise change the graphic without effecting the quality of the graphic. They are resolution independent, unlike bitmap (raster) images. Often these types of graphics are used for images that must have clean, crisp lines, like text or geometric shapes.

## 3.3- Image Size and Resolution Settings:

On a monitor, all images must be displayed in pixels on-screen. So before we can manipulate the images, we must learn more about how pixels are displayed and measured. When an image is displayed on your monitor, it is rendered according to the pixel dimensions of the graphic and the display settings and size of your monitor. The image's pixel dimensions are the width and height of the image in pixels. The number of pixels displayed in an image is measured in pixels per inch (ppi). Generally speaking, the higher the ppi, the higher the quality of the image.

The digital size of an image (usually measured in kilobytes, megabytes or gigabytes) is proportional to the pixel dimensions of an image. Images with a higher ppi may have a higher resolution and may produce greater detail when printed, but they may also print more slowly and take more disk space for storage. Photoshop supports a maximum pixel dimension setting of 300,000 x 300,000 pixels per image, which is huge. You should be aware that resizing an image to pixel dimensions greater than 30,000 may render the image incompatible with older versions of Photoshop and/or other applications.

You can make adjustments to the size of an image by using the "Image Size" dialog box. You can access this dialog box by selecting "Image| Image Size..." from the Menu Bar (or "Image| Resize| Image Size" in CS2 and previous versions). In this dialog box, you can select how it should resample images when the size of the image changes. When you increase the size of an image, you add new pixels to the image. These new pixels will be added to the image based on the color values of existing pixels in the image. Make sure to check the "Constrain Proportions" checkbox. This will automatically change the height or width of your image as you change the other one, while keeping your image in proportion. "Scale Styles" allows you to scale any effects applied proportionally when you resize the image. Otherwise, you might end up with a warped image. You specify an interpolation method using the drop-down to the right of the "Resample Image:" checkbox in this dialog box. You can generally resample down and not lose image quality. However, resampling up (adding pixels) can often result in an image that is a bit blurry.

As far as methods of interpolation go, you can select either "Nearest Neighbor," which is fast but of less quality than the other choices. You can also select "Bilinear," which results in a medium-quality image. Use "Bicubic," which is the default, for a slow but more precise method. You can also set the bicubic resampling to favor producing a smoother or shaper image by selecting either "Bicubic Smoother" or "Bicubic Sharper." When you have set your "Image Size" options as you wish, click "OK."

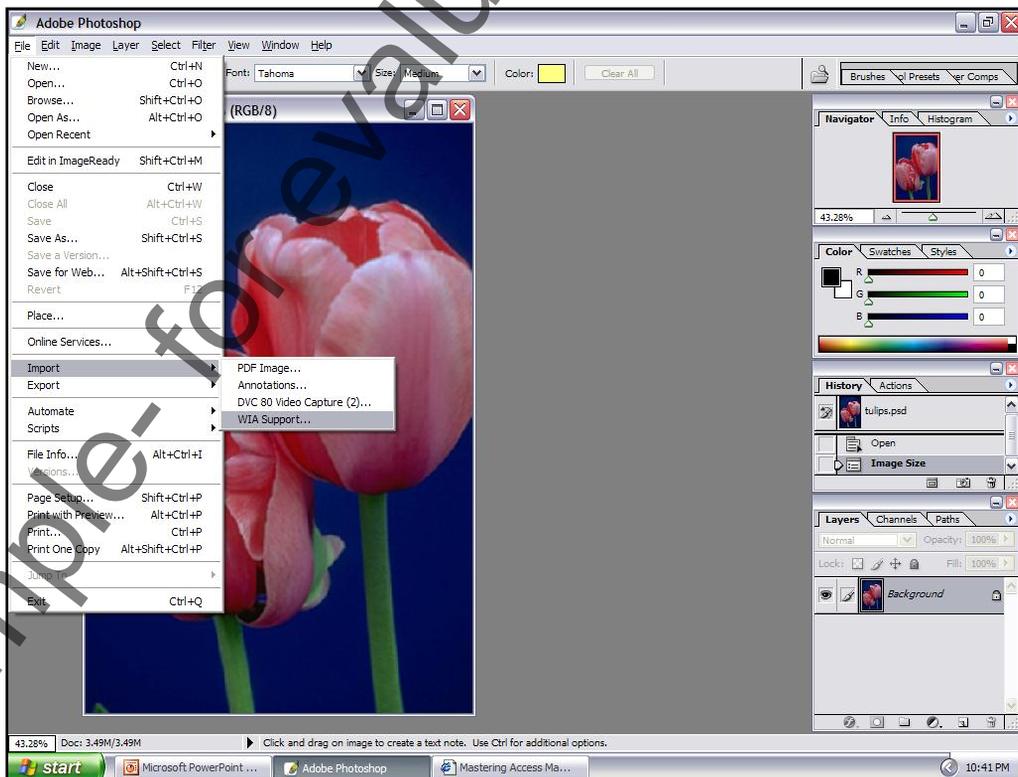
# BASIC IMAGE MANIPULATION

## 3.4- Scanning Images:

You can save images that you have scanned to an image file on your computer, which you can then load into Photoshop. Photoshop can also import images directly from any compatible scanner attached to your computer using either an Adobe Photoshop-compatible scanner driver or the TWAIN interface. TWAIN is an interface used for acquiring images captured by certain types of scanners, digital cameras, and other image capturing devices. You must install the hardware and the software first and then restart your computer before you can import the images into Photoshop. You can then select "File| Import" from the Menu Bar and then select the name of the device from which you wish to import images.

Other types of cameras and scanners can be used to import images using the WIA (Windows Image Acquisition) Support. This would only be on computers running Windows XP and later. In this case Photoshop works with Windows and your digital camera or scanner to import the images. To use this method, select "File| Import| WIA Support..." from the Menu Bar. Then select the destination on your computer to which you wish to save the images. Make sure that the "Open Acquired Images in Photoshop" checkbox is checked. If you have a large number of images to import, deselect it. If you want to save the images into a subfolder with the current date, then check the "Unique Subfolder" checkbox. When you have set the options you want, click "Start."

If you are using a digital camera, select the camera from which you want to import the images. Then select the image or images that you wish to import. Click "Get Pictures" to import the pictures. If you are using a scanner, select the scanner that you wish to use. Then select the kind of image that you want to scan. You can select "Color Picture," "Grayscale," "Black and White" or "Adjust the Quality of the Scanned Picture" to create your own custom color settings. Then click "Preview" to preview the scan. You can crop the scan by pulling the rectangle so that it surrounds the image. Then just click "Scan" to scan the image and save it in a bitmap format.



# BASIC IMAGE MANIPULATION

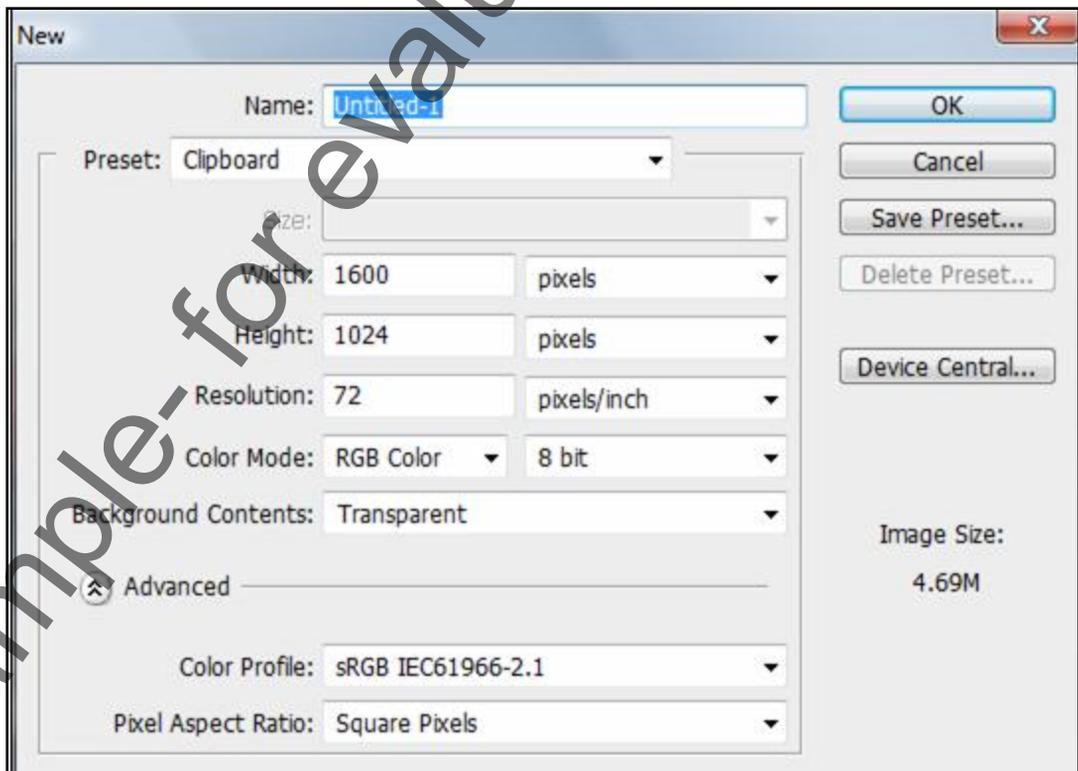
## 3.5- Creating New Images:

You can create a blank canvas in Photoshop by selecting “File| New...” from the Menu Bar. You will create a blank image using the Photoshop clipboard contents. If there isn’t anything on the Clipboard, then the image dimensions and resolution will be based on the last image that you made. If you want to create a new image using the default dimensions, or the last dimensions entered, just hold down the “Alt” key on your keyboard while you click and drag your mouse pointer down to the “File| New...” command from the Menu Bar, and then release your mouse pointer when over the “New...” command.

In the “New” dialog box, type a name for the image into the “Name:” text box at the top. Below that, use the drop-down to select a preset bundle of settings for the new document, if desired. You can also set the “Width:,” “Height:” and “Resolution” that you desire for the new image by hand if you wish. Just type a number for each and use the drop-down to the right of each to select what measurement units to use.

Next, you must select a color mode for the new image from the “Color Mode:” drop-down. You may want to select “RGB Color” if you are working with an image meant for on-screen (web) display. Even if you are going to print the image in a CMYK process you can edit the image using RGB (since that is how a computer monitor displays color anyway), and then convert the image color mode to a CMYK color mode before printing. “CMYK Color” is another popular choice for images designed for commercial printing. We will look at color models at a later point in the class. You can also set the bit depth of the pixels in the image here, if desired. You can also select the default background color for the image by selecting either “White,” “Black” or “Transparent” from the “Background Contents:” drop-down.

If you click the “Advanced” button you will see an additional section of the dialog box appear. Here you can set which specific color profile you want to associate with this new image. You can embed this profile into the image for color management purposes. You can also select a different “Pixel Aspect Ratio” from the drop-down of the same name for working on images destined for widescreen or film display. When you are ready to create the blank image file, click “OK” to create it with the selected attributes.



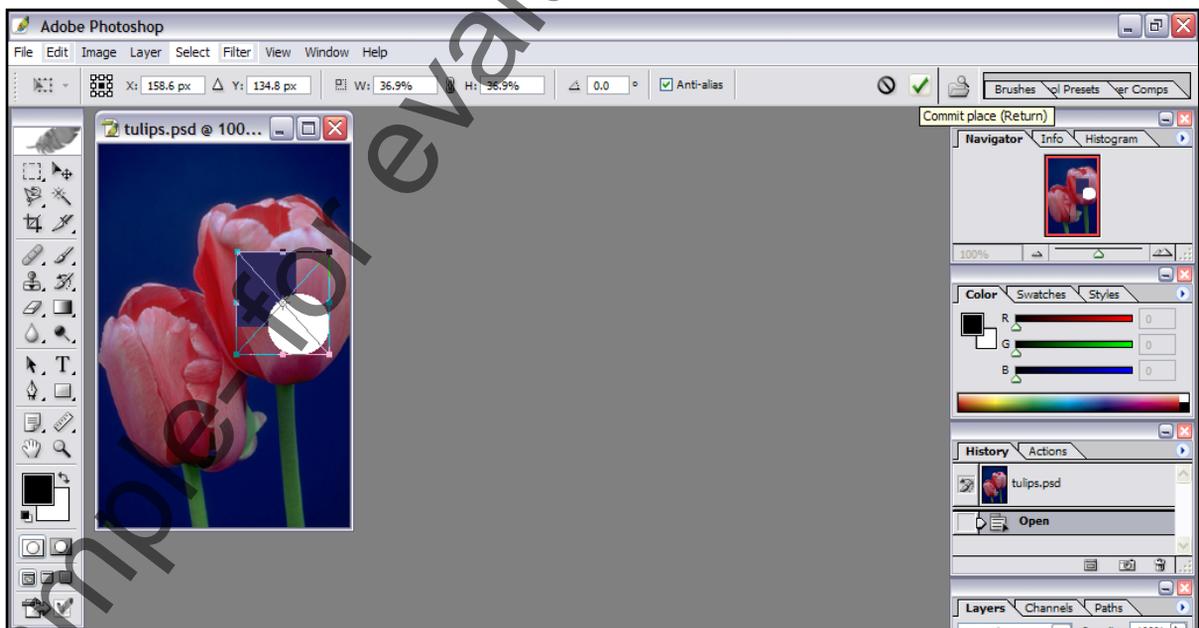
# BASIC IMAGE MANIPULATION

## 3.6- Placing Files:

Once you have an image file open, you can place additional images on top of the original image in their own separate layers. An image file in Photoshop can consist of multiple layers. A layer is like a transparent sheet which is placed on top of the original file. You can place additional images and other items into their own separate layers on top of the original image layer. This way you can select a certain layer and then make changes to only the items in that particular layer without placing the parts of the image in other layers at any risk. When you place a file, it will be inserted into its own separate layer in the image. Once you place a file, it will be rasterized. That is, any vector images will be converted into bitmap format. It will also be rasterized at the pixel resolution of the file into which it is placed.

To place a file, first open the image into which you want to place the artwork. Then select “File| Place...” from the Menu Bar to open the “Place” dialog box. Here you use the “Look in:” drop-down at the top of the dialog box to find the artwork which you want to place into the image. Select the image, and then click the “Place” button to place the artwork into a layer in your open image file. If you are placing a PDF document with multiple pages, you will have to select which page you wish to place in the dialog box that appears and then click “OK.”

The file is placed into a bounding box in the center of the open image. You can click inside the bounding box and drag the file around to change its placement. You can also resize it by placing your mouse pointer over one of the resizing handles located around the border of the file and then clicking and dragging to resize the file. You can rotate it by placing your mouse pointer outside of the bounding box until you see a rotating arrow icon. Then click and drag to rotate the file. You can then click the checkmark in the Options bar to commit to the changes, or click the cancel button next to the checkmark to cancel the entire placement.



# ACTIONS-

## BASIC IMAGE MANIPULATION

### SETTING IMAGE SIZE AND RESOLUTION:

1. Select “Image| Image Size” from the Menu Bar to launch the “Image Size” dialog box.
2. Set the pixel dimensions in the “Pixel Dimensions” section by typing a number into the “Width:” and “Height:” text boxes.
3. Use the drop-downs to the right of those boxes to set the number as a percent or as pixels.

### OR

2. Change the “Document Size:” of the image, which also changes the pixel dimensions. You can set the number that you want in the text boxes for the “Width:,” “Height:” and “Resolution:” of the image.
3. Use the drop-downs next to the “Width:” and “Height:” to select a unit of measurement. Use the drop-down next to the “Resolution:” to set either pixels per inch or pixels per centimeter.
4. You can check the “Scale Styles” checkbox to scale the styles with the image.
5. You can check the “Constrain Proportions” check box to ensure that if you change the “Width:” of an image that the “Height:” will also change, and vice versa.
6. Checking the “Resample Image” checkbox will resample the image when you change the size of the image. Specify the interpolation method using the drop-down to the right : “Nearest Neighbor,” “Bilinear,” “Bicubic,” “Bicubic Smoother” or “Bicubic Sharper.”
7. Click “OK” when you are finished.

### SCANNING IMAGES USING AN ADOBE PHOTOSHOP PLUG-IN OR TWAIN DEVICE:

1. Select “File| Import” from the Menu Bar.
2. Select the name of the device from which you wish to import images.

### IMPORTING IMAGES FROM A DIGITAL CAMERA USING WIA:

1. Select “File| Import| WIA Support...” from the Menu Bar.
2. Select the destination on your computer to which you wish to save the images.
3. Make sure that the “Open Acquired Images in Photoshop” checkbox is checked. However, if you have a large number of images to import, deselect it.
4. If you want to save the images into a subfolder with the current date, then check the “Unique Subfolder” checkbox.
5. Click “Start.”
6. Select the camera from which you want to import the images. Then select the image or images that you wish to import.
7. Click “Get Picture” to import the pictures.

# ACTIONS-

## BASIC IMAGE MANIPULATION

### IMPORTING IMAGES FROM A SCANNER USING WIA:

1. Select “File| Import| WIA Support...” from the Menu Bar.
2. Select the destination on your computer to which you wish to save the images.
3. Make sure that the “Open Acquired Images in Photoshop” checkbox is checked. However, if you have a large number of images to import, deselect it.
4. If you want to save the images into a subfolder with the current date, then check the “Unique Subfolder” checkbox.
5. Click “Start.”
6. Select the scanner that you wish to use. Then select the kind of image that you want to scan: “Color Picture,” “Grayscale,” “Black and White” or “Adjust the Quality of the Scanned Picture” to create your own custom color settings.
7. Then click “Preview” to preview the scan.
8. You can crop the scan by pulling the rectangle so that it surrounds the image.
9. Then click “Scan” to scan the image and save it in a bitmap format.

### CREATING NEW IMAGES:

1. Select “File| New...” from the Menu Bar to create a blank image using the Photoshop clipboard contents. If there isn’t anything on the Clipboard, then the image dimensions and resolution will be based on the last image that you made.

### OR

1. If you want to create a new image using the default dimensions, or the last dimensions entered, just hold down the “Alt” key on your keyboard while you click and drag your mouse pointer down to the “File| New...” command from the Menu Bar, and then release your mouse pointer when over the “New...” command.
2. In the “New” dialog box, type a name for the image into the “Name:” text box at the top.
3. In the “Image Size” section, set the “Width:,” “Height:” and “Resolution” that you desire for the new image.
4. Select a “Color Mode” and “Background Contents” using the drop-downs available.
5. Click “OK” to create an image with the selected attributes.

### PLACING FILES:

1. Open the image into which you want to place the artwork.
2. Select “File| Place...” from the Menu Bar to open the “Place” dialog box.
3. Select the image to place, and then click the “Place” button.
4. You can click inside the bounding box of the file and drag the file around to change its position.
5. You can resize it by placing your mouse pointer over one of the resizing handles located around the border of the file and then clicking and dragging to resize it.
6. You can rotate it by placing your mouse pointer outside of the bounding box until you see a rotating arrow icon. Then click and drag to rotate the file.
7. You can then click the checkmark in the Options bar to commit to the changes, or click the cancel button next to the checkmark to cancel the entire placement.

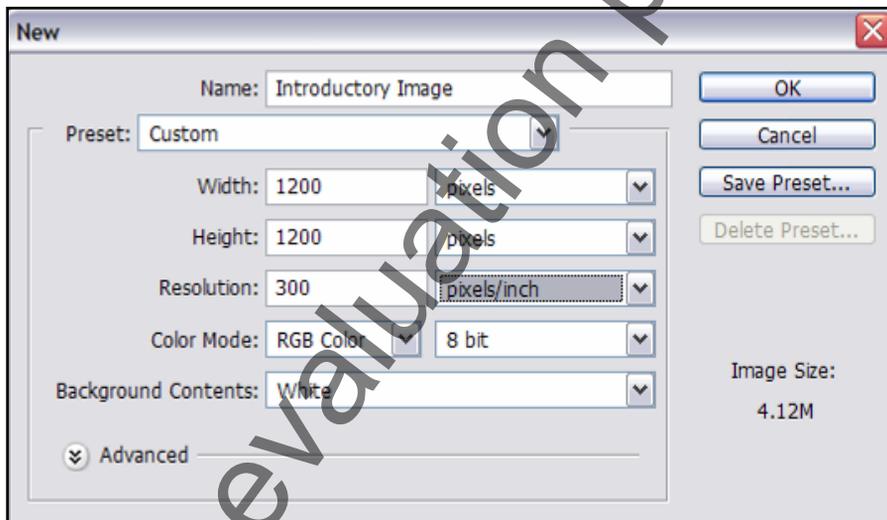
# EXERCISES- BASIC IMAGE MANIPULATION

## Purpose:

1. To be able to create and save new images in Photoshop.

## Exercises:

1. Open your Photoshop application.
2. Using the “File Browser (see ‘Lesson 1’), open an image that you want to use for practice.
3. Select “Image| Image Size...” from the Menu Bar.
4. Set the “Width:” of the image to “300 pixels” at the top of the “Image Size” dialog box. Select “Bicubic” from the “Resample Image” checkbox. Then click “OK” to resize your image.
5. Select “Edit| Step Backward” from the Menu Bar to undo the image resizing.
6. Select “File| Close” to close the image file. Click “No” to saving changes.
7. Select “File| New...” from the Menu Bar.
8. In the “New” dialog box, create a new image file with these parameters and then click “OK.”



9. Select “File| Save As...” from the Menu Bar.
10. Use the “Save in:” drop-down to select the place to which you want to save the image file.
11. In the “File name:” text box, leave the default name of “Introductory Image” selected.
12. Select “Photoshop (\*.PSD;\*.PDD)” from the “Format:” drop-down.
13. Click “Save” to save the image file.
14. Select “File| Close” from the Menu Bar to close the new image file that you have created.

# **CHAPTER 4-**

## **COLOR BASICS**

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**4.1- COLOR MODES AND MODELS**

**4.2- COLOR MODE CONVERSION**

**4.3- PREVIEWING COLOR DIFFERENCES BETWEEN OPERATING SYSTEMS**

**4.4- COLOR MANAGEMENT**

**4.5- FOREGROUND AND BACKGROUND COLORS**

**4.6- USING THE COLOR PICKER**

**4.7- SELECTING COLORS WITH THE COLOR PANEL**

**4.8- SELECTING COLORS WITH THE EYEDROPPER TOOL**

**4.9- SELECTING COLORS WITH THE SWATCHES PANEL**

## 4.1- Color Modes and Models:

Before you can discuss color, you have to understand that there are many ways of describing, or measuring, colors. There are several methods of describing color. Each one of these is described in a color model. The most commonly used models are HSB, RGB and CMYK, although there are several others that can also be used.

Photoshop uses color modes to determine what color model will be used to print and display images. Color modes determine the number of colors used in an image, the number of channels in an image, and the file size of the image. A channel stores information about color in an image file. The default number of color channels in an image is tied to the number of colors in an image, although you can add more manually (up to 56) to an image. For example, in the RGB model, there are three color channels- one for red, one for blue, and one for green. In CMYK, there are four color channels- one for cyan, one for magenta, one for yellow, and one for black. If you are familiar with commercial plate printing, it may be helpful to think of channels as a plate used to apply a single color in that process. We will discuss channels at a later point.

The HSB color model uses the concepts of hue, saturation, and brightness to describe color in terms of the human perception of color. You can use the HSB model to pick a color in Photoshop using the color tools available to you, but there is no HSB color mode that you can use for creating or editing images.

Probably the most common model for representing color is the RGB color model. The RGB color model uses various combinations of red, green, and blue light to create the different colors. Because of the fact that you can combine red, green, and blue light to create white, these are also called additive colors. RGB color is used in many displays like television sets and computer monitors to display color. Photoshop uses an RGB color mode for its images by default. This is also the same model used by computer monitors to display color. So if you use another color mode, like CMYK, Photoshop still will use the RGB mode for on-screen display. While RGB is a standard color model, the exact colors used can vary by computer or monitor display. Photoshop uses the RGB mode that varies according to the working space.

Another common color model is the CMYK color model. This model is based on the light-absorbing effect of ink when printed on paper. As white light is absorbed by various types of ink, some of the wavelengths are absorbed by the ink, while others are reflected. Theoretically, you should be able to combine pure cyan, magenta, and yellow to absorb all light and create a true black. Because these colors create color by absorbing (removing) color, these are often called subtractive colors. Also, because there are no "pure" inks, you must also include black ink to produce a true black color. Combining these inks is called four-color process printing. The RGB set of colors and CMY set of colors are often called complimentary colors because when you combine any two subtractive colors, you will receive an additive color, and vice versa.

The L\*A\*B color model was created as an international standard for color measurement. This model was designed to be independent of the display device (like a printer, monitor, etc.). This model uses luminance and two color components to create a vast array of possible colors. In the Photoshop Lab mode, you have a lightness component and two color components. Lab color is the color model used when Photoshop converts from one color mode to another.

All color models support different gamuts (possible spectrums) of color possibilities, with the Lab color gamut encompassing the color possibilities of both the RGB and CMYK models. The RGB color model also has more potential colors than the CMYK color model, but there are some colors that the CMYK color model produces that the RGB color model cannot display. There are also several other color modes that Photoshop has available: bitmap, grayscale, duotone, indexed color mode, and multichannel mode. These are specialized color modes not often used by the typical Photoshop user, but offering additional flexibility for the professional graphic designer.

# COLOR BASICS

## 4.2- Color Mode Conversion:

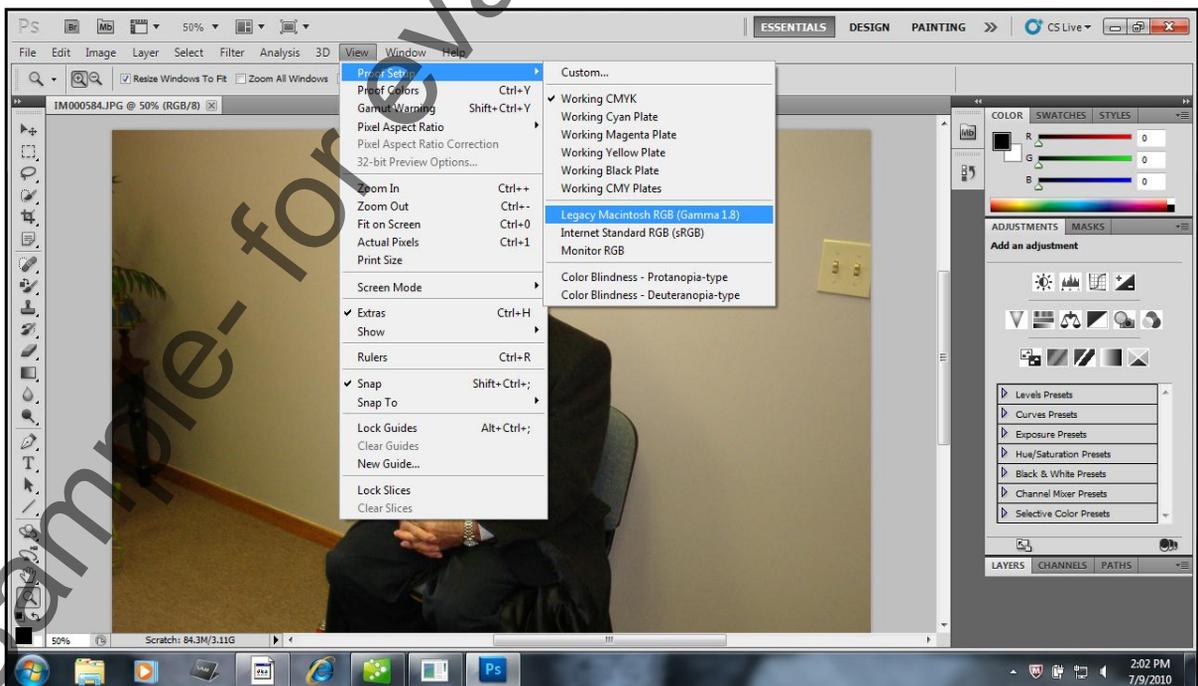
You can convert an image from one color mode to another, if necessary. For example, you can convert an image from the RGB display that is used for design on most monitors to a CMYK color mode for commercial printing purposes. When you select a different color mode for an image you will permanently alter the color values in the image. So if you convert an RGB color mode image to a CMYK color mode image, any RGB color values outside of the CMYK color gamut will be adjusted to fall within the CMYK color gamut.

In light of that, you may want to take a few precautionary measures before converting an image. It is usually recommended that you do as much of the editing as possible in the original color mode of the image. Then, save a copy of the file with the original color mode and all the layers in case you want to edit the original version of the image after the conversion. Then, flatten the image file before converting it as the interaction of colors between layer blending modes will change when the color mode changes. To flatten an image, which merges all the layers into the background layer, select “Layer| Flatten Image” from the Menu Bar.

To then convert the flattened image to another color mode, select “Image| Mode” from the Menu Bar. From the side menu that appears, select the image mode that you want to use for the image. If a mode is not available for the selected image, then it will appear as being “grayed-out” in the side menu.

## 4.3- Previewing Color Differences Between Operating Systems:

RGB color display in a computer monitor will vary depending on the operating system used by the computer. For instance, the colors in an RGB image on a Windows computer appear darker than the colors used on a MAC OS operating system. If the image that you are working with needs to be handled on a computer that is not using the same operating system, you can simulate the color differences in Photoshop. To view the differences, select “View| Proof Setup” from the Menu Bar. From the side menu that appears, you can select “Macintosh RGB” or “Windows RGB.”



# COLOR BASICS

## 4.4- Color Management:

It's important that color is consistent in your images as they are processed. Color management refers to the system of attempting to keep the colors in your images as consistent as possible from the screen (monitor) display to the final printed product. This can be a complex task because each machine (printer, computer, scanner, etc.) takes the raw color values and interprets them differently. In this lesson, we will focus on a few tips that you can use to try and keep your color as consistent as possible.

You should first set the color management settings that Photoshop will use when creating or opening files. You can select from preset bundles that come with Photoshop, like the "North America Prepress 2" setting, which is useful for general print work. You can select which color management settings to use by selecting "Edit| Color Settings..." from the Menu Bar. The bundled default settings are selectable from the drop-down at the top of this dialog box. You can also set the fields individually to create a custom color management setting. The "Working Spaces" fields that you can set here define how Photoshop will display color in an image. Under "Color Management Properties" you can choose to embed the color profiles you set with your documents even if that profile doesn't match the workspace in which it is opened. This will embed the color profile into the actual image file, so that printers that can read color profiles can use that information to try to match their printed output to the colors that you see on-screen. Use the drop-downs to make your selections based on the color profile you chose and your specific needs. You can check or uncheck the checkboxes available that will notify you of color profile mismatches between your monitor and the images that you open and paste, and even be informed if a profile is missing.

If you click on the "More Options" button in the "Color Settings" dialog box, you'll be presented with some advanced settings and choices. Here, you can set "Conversion Options," where your choices depend on who might be opening your document and where and other "Advanced Options". What all this means is that different computers, monitors, printers, operating systems read colors in different ways using different technologies. Colors that look one way on your computer monitor at home may look differently than on a computer at the office, and most certainly different from printing. Setting your color management options based on your particular needs will save a lot of frustration later on.

If you forget what each of these settings mean, you can always roll your mouse pointer over the titles to reveal the descriptions below that. Remember that you can also convert an open image to a different color profile by selecting "Image| Mode..." from the Menu Bar, and selecting your mode of choice.

## 4.5- Foreground and Background Colors:

Photoshop uses the foreground color to paint, stroke and fill image selections. It will use the background color to make gradient fills and fill in the erased areas of images. You can set the color choices in Photoshop using any of several tools available to you. The default foreground color is black and the default background color is white. The current selections appear towards the bottom of the Toolbox. Note that you can click on either the foreground or background color squares in the Toolbox to select them. Then you can use some of the tools that we will look at next to change the selected color.

Note the small double-pointed and curved arrow that is located above and to the right of the color choices in the Toolbox. If you click this arrow, you will switch the foreground and background colors in the Toolbox. Also note the two small black and white squares to the lower left of the current color selection. You can click this icon to set the current color choices back to the default of black and white.



# COLOR BASICS

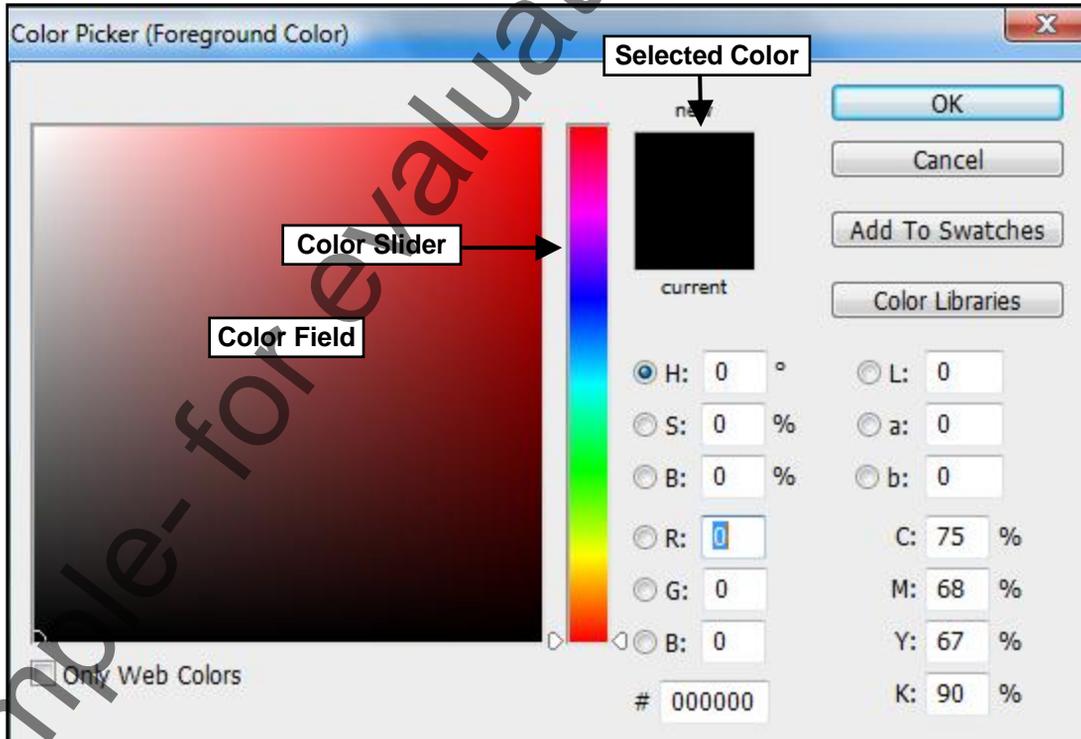
## 4.6- Using the Color Picker:

The color picker is one of several tools that you can use to select colors in Photoshop. If you want to view the color picker, you can either click on the foreground or background color selection boxes in the Toolbox, or click the active (selected) color selection box in the Color panel. You can select a color visually using the color field and color slider in this dialog box, or you can type the numeric values for each color component into the text boxes provided, if you know them.

To select a color using the color field and color slider, first select a component next to the HSB, RGB, or Lab values in the color picker. Then to set a color, click and drag the white triangles next to the color slide up and down to select the general color that you want to select. Then click and drag your mouse inside of the color field to place the circle over the color that you are attempting to select. You will see the selection color appear to the right of the color slider, above your current color choice.

If you are designing graphics for the web, you may also want to click the “Only Web Colors” checkbox in the lower left corner of this dialog box to restrict yourself to colors that will display well on the web. If the box is unchecked and you select a color that isn’t web-safe, a small box will appear next to that color in the color picker. You can click the cube to select the nearest web-safe color to the selected color.

Also, you may select a color in the color picker and then see a small exclamation point in a triangle appear next to that color in the color picker. That icon alerts you to colors that cannot be reproduced in the CMYK model of printable colors, like neon colors. You can click this icon to select the closest CMYK equivalent of the color that you selected in the color picker.



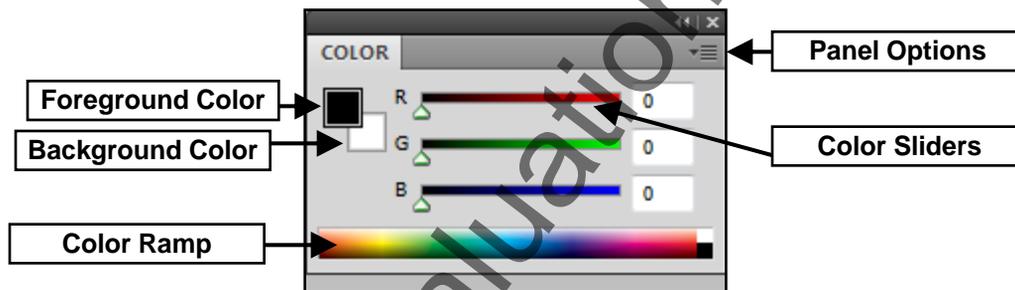
# COLOR BASICS

## 4.7- Selecting Colors with the Color Panel:

You can access the Color panel if it isn't in view by selecting "Window| Color" to place a checkmark in front of that command. In the Color panel you can see the current color choices for the foreground and the background colors. The color that is currently selected in the Color panel will appear with a thin black border around it. You can select either the foreground or background color in the panel by clicking it to select it.

To set the color that is selected in the Color panel, just click into the color ramp (the multicolor bar) at the bottom of the panel to select a color. Your mouse pointer will appear to turn into an eyedropper when held over the color ramp. Click to select the color that you want to set. You can also use the sliders that are listed next to the colors to set the color as well.

If you want to change the color of the sliders to a different color model, or change which gamut of colors is displayed, then just click the panel options arrow in the upper right corner of the Color panel. You will see a drop-down menu appear listing the settings of the Color panel. You can select from the available choices of color models for the sliders, and also what spectrum (gamut) of colors should be displayed in the color ramp at the bottom of the Color panel. If you select the "Make Ramp Web Safe" command from this menu, it will then display only web-safe colors in the color ramp, which can assist you in creating color for web graphics that will display well on the internet.



## 4.8- Selecting Colors with the Eyedropper Tool:



The Eyedropper Tool selects color from an image displayed in Photoshop or anyplace else on your computer screen for that matter! You use the Eyedropper Tool by selecting it from the Toolbox. Then click and hold down the mouse over the area in your computer screen from which you wish to sample the color. As you drag the eyedropper tool around the screen, the foreground color changes to the color that is underneath the Eyedropper Tool. If you hold down the "Alt" key as you are doing this you will set the background color versus setting the foreground color. When you have the desired color selected, just release the mouse button to select the displayed color.

You can also change the size of the point sample that the Eyedropper Tool selects. After selecting the Eyedropper Tool, you can select a "Point Sample" of either "3 by 3 Average" or "5 by 5 Average," from the "Sample Size" drop-down in the Options Bar in Photoshop CS and earlier versions. From CS2 on, you can also choose "11 by 11," "31 by 31," "51 by 51" and "101 by 101." The "Point Sample" reads the exact color value of the pixel that you click with the eyedropper tool. The other choices read the average color value of either a 3 by 3, 5 by 5 or greater area of pixels under the eyedropper tool.

Another handy feature of the Eyedropper Tool that you will learn is that when you have any painting tool selected, you can hold down the "Alt" key on your keyboard to temporarily turn the current painting tool into the eyedropper for a quick color change while painting.

# COLOR BASICS

## 4.9- Selecting Colors with the Swatches Panel:

Yet another place that we can select color is the Swatches panel. Using the Swatches panel is like using a traditional color palette when painting. You can load a set of colors that you want to use in an image file into the Swatches panel.

To select the Swatches panel, select “Window| Swatches” from the Menu Bar if you can’t see the Swatches panel. You will then see the Swatches panel appear and show a set of selected colors. Place your mouse pointer over any color in the Swatches panel to view the name of that color in a screen tip. You can select which set of colors appear in the Swatches panel by clicking the panel options arrow in the upper right corner of the panel to view the drop-down menu. Here you can select which set of colors you want to use in your panel by selecting the name of the color set from the menu. If you select a new color set, Photoshop will ask if you want to replace the current color set. You can click “OK” to replace the set or “Append” to append the selected set to the current set.

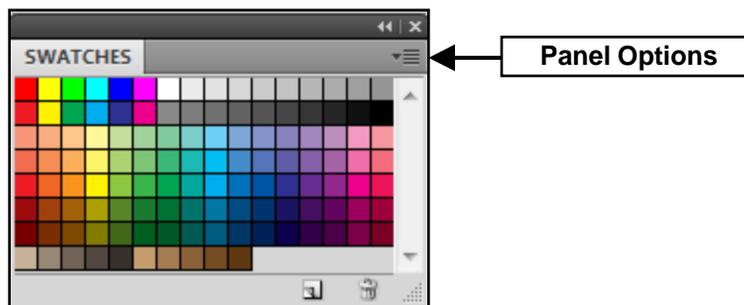
To set the foreground color, click on any of the colors in the Swatches panel. That will become your new foreground color. To set the background color, hold down the “Ctrl” key on your keyboard and then click on a color in the Swatches panel to set that color as the background color.

You can also customize the Swatches panel to include or exclude colors. If you want to remove a color from the Swatches panel, hold down “Alt” on your keyboard and then click the color that you want to cut from the panel. The color you clicked will be immediately removed from the Swatches panel. To add a color, use either the Color Picker or Color panel to select a new foreground color. To then add the selected color to the Swatches panel, place your mouse pointer over the empty area of the panel. Your mouse pointer should turn into a small paint bucket when it is in the correct position. Then click to add the selected color to the color panel. Enter a name into the text box and click “OK.” After you have modified the panel colors, you can then click the panel options button in the upper right corner of the panel and select “Save Swatches” to launch the “Save” dialog box. Just type a name for the swatch set into the “File Name” text box and click “Save” to save that as a custom swatch set.

To load a saved swatch set, select “Load Swatches...” from the panel options button’s drop-down menu. This will bring up the “Load” dialog box. Here you can select the name of the swatch set that you want to load, and then click the “Load” button to load that set into the current set.

If you wish to replace your current swatch set with another, you can instead select “Replace Swatches...” from the panel options button’s drop-down menu. This will bring up the “Load” dialog box. Here you can select the name of the swatch set with which you want to replace the current set and then click the “Load” button to load that set and remove your current swatches.

The next time that you start Photoshop the custom swatch set that you created can then be used by selecting its name from the panel options drop-down menu in the Swatches panel. To reset your Swatches panel back to its default settings, select “Reset Swatches...” from the panel options button, and click “OK” at the prompt.



# ACTIONS- COLOR BASICS

## TO FLATTEN AN IMAGE CONTAINING LAYERS:

1. Select “Layer| Flatten Image” from the Menu Bar.

## TO CHANGE TO ANOTHER COLOR MODE:

1. Select “Image| Mode” from the Menu Bar.
2. In the side menu that appears, select the name of the color mode that you want to use.

## TO PREVIEW OPERATING SYSTEM COLOR DIFFERENCES:

1. Select “View| Proof Setup” from the Menu Bar.
2. In the side menu that appears, select either “Macintosh RGB” or “Windows RGB.”

## TO CREATE A CUSTOM COLOR PROFILE FOR YOUR MONITOR:

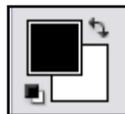
1. Double-click the “Adobe Gamma” file located in the “C:\Program Files\Adobe\Calibration\” folder.
2. Step through the Wizard provided, changing monitor settings as necessary to create a custom monitor profile for your computer.
3. When you are finished, name the file and let it save the profile into the folder provided for easy access in the future.

## TO APPLY COLOR MANAGEMENT SETTINGS:

1. Select “Edit| Color Profiles...” from the Menu Bar.
2. Use the “Settings:” drop-down to select a preset setting from the list.
3. You can also use the drop-downs under the “Working Spaces” section to set your own choices for each item.
4. In the “Color Management Policies” section, you can also set your own color management policies for each color model.
5. You can also check or uncheck the checkboxes in the “Color Management Policies” section to set what Photoshop will do when it detects images opened that have no color profile associated with them, or what Photoshop will do when the image has a color profile that doesn’t match the current workspace.
6. Click “OK” when you are finished to set the color management.

## VIEWING THE CURRENT BACKGROUND AND FOREGROUND COLOR CHOICES:

1. The current foreground and background color choices appear at the bottom of the Toolbox.



### OR

1. The current foreground and background color choices also appear at the left side of the Color panel.

# ACTIONS- COLOR BASICS

## SWITCHING THE FOREGROUND AND BACKGROUND COLORS:

1. Click the small arrow located above and to the right of the foreground and background colors in the Toolbox to reverse the current foreground and background color selections. 

## SETTING THE FOREGROUND AND BACKGROUND COLORS TO THEIR DEFAULT COLORS:

1. Click the small black and white boxes located below and to the left of the foreground and background colors in the Toolbox to reset the color selections to black and white. 

## USING THE COLOR PICKER:

1. To view the color picker, click either the foreground or background color boxes in the Toolbox or click the selected color in the Color panel to set the selected color.
2. Select a component next to the HSB, RGB, or LAB components at the right of the color picker.
3. Use the color slider to select the general color that you want to use.
4. Click and drag the mouse pointer around in the color field to find the specific color that you want to use and release your mouse pointer to select it.
5. If the small exclamation point in the triangle appears next to the current color, you can click it to set the color to CMYK gamut color choice.
6. If a small cube appears next to the current color choice in the color picker, you can click the cube to set the color to the nearest web-safe color choice available.
7. When you are finished, click "OK" to set the color.

## USING THE COLOR PALETTE:

1. To view the Color panel, select "Window | Color" from the Menu Bar.
2. Click either the background or foreground color at the right of the panel to select the color to set if it isn't selected.
3. To set the selected color, click into the color ramp to select a color.
4. Use the available sliders for that color model to adjust the color, if desired.
5. If the small exclamation point in a triangle appears under the current color choices, you can click it to set the color to CMYK gamut color choice.
6. If a small cube appears under the current color choices, you can click the cube to set the color to the nearest web-safe color choice available.

## CHANGING OPTIONS IN THE COLOR PALETTE:

1. Click the panel options button in the upper right corner of the Color panel to view your options.
2. Select the color model sliders that you want to use in the Color panel from the drop-down menu.
3. Select the color spectrum (gamut) that you want to use in the color ramp from the drop-down menu.
4. Select the "Make Ramp Web Safe" command from the drop-down menu to make the ramp show only web-safe colors, if desired.

# ACTIONS- COLOR BASICS

## USING THE EYEDROPPER TOOL:

1. Select the eyedropper tool from the Toolbox. 
2. Click and drag in the image to select the foreground color you desire. You can also drag outside of the image into any area displayed on your monitor to select a color from elsewhere, if desired.
3. Release the mouse pointer when the color you desire appears as the foreground color in the Toolbox or Color panel.
4. To set the background color, hold down the “Alt” key on your keyboard, repeat steps 2 and 3 above, and then release the “Alt” key when finished.
5. To change the point size used to determine what color the eyedropper will select, use the “Sample Size:” drop-down in the Options Bar after selecting the eyedropper tool to either: “Point Size,” “3 by 3 Average,” or “5 by 5 Average.”

NOTE: You can temporarily switch to the eyedropper when using any painting tool by pressing and holding the “Alt” key when painting to switch colors “on-the-fly.”

## USING THE SWATCHES PALETTE:

1. Select “Window| Swatches” to view the Swatches panel, if it isn’t displayed.
2. Place your mouse pointer over any color in the Swatches panel to view the name of that color in a screen tip.
3. Select the panel options arrow in the upper right corner of the panel to view the drop-down menu and select the name of the color set you want to use from the menu. If you select a new color set, Photoshop will ask if you want to replace the current color set. You can click “OK” to replace the set or “Append” to append the selected set to the current set.
4. To set the foreground color, click on any of the colors in the Swatches panel. That will become your new foreground color.
5. To set the background color, hold down the “Ctrl” key on your keyboard and then click on a color in the Swatches panel to set that color as the background color.
6. To remove a color from the Swatches panel, hold down “Alt” on your keyboard and then click the color that you want to cut from the panel.
7. To add a color, use either the Color Picker or Color panel to select a new foreground color. To add the selected color to the Swatches panel, place your mouse pointer over the empty area of the panel and then click to add the selected color to the color panel.
8. You can click the panel options button in the upper right corner of the panel and select “Save Swatches” to launch the “Save” dialog box where you type a name for the swatch set into the “File Name” text box and click “Save” to save that as a custom swatch set.
9. To load a saved swatch set, select “Load Swatches...” from the panel options button’s drop-down menu. This will bring up the “Load” dialog box. Here you can select the name of the swatch set that you want to load, and then click the “Load” button to load that set into the current set.
10. If you wish to replace your current swatch set with another, you can instead select “Replace Swatches...” from the panel options button’s drop-down menu. This will bring up the “Load” dialog box. Here you can select the name of the swatch set with which you want to replace the current set and then click the “Load” button to load that set and remove your current swatches.
11. To reset your Swatches panel back to its default settings, select “Reset Swatches...” from the panel options button, and click “Yes” at the prompt.

# EXERCISES- COLOR BASICS

## Purpose:

1. To be able to select and manipulate colors in the Photoshop application.

## Exercises:

1. Open your Photoshop application.
2. Open the "Introductory Image" file that we made in the 'Lesson 2- Exercise.' You can also create your own new image, if you want to.
3. To switch the image to RGB Color Mode, select "Image| Mode| RGB Color" from the Menu Bar.
4. Click the "Foreground Color" in the Toolbox.
5. In the "Color Picker" dialog box that appears, make sure that the "H" option is selected at the right side of the dialog box, and then click and drag on the slider in the middle up and down until you find a color shade that you like displayed in the main color picker window.
6. Click into the main color display box in the color picker to select a color that you like. If you see a small exclamation point appear next to the color in the upper right corner of this dialog box, click it to set the color to an in-gamut color selection.
7. Click "OK."
8. Click the "Rectangular Marquee Tool" in the Toolbox.
9. Click and drag a square within the image file you have open to select it.
10. To fill the selected foreground color into the selected region, hold down the "Alt" key on your keyboard, and press "Delete" (or "Del") on your keyboard.
11. Click once into the image file, but outside of the area that you originally selected to de-select the selected region.
12. Now, make sure the "Rectangular Marquee Tool" is still selected in the Toolbox.
13. Click and drag a smaller square selection within the area that you have now filled-in with the foreground color.
14. To fill-in the selected area with the current background color choice, press "Delete" (or "Del") on your keyboard.
15. Click once into the image file, but outside of the area that you just selected to de-select the selected region.
16. View the "Color Panel."
17. Click on the picture of the background color choice to select it in the upper left corner of the "Color Panel."
18. In the color gamut displayed at the bottom of the Color Panel, place your mouse pointer over the color you want to select. Click once with the "Eyedropper Tool" to select the color. The color you picked will now be the "Background Color."
19. With the "Rectangular Marquee Tool," click and drag a small square inside of the square that you just colored in.
20. To fill-in the selected area with the new background color choice, press "Delete" (or "Del") on your keyboard.
21. Click once into the image file, but outside of the area that you just selected to de-select the selected region.
22. Select "File| Save" from the Menu Bar to save the changes that you have made to the "Introductory Image" file.
23. Select "File| Close" from the Menu Bar to close the image file.

# CHAPTER 5-

## PAINTING TOOLS

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**5.1- PAINTING TOOLS**

**5.2- THE BRUSH TOOL**

**5.3- BLENDING MODES**

**5.4- THE PENCIL TOOL**

**5.5- THE COLOR REPLACEMENT TOOL**

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**5.10- USING THE HISTORY BRUSH**

**5.11- THE MIXER BRUSH**

Sample- for evaluation purposes only!

# PAINTING TOOLS

## 5.1- Painting Tools:

Photoshop has several useful tools that allow you to paint lines and color areas of the images and layers in a Photoshop file. You can use the Brush Tool and the Pencil Tool to paint and draw pixels in an image. These two tools share the same button in the Toolbox. You can access the Pencil Tool by right-clicking the Brush Tool button and selecting the Pencil Tool from the side menu, and vice versa.

You tend to use the Brush Tool to create softer color strokes in an image. The Pencil Tool creates hard-edged lines. You can alter these settings by changing the tool's options in the Options bar. Also, you can apply the airbrush effect to your Brush Tool to apply color in a spray effect, if desired.

There are also other tools that you can use to create pixel color changes in an image. We will look at using these tools to fill selections that we make in our image.

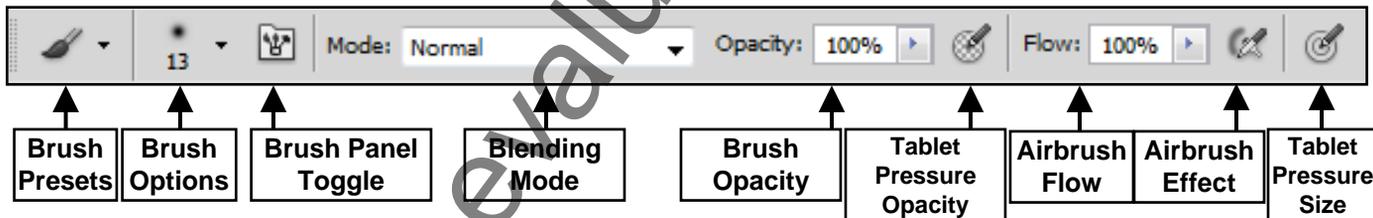
## 5.2- The Brush Tool:



To use the Brush Tool, select it from the Toolbox and make sure that the color that you want to apply to the image is selected as the foreground color. Make sure that you have selected the appropriate layer to which you want to add the brush strokes in the "Layers" panel. The highlighted layer is the one to which the brush strokes will be applied. Oftentimes, if you are trying to apply an effect and it doesn't appear in the image, you have the wrong layer selected in the image.

To use the Brush Tool, just click and drag with the circle that appears in the image to paint. The circle represents the width of your brush. If the lines aren't appearing as you wish, remember that you can reverse your steps in the "History" panel and try again.

Look into the Options bar with the Brush Tool selected. Here you can set different options that affect how the Brush Tool will interact with the underlying layer of the image.



Once you have created a brush that you use frequently, you can save it as a preset tool that you can then access in the future with all of the brush options that you use already set. To do this, click the "Brush Presets" button to view the preset tool settings in a drop-down menu. Click the "Create new tool preset" button, or click the panel option button and select "New Tool Preset..." from the drop-down menu that appears. In the "New Tool Preset" dialog box, enter a new name of the tool with its current settings or leave the default name, if desired. You can also check or uncheck the "Include Color" checkbox to include or exclude the current color choice with the tool's settings. Then click "OK" to save the tool into the drop-down list. Now in the future when you wish to use the brush with the current settings, just click the "Brush Presets" button and select its name from the drop-down list of brush preset tools.

The options that you can save as a preset are to the right of the "Brush Presets" button. You can also set these options even if you only intend to use them for the current moment only. Clicking the "Brush Options" button displays a drop-down of brush options that you can set. You use the "Size" (or "Master Diameter") slider to set the width of the brush tip you'll use to paint. You can also type in an exact measurement in pixels in the box provided. You can use the "Hardness" slider to set the rigidity of the edge of the brush tip you'll use to paint. You can also type this in as a percentage in the box provided. You can use the list of brushes at the bottom of this drop-down to select a pre-created brush style to use to paint.

# PAINTING TOOLS

## 5.2- The Brush Tool (cont.):

In versions CS5 and later, you can click the “Brush Panel” toggle button to turn the Brush Panel (which we look at in the next chapter) on and off. You can use the “Mode” drop-down to determine how the brush will apply the color and interact with the color of the pixels it is painting over. There are several color modes that we will examine in the next section. You use the “Opacity” drop-down to set the transparency level of the paint that you are using in the slider that appears.

If you want to use the current Brush Tool as an airbrush, click the “Airbrush” button at the right end of the Options Bar. This will allow you to apply gradual tones to an image, simulating an airbrush technique. The “Flow” drop-down allows you to set the airbrush flow of color, and can be disregarded if the airbrush effect isn’t enabled. If you are using a pressure-sensitive digitizing tablet, you also have selections that allow you to control the opacity and brush size through the tablet, overriding the brush panel settings.

## 5.3- Blending Modes:

When you use the Brush Tool in Photoshop, you have a choice to specify the blending mode from the Option bar. What is a blending mode? Well, a blending mode is a setting that allows you to dictate how colors will blend when they overlap. You can set color blending modes in several places in Photoshop, but this is the first time that we have seen it, although it will come up at later points in the lessons.

When you discuss blending modes, it may be helpful to think of the colors used in these terms. The base color is the original color in the image. The blend color is the color being applied or overlaid. The result color is the resulting color produced by the interaction of the blend color and the base color. Let’s now examine the color blending settings and what they do to the colors.

### **Mode:**

Normal  
Dissolve

Behind  
Clear  
Darken

Multiply  
Color Burn  
Linear Burn  
Darker Color

Lighten

Screen

Color Dodge  
Linear Dodge  
Lighter Color

Overlay

Soft Light

Hard Light

### **Does:**

Paints each pixel to make it the result color specified.

Results in a random replacement of the pixels with either the blend color or the base color appearing, depending on each pixel’s opacity.

Paints only on transparent pixels in a layer.

Paints each pixel transparent.

Looks at each pixel and makes the result color the darker of the base or the blend color.

Multiplies the base color by the blend color, always resulting in a darker color.

Darkens the base color to reflect the blend color by increasing contrast.

Darkens the base color to reflect the blend color by decreasing brightness.

Compares all channel values in both the base and blend colors and displays the lower value as the color.

Looks at each pixel and makes the result color the lighter of the base or the blend color.

Multiplies the inverse of the base and blend colors. Always produces a lighter color.

Brightens the base color to reflect the blend color by decreasing the contrast.

Brightens the base color to reflect the blend color by increasing brightness.

Compares all channel values in both the base and blend colors and displays the higher value color.

Multiplies or screens the colors, depending on the base color. Color is overlaid but retains the highlights and shadows of the base color.

Darkens or lightens the color depending on the blend color. If the blend color is lighter than 50% gray, it will lighten. If not, it will darken.

Multiplies or screens the color, depending on the base color. If the blend color is lighter than 50% gray, it will lighten like a screen. If not, it darkens.

# PAINTING TOOLS

## 5.3- Blending Modes (cont.):

**Mode:**

Vivid Light  
Linear Light  
Pin Light  
Hard Mix  
Difference  
Exclusion  
Subtract  
Divide  
Hue  
Saturation  
Color  
Luminosity

**Does:**

Burns or dodges the color depending on the blend color. If the blend color is lighter than 50% gray, it will lighten the contrast. If not, it will darken contrast.  
Burns or dodges the color by increasing or decreasing brightness. If the blend color is lighter than 50% gray, the image is lightened by increasing brightness. If not, it will darken by decreasing brightness.  
Replaces the colors, depending on the blend color. If the blend color is lighter than 50% gray, any pixels darker than that will be replaced with the blend. If it is darker than 50% gray, pixels lighter than the blend are replaced.  
Adds the red, green and blue channel values of the blend color to the RGB values of the base color.  
Based on the brightness of the blend and base color, subtracts the blend color from the base color, or vice versa depending on which has the greater value in term of brightness.  
Similar, but with lower contrast, to the Difference mode.  
Subtracts the blend color from the base color, based on all channel color info.  
Divides the blend color from the base color, based on all channel color info.  
Creates a result color with the luminance and saturation of the base color and the hue of the blend color.  
Creates a result color with the luminance and hue of the base color and the saturation of the blend color.  
Creates a result color with the luminance of the base color and the hue and saturation of the blend color.  
Creates a result color with the hue and saturation of the base color and the luminance of the blend color.

## 5.4- The Pencil Tool:



You use the Pencil Tool to draw hard-edged lines in Photoshop images. You can access the Pencil Tool button in the Toolbox to enable it. Then you simply click and drag in your image to create lines and apply color to the pixels in the image. The Pencil Tool has many of the same options as the Brush Tool, but cannot be used as an airbrush. If you check the “Auto Erase” checkbox, you can then draw the background color over areas in the document where you have applied the foreground color to replace it.

## 5.5- The Color Replacement Tool:



With the Color Replacement Tool, you can replace an original color in an image with the foreground color. The Color Replacement Tool provides an artistic advantage in that it preserves all the tones in the image. You can change the sampling methods, limits and tolerance settings to control the range of colors that Photoshop changes in your image.

To use this tool, select it from the Toolbox, which shares a spot with the Brush and Pencil tools. Set your brush settings such as diameter and hardness from the drop-down menu. Select a blending mode: “Color,” “Hue” (similar in colors), or “Saturation” (used to convert to grayscale) or Luminosity. Next, you will need to select your sampling method with “Continuous” (samples continuously as you drag your mouse), “Once” (one click) or “Background Swatch” (only replaces color matching your background color).

# PAINTING TOOLS

## **5.5- The Color Replacement Tool (cont):**

Next, select your “Limits” to either “Discontiguous” (which will replace the sampled color wherever it appears under the pointer), “Contiguous” (which replaces colors that are adjacent to the color under the pointer) or “Find Edges” (which attempts to find those natural edges in your image). The “Tolerance” setting is used to set how similar the pixels you select should be to the other colors in the image. A lower percentage changes colors very similar to the ones you select, a higher percentage changes a broader range of colors. Finally, selecting the “Anti-Alias” checkbox gives a smoother edge to the areas you change. Once you have set those options, select the color you want to change as the foreground color. Then, just click and drag over your image to replace the color. You can zoom in and out for more precision, if needed as you make your color replacement.

## **5.6- The Eraser Tool:**

The “Eraser Tool” changes the pixels of your image into either the background color or to transparency. The pixels change to the background color on layers with a locked transparency or a background layer. Otherwise, pixels are erased to transparency. To select the Eraser, click the Eraser Tool button in the Toolbox. Then just click and drag in the image to apply the background color that you selected.

Just like the Brush Tool and the Pencil Tool, the Eraser also has options for its performance that you can set. In the Options Bar you can see that we can set the size of the brush used, the mode of the eraser and the opacity. Also, you can make the eraser act as an airbrush just the same way that you made the Brush Tool perform like an airbrush. Just click the “Airbrush” button in the Options Bar and then click and drag in the image. You can use the “Flow” slider to set the amount of color used in the airbrush, if selected. Otherwise, the “Flow” has no effect. If you select the “Erase To History” checkbox in the toolbar, and click the left column of the state or snapshot in the History panel, you can erase to a saved state or snapshot.

## **5.7- The Magic Eraser Tool:**

You can use the Magic Eraser Tool to change similar pixels throughout an image. If you use this tool in the background layer or in a layer with locked transparency (where you cannot edit the transparent pixels), the pixels will change to the background color. Otherwise, the pixels will be erased to transparency. You can use this tool to only erase contiguous (touching) pixels, or all pixels that are similar in color in the layer.

To use the Magic Eraser Tool, first select it from the Toolbox. It is on the same button that the Eraser Tool is located. Then look at the Options Bar. You can enter a number into the “Tolerance:” text box to define the range of colors similar to the one that you will select to remove. A low tolerance erases only pixels with a color very similar to the one that you select. A higher tolerance will erase pixels with a broader range of color similarity to the one that you click. In the Options Bar you can also check the “Anti-alias” checkbox to make the erased selection have smooth versus jagged edges. If you click the “Contiguous” checkbox, only pixels that are touching the pixel color that you select will be erased. If it is unchecked, all pixels of that color anywhere in the image will be erased. You can select the “Sample All Layers” checkbox to sample the color that will be erased by using the combined data of all visible layers. You can also adjust the “Opacity:” of the erased pixels using the drop-down slider in the Options Bar. A 100% opacity will completely erase all of the selected pixels. A lower opacity will only partially erase the pixels.

Once you have the settings as you wish, just click into the image on the pixel color in the part of the image or layer that you want to erase.

# PAINTING TOOLS

## 5.8- The Background Eraser Tool:



The Background Eraser Tool lets you erase pixels on a layer to transparency as you drag. This allows you to erase the background while maintaining the edges of an object in the foreground. You can use the settings of this tool to adjust the range of transparency and the sharpness of the boundaries. This tool will sample the color in the center of the brush (the “hot spot”) and then erase that color wherever else it may appear within the brush. It also performs color extraction at the edges of any foreground objects so that color halos aren’t visible if the foreground object is later pasted into another image. It is important to note that this tool will override the “lock transparency” settings of a layer.

To use this tool, use the “Layers” panel to select which layer on which you wish to erase. Then select the Background Eraser Tool from the Toolbox. You can use the brush sample drop-down in the Options Bar to set your brush tip options as needed. Select a “Sampling:” option: “Continuous,” which will sample the colors continuously as your drag; “Once,” to erase only areas that contain the color that you first click; or “Background Swatch,” to erase only areas containing the currently selected background color.

In the Options Bar, you can set the “Limits:” drop-down to the preferred setting: “Discontiguous,” which erases the sampled color anywhere it appears within the brush; “Contiguous,” which erases areas that contain the sampled color and are connected to one another; or “Find Edges,” to erase connected areas containing the sample color while preserving the sharpness of shape edges.

For the “Tolerance” setting in the Options Bar, set a lower number to limit the erased color to only pixels similar to the selected ones, or a higher number to erase a broader range of similar colors. You can check the “Protect Foreground Color” to prevent the erasure of areas that match the current foreground color in the Toolbox.

Once you have the settings on this tool set as needed, just click and drag in the image or layer to remove the background pixels. Note that the “hot spot” in the brush appears as a small cross-hair.

## 5.9- Using the Art History Brush:



The Art History Brush Tool will allow you to paint using a highly stylized stroke. You use the data from either a specified history state or snapshot of the photo in the “History” panel as the source for the tool. You can then use the Options Bar to change various settings of the Art History Brush Tool to change the size, texture, blending and other options. Unlike the History Brush Tool, which also uses a previous state or snapshot of the image as a source for painting, the Art History Brush Tool allows you to specify additional artistic options in the Options Bar to create different painting styles.

To use this tool, open the photo you want to use. Then click into the left box of the state or snapshot that you want to use as the basis for the tool in the “History” panel. You should see a small picture of a paintbrush tip in the selected state in the leftmost box. You can then use the Options Bar to select your brush settings for the tool. You can use the “Mode:” drop-down to select a blending mode. The “Opacity:” slider allows you to set the opacity of the tool. Use the “Style:” drop-down to select a painting style for the tool. The “Area:” text box allows you to set (in pixels) the size of the area to paint with the selected tool. You can then use the “Tolerance:” slider to limit the regions to which the painted strokes will be applied. A higher tolerance setting allows you to paint unlimited strokes anywhere in the image. A lower tolerance setting will limit the strokes to areas that are considerably different from the selected source state or snapshot selected in the “History” panel. Once you have the settings set as you wish, you just click and drag in the image to apply the tool. It can be fun to experiment with this tool by adding a fill layer to the image before using the tool or by playing with the magnification of the image before using the tool. Feel free to experiment with this tool to create various painting styles that you can use in Photoshop.

# PAINTING TOOLS

## **5.10- Using the History Brush:**

The History Brush Tool will allow you to paint a previous history state or snapshot of the photo in the “History” panel over your current image. You can then use the Options Bar to change various settings of the History Brush Tool to change the brush style, size, blending and other standard brush options.

To use this tool, open the photo you want to use. Then click into the left box of the state or snapshot that you want to use as the basis for the tool in the “History” panel. You should see a small picture of a paintbrush tip in the selected state in the leftmost box. You can then use the Options Bar to select your brush settings for the tool. These options are the standard brush options that you have any time that you select a brush. Note that we do, however, have more blending options than we do with the Art History Brush tool. However, instead of painting just the selected foreground or background color, we will be painting a previous history state or snapshot over the current photo. Once you have the settings set as you wish, you just click and drag in the image to apply the tool. It can also be fun to experiment with this tool by adding a fill layer to the image before using the tool for additional effects.

## **5.10- Using the Mixer Brush:**

Version CS5 introduced the Mixer Brush, which allows you to change an image into a painting or create unique artistic effects by simulating realistic painting techniques. With the Mixer Brush, you can use bristle tips that create lifelike, painted and textured brush strokes and also perform on-canvas color-blending and you can even vary the wetness of the paint across a stroke.

To use the Mixer Brush, first select it from the Toolbox. In the Options Bar, select which brush you wish to use (where you will see the bristle tips). Then, load the paint reservoir with paint by either selecting a foreground color, or by holding down “Alt” on your keyboard and clicking into the image. If you choose to load the reservoir with a sample from the canvas, the brush tip will reflect variations of color in the sampled area. If you prefer, you can also select “Load Solid Colors Only” from the “Current Brush Load” pop-up menu in the Options Bar. In addition to standard brush options, you have a few that are unique to the Mixer Brush.

You can select to “Load the brush (with paint from the reservoir) after each stroke” or to “Clean the brush after each stroke.” You can use the preset drop-down menu to select from a variety of popular combinations of Wet, Load and Mix settings. Then, use the sliders to adjust the various settings, such as “Wet” which controls how much paint the brush picks up from the canvas. The higher the setting, the longer the paint streaks. “Load” determines the amount of paint loaded into the reservoir. The lower the setting, the faster the paint will “dry out.” “Mix” controls the ratio of canvas paint to reservoir paint. A setting of 0% means all of the paint comes from the reservoir. A setting of 100% means all paint is picked up from the canvas. You can also select “Sample All Layers” which picks up canvas color from all visible layers.

Once you have the settings you like, begin painting in the image by clicking and dragging with your mouse. If you want to paint a straight line, click into the image, hold down “Shift” on your keyboard and then click your ending point.

# ACTIONS- PAINTING TOOLS

## TO USE THE BRUSH TOOL:

1. Select the “Brush Tool” button in the Toolbox. 
2. Set the color you wish to apply as the “Foreground” color in the Toolbox.
3. Make sure that you select the appropriate layer to which you want to apply the selected color in the “Layers” panel.
4. Use the “Brush Options” button to display a drop-down menu of brush options that you can set. Use the “Size” (or “Master Diameter”) slider to set the width of the brush tip. Use the “Hardness” slider to set the rigidity of the edge of the brush tip. You can also just use the list of brushes at the bottom of this drop-down to select a preset brush style to use.
5. Use the “Mode” drop-down in the Options Bar to set how the brush will apply and interact with the color of the pixels it is painting over.
6. Use the “Opacity” drop-down to set the transparency level of the paint that you are applying.
7. If you want to use the current Brush Tool as an airbrush, click the “Airbrush” button at the right end of the Options Bar.
8. The “Flow” drop-down allows you to set the airbrush flow of color, and can be disregarded if the airbrush effect isn’t enabled.
9. To paint using the current brush settings, click and drag in the photo to apply the color.

## SAVING A CUSTOMIZED BRUSH TIP AS A PRESET BRUSH:

1. Select the “Brush Tool” button in the Toolbox. 
2. Set the color you wish to apply as the “Foreground” color in the Toolbox.
3. Make sure that you select the appropriate layer to which you want to apply the selected color in the “Layers” panel.
4. Use the “Brush Options” button to display a drop-down menu of brush options that you can set. Use the “Master Diameter” slider to set the width of the brush tip. Use the “Hardness” slider to set the rigidity of the edge of the brush tip. You can also just use the list of brushes at the bottom of this drop-down to select a preset brush style to use.
5. Use the “Mode” drop-down in the Options Bar to set how the brush will apply and interact with the color of the pixels it is painting over.
6. Use the “Opacity” drop-down to set the transparency level of the paint that you are applying.
7. If you want to use the current Brush Tool as an airbrush, click the “Airbrush” button at the right end of the Options Bar. The “Flow” drop-down allows you to set the airbrush flow of color, and can be disregarded if the airbrush effect isn’t enabled.
8. Click the “Brush Presets” button to view the preset brushes available in a drop-down menu. Click the “Create new tool preset” button, or click the panel option button and select “New Tool Preset...” from the menu that appears.
9. In the “New Tool Preset” dialog box, enter a new name of the tool with its current settings or leave the default name, if desired.
10. You can also check or uncheck the “Include Color” checkbox to include or exclude the current color choice with the new preset tool’s settings.
11. Then click “OK” to save the current tool settings as a preset tool with the name that you just provided.
12. In the future when you wish to use the preset brush, just click the “Brush Presets” button in the Options Bar and select its name from the drop-down list of preset brushes.

# ACTIONS- PAINTING TOOLS

## TO USE THE PENCIL TOOL:

1. Select the “Pencil Tool” button in the Toolbox. 
2. Set the color you wish to apply as the “Foreground” color in the Toolbox.
3. Make sure that you select the appropriate layer to which you want to apply the selected color in the “Layers” panel.
4. Use the “Brush Options” button to display a drop-down menu of brush options that you can set. Use the “Master Diameter” slider to set the width of the brush tip. Use the “Hardness” slider to set the rigidity of the edge of the brush tip. You can also just use the list of brushes at the bottom of this drop-down to select a preset brush style to use.
5. Use the “Mode” drop-down in the Options Bar to set how the brush will apply and interact with the color of the pixels it is painting over.
6. Use the “Opacity” drop-down to set the transparency level of the paint that you are applying.
7. To automatically apply the current “background” color over the “foreground” color when clicking and dragging with the “Pencil Tool” starting over the foreground color, click the “Auto Erase” checkbox.
8. To paint using the current settings, click and drag in the photo to apply the color.

## TO USE THE COLOR REPLACEMENT TOOL:

1. Select the “Color Replacement Tool” in the Toolbox. 
2. Set the color you wish to change to as the “Foreground” color in the Toolbox.
3. Be sure to select the appropriate layer to which you want to apply the color in the “Layers” panel.
4. Use the “Blending Mode:” drop-down to select “Color,” “Hue,” “Saturation” or “Luminosity.”
5. Select your sampling method to “Continuous,” “Once” or “Background Swatch.”
6. Select your limits, tolerance and anti-aliasing preferences and click and drag on the image.

## TO USE THE ERASER TOOL:

1. Select the “Eraser Tool” button in the Toolbox. 
2. Set the color you wish to apply as the “Background” color in the Toolbox.
3. Make sure that you select the appropriate layer to which you want to apply the selected color in the “Layers” panel.
4. Use the “Brush Options” button to display a drop-down menu of brush options that you can set. Use the “Master Diameter” slider to set the width of the brush tip. Use the “Hardness” slider to set the rigidity of the edge of the brush tip. You can also just use the list of brushes at the bottom of this drop-down to select a preset brush style to use.
5. Use the “Mode” drop-down to select which settings to use for the eraser: “Brush,” “Pencil,” or “Block.”
6. If you selected “Brush” or “Pencil” for your “Mode,” then use the “Opacity” drop-down to set the transparency level of the paint that you are applying.
7. If you selected “Brush” as your “Mode” and want to use the Eraser Tool as an airbrush, click the “Airbrush” button at the right end of the Options Bar. The “Flow” drop-down allows you to set the airbrush flow of color, and can be disregarded if the airbrush effect isn’t enabled.
8. If you check the “Erase to History” checkbox, you can use the Eraser Tool to paint the selected historical state of the photograph using the available states or snapshots in the “History” panel, like the “History Brush” does.
9. To paint using the current settings, click and drag in the photo to apply the color.

# ACTIONS- PAINTING TOOLS

## TO USE THE MAGIC ERASER TOOL:

1. Select the “Magic Eraser Tool” button from the Toolbox. 
2. In the Options Bar, enter a number into the “Tolerance:” text box to define the range of colors similar to the one that you will select to remove.
3. Next, check the “Anti-aliased” checkbox to make the erased selection have smooth versus jagged edges, if desired.
4. If you click the “Contiguous” checkbox, only pixels that are touching the pixel color that you select will be erased. If it is unchecked, all pixels of that color anywhere in the image will be erased.
5. Check the “Use All Layers” checkbox to sample the color that will be erased by using the combined data of all visible layers, if desired.
6. You can also adjust the “Opacity:” of the erased pixels using the drop-down slider in the Options Bar. A 100% opacity will completely erase all of the selected pixels. A lower opacity will only partially erase the pixels.
7. Once you have the settings as you wish, just click into the image on the pixel color in the part of the image or layer that you want to erase.

## TO USE THE BACKGROUND ERASER TOOL:

1. Select the “Background Eraser Tool” button from the Toolbox. 
2. Use the “Layers” panel to select which layer on which you wish to erase.
3. Use the brush sample drop-down in the Options Bar to set your brush tip options as needed.
4. Use the “Limits:” drop-down to choose your preferred setting: “Discontiguous,” “Contiguous,” or “Find Edges.”
5. Set the “Tolerance” setting in the Options Bar to a lower number to limit the erased color to only pixels similar to the selected ones or a higher number to erase a broader range of similar colors.
6. Check the “Protect Foreground Color” to prevent the erasure of areas that match the current foreground color in the Toolbox, if needed.
7. Select a “Sampling:” option: “Continuous,” “Once,” or “Background Swatch.”
8. Once you have the settings on this tool set as needed, just click and drag in the image or layer to remove the background pixels.

## TO USE THE ART HISTORY BRUSH:

1. Select the “Art History Brush Tool” button from the Toolbox. 
2. In the photo that you want to use, click into the left box of the state or snapshot that you want to use as the basis for the tool in the “History” panel.
3. In the Options Bar, use the “Mode:” drop-down to select a blending mode.
4. Use the “Opacity:” slider to set the opacity of the tool.
5. Use the “Style:” drop-down to select a painting style for the tool.
6. The “Area:” text box allows you to set (in pixels) the size of the area to paint with the selected tool.
7. Use the “Tolerance:” slider to limit the regions to which the painted stokes will be applied.
8. Just click and drag in the image to apply the tool.

# ACTIONS- PAINTING TOOLS

## TO USE THE HISTORY BRUSH:

1. Select the “History Brush Tool” button from the Toolbox. 
2. In the photo that you want to use, click into the left box of the state or snapshot that you want to use as the basis for the tool in the “History” panel.
3. Use the “Brush Options” button to display a drop-down menu of brush options that you can set. Use the “Master Diameter” slider to set the width of the brush tip. Use the “Hardness” slider to set the rigidity of the edge of the brush tip. You can also just use the list of brushes at the bottom of this drop-down to select a preset brush style to use.
5. Use the “Mode” drop-down in the Options Bar to set how the brush will apply and interact with the color of the pixels it is painting over.
6. Use the “Opacity” drop-down to set the transparency level of the paint that you are applying.
7. If you want to use the current Brush Tool as an airbrush, click the “Airbrush” button at the right end of the Options Bar.
8. The “Flow” drop-down allows you to set the airbrush flow of color, and can be disregarded if the airbrush effect isn’t enabled.
9. To paint using the current brush settings, click and drag in the photo to apply the color.

## TO USE THE MIXER BRUSH:

1. Select the “Mixer Brush” button from the Toolbox.
2. Select a brush tip from the Brush Preset Picker.
3. Load paint into the reservoir by either holding down “Alt” on your keyboard and clicking into the image or by selecting a foreground color.
4. Select to either “Load the brush (with paint from the reservoir) after each stroke” or to “Clean the brush after each stroke.”
5. Use the preset drop-down to select from any available combinations of Wet, Load and Mix settings.
6. Use the sliders to adjust “Wet,” “Load” and “Mix” settings to your desired preferences.
7. To paint using the current brush settings, click and drag in the photo to apply the paint.
8. To paint a straight line, click into the image, hold down “Shift” on your keyboard and then click at your desired ending point.

# EXERCISES- PAINTING TOOLS

## Purpose:

1. To be able to use the painting tools to apply brushstrokes in Photoshop.

## Exercises:

1. Open your Photoshop application.
2. Open the "Introductory Image" file. You can also create your own new image, if you want to.
3. Select the "Brush Tool" from the Toolbox.
4. Click the "Brush Options" button in the Options Bar.
5. Set the "Master Diameter:" slider to "50 px."
6. Set the "Hardness:" to "30%."
7. Double-click on a brush stroke that you would like to use to paint to select it and retract the drop-down.
8. Set the foreground color to the desired paint color.
9. Click and drag in the image to paint the selected color into the image with the selected brushstroke.
10. Select the "Pencil Tool" from the Toolbox.
11. Use the "Brush Options" drop-down to select a brush hardness, diameter, and pattern.
12. Use the "Mode:" drop-down in the Options Bar to select "Color Dodge."
13. Select a new foreground color.
14. Click and drag to draw the selected lines over the color and lines that you drew with the Brush Tool. Note the difference that the "Color Dodge" mode makes when overlaying it on various colors. Feel free to experiment with the different modes that you can select to see how they interact with other colors.
15. Press "D" on your keyboard to reset the foreground and background colors to their default values of black and white.
16. Select the "Eraser Tool" from the Toolbox.
17. Set the brush diameter, hardness and pattern using the "Brush Options" drop-down in the Options Bar.
18. Click and drag in the image to paint the current background color (white) over the image that you painted.
19. Select the "Background Eraser Tool" from the Toolbox.
20. Click and drag over the image file to erase the background to transparency (the gray and white checkerboard) from one corner to another corner across the image file. You will have a transparent image in those areas.
21. Select the "Art History Brush" from the Toolbox.
22. In the History Panel, click the small gray box at the left end of the topmost layer to place a small picture of a brush tip in it and set it as the source for the Art History Brush.
23. Click and drag in the image to reconstruct what was lost and replace it with an artistic rendering drawn loosely from the selected image's history state.
24. Select the "Mixer Brush" from the Toolbox and adjust your settings in the Options Bar.
25. Click and drag into the image.
26. Select "File| Save" to save your changes, if desired.
27. Select "File| Close" to close the image file.

# **CHAPTER 6-**

## **BRUSH SETTINGS**

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**6.1- USING THE BRUSH PANEL**

**6.2- CREATING CUSTOM BRUSH TIPS BY SELECTION**

**6.3- CREATING CUSTOM BRUSH TIPS IN THE BRUSH PANEL**

**6.4- SETTING SHAPE DYNAMICS**

**6.5- SETTING BRUSH SCATTERING**

**6.6- SETTING BRUSH TEXTURE**

**6.7- SETTING DUAL BRUSHES**

**6.8- SETTING COLOR DYNAMICS**

**6.9- SETTING TRANSFER/OTHER DYNAMICS**

**6.10- MISCELLANEOUS BRUSH SETTINGS**

**6.11- CLEARING BRUSH SETTINGS**

**6.12- SAVING A CUSTOMIZED BRUSH**

**6.13- SAVING A CUSTOMIZED BRUSH LIBRARY**

# BRUSH SETTINGS

## 6.1- Using the Brush Panel:

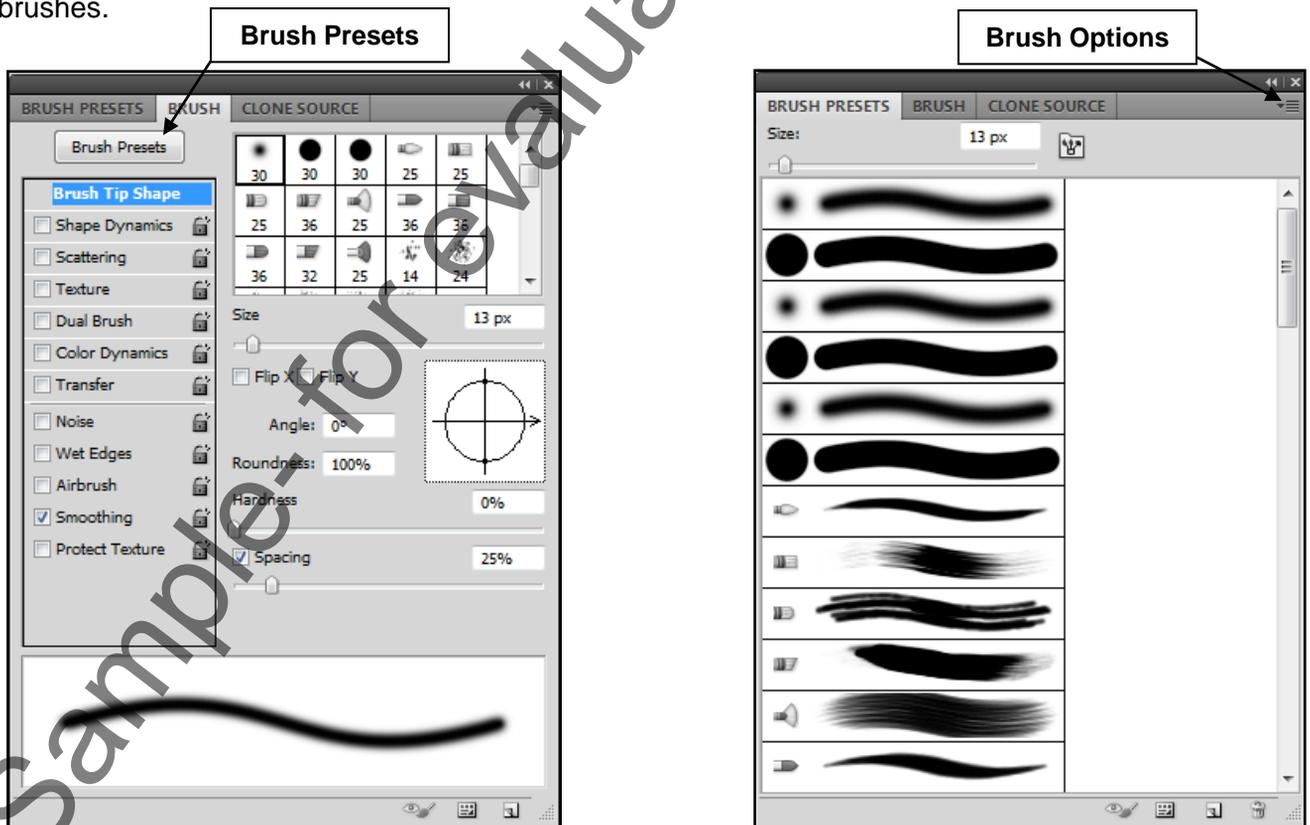
You use the Brush Panel to select preset brushes and to create your own custom brushes. You can access the Brush Panel by selecting “Window| Brush” from the Menu Bar. In CS5, when you have any of the painting tools selected, you can also click the Brush Panel toggle button in the Options Bar.

To view the brush options that you can set, click on a brush in the list of preset brushes to view its options in the Brush Panel. If you do not see the preset brushes when you enter this panel, you can click the “Brush Presets” button at the left to view the various preset brushes to switch to that panel. Note that there are many buttons that we can click at the left side of the Brush Panel that allow us to change the selected brush settings at the right.

If you wish to view your options while using the Brush Presents Panel, you can click the small down-pointing arrow (right-pointing in versions CS and earlier) at the right end of the “Brush Presets” tab. This will display the menu of options that you have for working with your brushes. You can change how the brushes display within the Brush Panel, and you can also load or select additional preset brush libraries by selecting choices from this pop-up menu.

To load a set of brushes into the Brush Panel, click the options button to reveal the drop-down menu of choices. You can select the “Load Brushes...” command from the Menu to invoke the “Load” dialog box. Here, you can select the set of brushes to load, and then click the “Load” button to load them. You could also simply select the name of a brush set that you would like to load from the bottom of the options menu drop-down. In a pop-up dialog box, Photoshop will prompt you to either click “OK” to replace the current brush set, or click “Append” to append the library of brushes into the currently displayed list.

If you wish to return to the default set of brushes, you can select the “Reset Brushes...” command from the options menu. You can then choose to either append or replace the current list with the default list of brushes.



# BRUSH SETTINGS

## **6.2- Creating Custom Brush Tips by Selection:**

You can use Photoshop to create customized brush tips with their own set shape, diameter, texture and other options. The tip of your brush determines how the brush strokes that you apply will appear. You can create a custom brush by either sampling pixels in an image, or by specifying your own settings.

If you wish to create a custom brush tip based on a sampling of pixels, first use one of the selection tools in the tool box to select the pixels that you want to use as the basis for your new brush tip. You can select a pixel range of up to 2500 x 2500. To be most effective, the shape that you select should be on a white background. However, if you wish to create a brush tip with soft edges, select pixels with a gray value. Also note that colored brush shapes appear as gray values. Once you have selected your brush tip shape, select “Edit| Define Brush Preset...” from the Menu Bar. In the dialog box that appears, type a name for the new brush tip and then click “OK” to add the new tip to your list of preset brushes.

## **6.3- Creating Custom Brush Tips in the Brush Panel:**

Another way to create a custom brush tip is by using the Brush Panel. In the Brush Panel, click the “Brush Tip Shape” button at the left side of the panel to change the available options displayed at the right side of the panel. Start by selecting the shape of the brush tip that you want to customize from the listing of shapes available in the scrolling list at the right side of the Brush Panel.

Below that area, you can use the “Size” (or “Diameter”) slider to set the size of the brush tip. You can also type a number (in pixels) that you want the brush tip to be in the text box available above the slider, as well. If you make changes to the size and then wish to reset the changes, you can click the “Restore to Original Size” button (“Use Sample Size” in CS4 and earlier versions) in this area to reset the brush size to its original diameter.

You can check or uncheck the “Flip X” and “Flip Y” checkboxes to either flip the brush stroke horizontally or vertically.

In the “Angle:” text box, you can type an angle for the brush stroke to have. You may also click and drag on the arrow in the picture of the brush tip to the right to define the angle, as well. You can also use the “Roundness:” text box to type a roundness (as a percentage) in to the text box. You can also click and drag on the two small balls on the circle in the picture of the brush tip at the right to set the roundness of the brush tip, as well.

The “Hardness” of the brush tip may be set by either typing in a value or using the slider that is available in that area. This controls the size of the brush’s hard center. This is a percentage of the total brush diameter.

The “Spacing” section also allows you to either type a percentage into the text box available or use the slider to set the distance between brush marks within a brush stroke. If you de-select this option, then the speed of the mouse cursor as you click and drag to paint with the brush will instead determine the spacing.

Once you have completed the settings you desire, you can start using your modified brush.

# BRUSH SETTINGS

## 6.4- Setting Shape Dynamics:

You can access the shape dynamics settings by clicking the button of the same name at the left side of the Brush Panel. Generally speaking, the term “shape dynamics” is used to refer to the settings that control the variance of brush marks within a brush stroke. If you click the checkbox next to the “Shape Dynamics” button in the Brush Panel, you may find that you have accidentally disabled the options on this screen to the right. Make sure that the checkbox next to the button is checked in order to access these settings! With this and other brush settings, you can “lock” or “unlock” the setting by clicking on the toggle “lock” button to the right of the setting name. This locks this setting in place and prevents it from changing when making other selections.

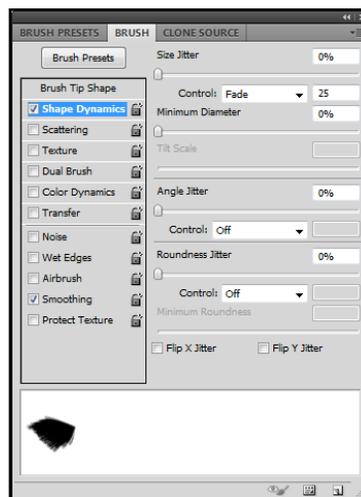
You can then set the “Size Jitter” of the brush. The term “jitter” refers to the randomness of the dynamic elements in a brush stroke. If you have zero percent jitter, the stroke will not change over the course of a stroke. If you specify 100% jitter, then you maximize the randomness of the brush stroke. You can use the slider or type a percentage into the text box provided to control the “jitter” of the brush size in the “Size Jitter” section. In the “Control:” section, you can specify how you wish to control the size of the brush marks. Many of the options in the “Control” drop-down menu are dependent upon having a pressure-sensitive digitizing tablet that Photoshop can use. If you select a “pen” option that requires such a device and you do not have one in use, Photoshop will display an exclamation mark next to that setting.

Use the “Minimum Diameter” slider or text box to specify the minimum percentage of the brush tip diameter by which the brush marks can scale when “Size Jitter” or “Size Control” is enabled.

You can use the “Tilt Scale” to set the scale factor applied to the height of the brush prior to rotation when the “Control” is set to “Pen Tilt.” Use the slider or text box to specify a value that is a percentage of the brush diameter.

In the “Angle Jitter” section you can set how the angle of the brush marks in a stroke will vary. You can use the slider or type a percentage into the text box provided to control the “jitter” of the brush angle in the “Angle Jitter” section. In the “Control:” section, you can specify how you wish to control the size of the brush marks.

In the “Roundness Jitter” and “Control” sections, you can use the slider or the text box to determine how the roundness of the brush will vary in a brush stroke. In the “Minimum Roundness” section, which is only applicable if you set the “Roundness Jitter” or “Control,” you can enter a number or use the slider to set a percentage indicating the ratio between the brush’s short and long axes. Note that you can also check or uncheck the checkboxes to “Flip X Jitter” or “Flip Y Jitter” to flip the horizontal and vertical jitter settings, if desired.



# BRUSH SETTINGS

## 6.5- Setting Brush Scattering:

The settings in the “Scattering” section of the Brush Panel allow you to determine the placement and count of brush marks in a stroke. To view these options, click the “Scattering” button at the left of the Brush Panel to view your options at the right of the panel.

In the “Scatter” section use the slider or type a percentage into the text box that will specify the amount of scatter between brush marks in a stroke. If you wish to scatter the strokes on both the horizontal and vertical axes then check the “Both Axes” checkbox. Then use the “Control:” drop-down to select the type of control you want to have over the scattering variance.

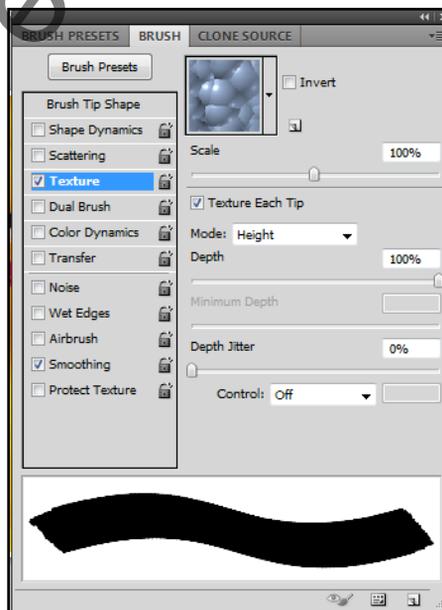
Below that, you can use the “Count” slider or text box to specify the number of brush marks to apply at each spacing interval in the stroke.

In the “Count Jitter” and “Control” section, specify how the number of brush marks varies for each spacing interval in the stroke. You can also use the “Control” drop-down here to set what method you will use to determine the count jitter.

## 6.6- Setting Brush Texture:

The settings in the “Texture” section of the Brush Panel allow you to make strokes that look like they have an underlying texture to them. The appearance is similar to painting on a textured canvas. To view these options, click the “Texture” button at the left of the Brush Panel to view your options at the right of the panel. First you’ll need to select a pattern by clicking the pattern drop-down arrow and selecting a preset pattern. Below that, you can use the slider to set the “Scale” of the pattern over the brush stroke. If you check the “Invert” checkbox, the dark and light areas of paint are reversed in the texture. If you check the “Texture Each Tip” checkbox, each brush tip will be rendered individually as they are painted.

Next, use the “Mode:” drop-down menu to select which blending mode you will use to blend the brush and pattern. If you selected to render each tip individually by selecting that checkbox previously, then you can use the “Depth,” “Minimum Depth,” and “Depth Jitter” and “Control” options to set how deep the paint appears to penetrate the texture. You can also set the depth jitter and control to specify how the depth varies when each texture tip is selected.



# BRUSH SETTINGS

## **6.7- Setting Dual Brushes:**

When you create a dual brush, you use two tips to create a single stroke. The settings of the primary brush tip are set in the “Brush Tip Shape” section of the Brush Panel. Then, in the “Dual Brush” section, we can set the tip of the secondary brush.

You begin by selecting a blending mode from the “Mode:” drop-down at the top of this section to select a blending mode to be used when combining brush marks from the primary and dual tip. After doing that, you can check or uncheck the “Flip” checkbox. When checked, this box allows a random brush flip in the stroke.

Then select what type of brush tip you wish to use as the secondary tip in the scrollable list of brush tips available. Below that, you can set additional brush tip options. You can use the sliders or the text boxes to set the “Diameter,” “Spacing,” “Scatter,” and “Count” of the secondary brush stroke all in this single section.

## **6.8- Setting Color Dynamics:**

When you change the settings in the “Color Dynamics” section of the Brush Panel, you are changing how the color of paint will vary over the course of a brushstroke. To view these settings, click the “Color Dynamics” button at the left side of the Brush Panel.

You can either type a percentage or use the slider to set the “Background/Foreground Jitter.” This determines the amount of variance between the two selected colors. You can also use the “Control:” drop-down to select how you wish to determine the way that the colors will vary.

You can also set the “Hue Jitter” to determine by how much the hue of the color will change based on the foreground color selected. The lower the percentage the closer to the original hue the variance will be. The higher the number, the more variance in color will appear from the selected foreground color.

You can also use the “Saturation Jitter” and “Brightness Jitter” to determine the amount of variance that will occur in the saturation and brightness of the foreground color over the brush stroke. The “Purity” slider allows you to set the saturation of the color. The scaling is from -100 to 100 in this slider. At -100, the color is fully desaturated; at 100, the color is fully saturated.

## **6.9- Setting Transfer (“Other”) Dynamics:**

In the “Transfer” section of the Brush Panel (called “Other Dynamics” in versions prior to CS5), you can determine how much paint Photoshop lays down with each brushstroke. Use the sliders or the text boxes to enter in the percentage of each selection.

The Opacity Jitter and Control section determines how transparent the paint is throughout the brushstroke. A higher Opacity Jitter setting makes the stroke more see-through. The Flow Jitter and Control section lets you determine how much paint is laid down throughout the brushstroke.

In version CS5, you now also have the options for “Wetness Jitter and Control” (to set how wet or liquid-like the strokes are) and “Mix Jitter and Control” (which varies how much paint you’re mixing from your canvas onto the brush).

# BRUSH SETTINGS

## **6.10- Miscellaneous Brush Settings:**

You can also check additional brush effects from the left side of the Brush Panel to apply them to your customized brush. You can check the “Noise” checkbox to add additional randomness to the individual brush tips. This option is, however, most effective when applied to “soft” brush tips.

You can check the “Wet Edges” checkbox to allow paint to build up along the edges of the brush stroke, which creates an appearance similar to a watercolor effect.

You can check the “Airbrush” checkbox to allow you to apply gradual tones to an image the way that an airbrush does. Checking this checkbox is the same as clicking the “Airbrush” button in the Options Bar for a selected brush.

You can check the “Smoothing” checkbox to produce smoother curves in your brush strokes. This option is most effective when you are painting quickly with a stylus. Note that this effect, however, may create a lag time in the brushstroke rendering.

The “Protect Texture” checkbox will apply the same pattern and scale to all brush presets that have a texture. You can check this option to produce a consistent “canvas texture” in an image when you are using multiple, textured brush tips.

## **6.11- Clearing Brush Settings:**

If you wish to remove all of the settings for a brush tool, you can easily do this by clicking the “Options” button in the Brush Panel to view the pop-up menu of commands. Select the “Clear Brush Controls” from the Menu to clear the selected brush settings.

## **6.12- Saving a Customized Brush:**

If you are using the Brush Panel, you can save the settings of the customized brushes that you create as a new preset brush. To do this, create a customized brush and then click the “Options” button in the Brush Panel. Select the “New Brush Preset...” command or click the “Create new brush” button at the bottom of the Brush Panel to save the brush as a new preset brush in the current library. Type a name in the “Name:” textbox and select “OK.” It is important to know, however, that these brushes are saved in to the current “Preferences” file and can be lost if this file becomes corrupted. You can also accidentally replace your presets by resetting the brushes to the default library. So, if you wish to permanently save the brushes that you’ve created, you will need to save them as a library that you can load later.

## **6.13- Saving a Customized Brush Library:**

To save a customized brush library, select the “Save Brushes...” command that appears when you click the “Options” button in the Brush Presets Panel. That will launch the “Save” dialog box where you can select where you want to save the new library and what to name it. Then in the future you can load the library into Photoshop and all of the customized brushes that you saved into that library will load, even if someone has reset the brushes to the defaults. Click “Save” when you are done.

# ACTIONS- BRUSH SETTINGS

## OPENING THE BRUSH PANEL:

1. Select “Window| Brush” from the Menu Bar.

## OR

1. Click the “Brush Panel” toggle button at the right end of the Options Bar. 

## VIEWING THE Brush Panel OPTIONS POP-UP MENU:

1. In the Brush Panel, click the right-pointing arrow at the top of the panel.

## LOADING A BRUSH SET INTO THE BRUSH PANEL :

1. In the Brush Panel, click the Brush Panel Options button.
2. Select “Load Brushes...” from the pop-up menu.
3. In the “Load” dialog box, select the brush library that you wish to load.
4. Click the “Load” button to load them into the Brush Panel.

## OR

1. In the Brush Panel, click the Brush Panel Options button.
2. Select the name of the brush library that you want to load from the bottom of the pop-up menu.
3. In the dialog box that appears, click “Append” to append the selected library to the existing set of preset brushes or click “OK” to replace the current set of preset brushes.

## RESETTING THE BRUSHES IN THE BRUSH PANEL TO THE DEFAULTS:

1. In the Brush Panel, click the Brush Panel Options button.
2. Select “Reset Brushes...” from the pop-up menu.
3. In the dialog box that appears, click “Append” to append the selected library to the existing set of preset brushes or click “OK” to replace the current set of preset brushes.

## VIEWING THE PRESET BRUSHES IN THE BRUSH PANEL :

1. In the Brush Panel, click the “Brush Presets” button at the left of the panel.
2. Select a preset brush from the list that displays at the right side of the panel.

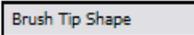


## CREATING A CUSTOM BRUSH TIP BY SELECTION:

1. Use one of the selection tools in the Toolbox to select the pixels that you want to have as the shape of your brush tip.
2. Select “Edit| Define Brush Preset...” from the Menu Bar.
3. In the dialog box that appears, type a name for the new preset brush into the dialog box and click “OK.”

# ACTIONS- BRUSH SETTINGS

## CREATING A CUSTOM BRUSH TIP USING THE BRUSH PANEL :

1. Click the “Brush Tip Shape” button at the left side of the Brush Panel. 
2. Select the shape of the brush tip that you want to use from the list of options displayed at the right.
3. Use the “Size” (or “Diameter”) slider to set the size of the tip, or type the diameter into the text box.
4. If you wish to reset the size back to the original diameter, click the “Restore to Original Size” (or “Use Sample Size”) button.
5. You can check the “Flip X” checkbox to flip the brushstroke horizontally.
6. You can check the “Flip Y” checkbox to flip the brushstroke vertically.
7. In the “Angle:” text box, you can type an angle for the brushstroke. You can also set the angle  by clicking and dragging on the picture of the arrow in the diagram to the right of the “Angle:” text box.
8. You can use the “Roundness:” text box to type the roundness percentage you desire, or you can click and drag on the two small balls on the  circle in the diagram to the right of the “Roundness:” text box to set the roundness as a percentage.
9. You can use the “Hardness” slider to set the hardness of the brush, or just type the percentage of the total brush diameter into the text box provided.
10. Use the “Spacing” slider to set the distance between brush marks in a brush stroke. You can also type a number into the text box available. If you de-select this option, the speed of the mouse cursor will determine the spacing of the brush marks in the brush stroke.

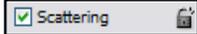
## SETTING SHAPE DYNAMICS USING THE BRUSH PANEL :



1. Click the “Shape Dynamics” checkbox at the left side of the Brush Panel to check it.
2. You can use the “Size Jitter” slider or text box to set the percentage of randomness in the size of the brush marks in the brush stroke.
3. You can use the “Control:” drop-down below that section to select how you wish to control the size of the brush marks.
4. Use the “Minimum Diameter” slider or text box to set the minimum percentage of the brush tip diameter by which the brush marks can scale when “Size Jitter” or “Control” is enabled.
5. You can use the “Tilt Scale” slider or text box to set the scale factor applied to the height of the brush prior to rotation when the “Control” is set to “Pen Tilt.”
6. In the “Angle Jitter” section, you can use the slider or the text box to set a percentage that will determine how much the angles of the brush marks in a stroke will vary.
7. You can use the “Control:” drop-down to specify a method used to determine the control of the angles.
8. You can use the slider or the text box in the “Roundness Jitter” section to set the percentage of variance in the roundness of brush marks in a brush stroke.
9. You can use the “Control:” drop-down to set the method used to determine the control of the roundness.
10. If you enabled “Roundness Jitter” or “Control,” then you can use the “Minimum Diameter” slider or text box to set a percentage that indicates the ratio between the brush’s short and long axes.
11. You can check the “Flip X Jitter” checkbox to flip the horizontal jitter in the brush strokes.
12. You can check the “Flip Y Jitter” checkbox to flip the vertical jitter in the brush strokes.

# ACTIONS- BRUSH SETTINGS

## SETTING BRUSH SCATTERING USING THE BRUSH PANEL :

1. Click the “Scattering” button at the left side of the Brush Panel. 
2. Use the slider or the text box in the “Scatter” section to set a percentage of scattering of the brush marks in the brush stroke.
3. If you wish to scatter the marks in the stroke both horizontally and vertically, check the “Both Axes” checkbox.
4. You can use the “Control” drop-down to select the method of control you want to use to determine the scattering variance.
5. You can use the “Count” slider or the text box to set the number of marks to apply at each spacing interval in the stroke.
6. You can use the “Count Jitter” slider or text box to set the percentage of variance in the brush mark count for each spacing interval in the brush stroke.
7. You can use the “Control” drop-down to select the method of control used on the count jitter in the stroke.

## SETTING BRUSH TEXTURE USING THE BRUSH PANEL :

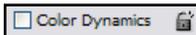
1. Click the “Texture” button at the left side of the Brush Panel. 
2. Select a pattern by clicking the drop-down arrow next to the displayed pattern to view the available patterns.
3. Below that, you can use the “Scale” slider or text box to set the percentage of the scaling of the pattern over the brush stroke.
4. If you check the “Invert” checkbox, you reverse the dark and light areas of color in the brush stroke.
5. If you check the “Texture Each Tip” checkbox, each brush tip will be rendered individually as they are painted.
6. Below that, you can use the “Mode:” drop-down menu to select a blending mode used to blend the brush and the pattern.
7. If you checked the “Texture Each Tip” checkbox, then you can use the “Depth” slider or text box to set how deep the paint color appears to penetrate the texture.
8. If you checked the “Texture Each Tip” checkbox, then you can use the “Minimum Depth” slider or checkbox to set the minimum depth of penetration of the paint color into the texture.
9. If you checked the “Texture Each Tip” checkbox, then you can use the “Depth Jitter” slider or checkbox to set the percentage of variance in the depth of penetration of the paint color into the texture.
10. If you checked the “Texture Each Tip” checkbox, then you can use the “Control:” drop-down to set the method of control used for the penetration of the paint color into the texture.

# ACTIONS- BRUSH SETTINGS

## SETTING DUAL BRUSHES USING THE BRUSH PANEL :

1. Click the “Dual Brushes” button at the left side of the Brush Panel. 
2. You first begin by selecting a blending mode used when combining brush marks from the primary and secondary brush tips from the “Mode:” drop-down.
3. You can check the “Flip” checkbox to allow a random brush flip in the stroke.
4. You can select which brush tip style you want to use as the secondary brush tip from the list of brush strokes in the list.
5. You can use the “Diameter” slider or text box to set the diameter of the secondary brush tip.
6. You can use the “Spacing” slider or text box to set percentage of spacing between marks in the brush stroke.
7. You can use the “Scatter” slider or text box to set the percentage of scattering of the brush marks that you want in the secondary tip’s stroke.
8. If you want the scattering to be both horizontal and vertical, then check the “Both Axes” checkbox.
9. You can use the “Count” slider or text box to set the count of brush marks per spacing interval in the brush stroke.

## SETTING COLOR DYNAMICS USING THE BRUSH PANEL :

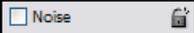
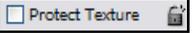
1. Click the “Color Dynamics” button at the left side of the Brush Panel. 
2. You can use the “Background/Foreground Jitter” slider or text box to set the percentage of variance between the foreground and background colors in the brush marks in the brush stroke.
3. You can then use the “Control:” drop-down to determine the method used to control the variance of color.
4. You can also use the “Hue Jitter” slider or text box to set the percentage of variance in the hue of the color based on the selected foreground color.
5. You can also use the “Saturation Jitter” slider or text box to set the percentage of variance in the saturation of the color based on the selected foreground color.
6. You can also use the “Brightness Jitter” slider or text box to set the percentage of variance in the brightness of the color based on the selected foreground color.
7. You can also use the “Purity” slider or text box to set the percentage of saturation of the color.

## SETTING TRANSFER (OTHER) DYNAMICS USING THE BRUSH PANEL :

1. Click the “Transfer” or (“Other Dynamics) button at the left side of the Brush Panel.
2. You can use the “Opacity Jitter” slider or text box to set the percentage of variance in the opacity of the brush marks in the brush stroke.
3. You can then use the “Control:” drop-down to determine the method used to control the variance of the opacity.
4. You can also use the “Flow Jitter” slider or text box to set the percentage of variance in the flow of the brush marks in the brush stroke if using an airbrush.
5. You can then use the “Control:” drop-down to determine the method used to control the variance of the flow.
6. You can use the “Wetness Jitter” slider and “Control:” drop-down to vary how wet your brushstrokes are.
7. You can use the “Mix Jitter” slider and “Control:” drop-down to determine how much paint you are mixing from your canvas onto your brush.

# ACTIONS- BRUSH SETTINGS

## SETTING MISCELLANEOUS BRUSH SETTINGS IN THE BRUSH PANEL :

1. You can click the “Noise” checkbox at the left side of the Brush Panel to add additional randomness to the individual brush tips. 
2. You can click the “Wet Edges” checkbox at the left side of the Brush Panel to allow paint to build up along the edges of the brush stroke. 
3. You can click the “Airbrush” checkbox to allow the brush to act as an airbrush. 
4. You can check the “Smoothing” checkbox to produce smoother curves with your brush stroke when you use it to paint curves. 
5. You can check the “Protect Texture” checkbox to apply the same pattern and scale to all of your brush presets that have a texture. 

## CLEARING BRUSH SETTINGS IN THE BRUSH PANEL :

1. In the Brush Panel, click the Brush Panel Options button.
2. Select “Clear Brush Controls” from the pop-up menu.

## SAVING A CUSTOMIZED BRUSH AS A PRESET IN THE BRUSH PANEL :

1. In the Brush Panel, click the Brush Panel Options button.
2. Select “New Brush Preset...” from the pop-up menu.
3. Type a name for the preset brushes in the dialog box that appears and click “OK.”

## SAVING A CUSTOMIZED BRUSH LIBRARY IN THE BRUSH PANEL :

1. In the Brush Panel, click the Brush Panel Options button.
2. Select “Save Brushes...” from the pop-up menu.
3. In the “Save” dialog box that appears, type a name for the new brush library into the “File Name:” text box.
4. Click “Save” to save the new brush library.

# EXERCISES- BRUSH SETTINGS

## Purpose:

1. To be able to create and manipulate brushes in Photoshop effectively.

## Exercises:

1. Open your Photoshop application.
2. Open the "Introductory Image" file. You can also create your own new image, if you want to.
3. Select the "Brush Tool" in the Toolbox.
4. Select a foreground color to use for the brush.
5. Select a brush to use in the "Brush Panel" by clicking it once to place a thin black border around your brush selection in the Brush Panel.
6. Click the "Shape Dynamics" button at the left side of the Brush Panel to place a check in the box and also show the "Shape Dynamics" options at the right.
7. Use the "Size Jitter" slider to set a desired size jitter amount for the brush tip.
8. Click the "Color Dynamics" button at the left side of the Brush Panel to place a check in the box and also show the "Color Dynamics" options at the right.
9. Use the "Hue Jitter" slider to set a desired amount of color jitter for the brush tip.
10. Click the "Brush Tip Shape" button at the left side of the Brush Panel.
11. At the right, click and drag on the diagram of the circle with the arrow across it to warp the shape of the brush stroke.
12. Click and drag in the image file with the selected brush tip to see how the various effects that you changed impact the brush stroke you apply. Feel free to go back to the "Brush Panel" and experiment with changing other settings until you have created a brush stroke that you like.
13. In the Brush Panel, click the small "Options" arrow button in the upper right corner to reveal the pop-up "Options" menu.
14. Select "New Brush Preset..." from the pop-up menu of choices.
15. In the "Name:" text box, type a name for your new brush tip and click "OK."
16. In the Brush Panel, click the "Brush Presets" button at the left side of the panel.
17. At the right, hold your mouse pointer over the brush that is selected, you should see the name of your brush appear (after holding it still over the brush stroke for a moment) in a small yellow box called a "screen tip." That lets you know what the name of the brush is for future use.
18. Close the image file, and save your changes if you liked them.

# **CHAPTER 7-**

## **MAKING SELECTIONS**

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**7.1- SELECTION BASICS**

**7.2- MAKING PIXEL SELECTIONS**

**7.3- THE MARQUEE TOOLS**

**7.4- REFINING EDGES OF A SELECTION**

**7.5- THE LASSO TOOLS**

**7.6- THE MAGIC WAND TOOL**

**7.7- THE QUICK SELECTION TOOL**

**7.8- SELECTING BY COLOR RANGE**

**7.9- ADJUSTING PIXEL SELECTIONS**

**7.10- THE EXTRACT COMMAND**

**7.11- COPYING AND PASTING PIXEL SELECTIONS**

**7.12- SAVING AND LOADING SELECTIONS**

Sample- for evaluation purposes only!

# MAKING SELECTIONS

## 7.1- Selection Basics:

When you wish to edit part of an image file in Photoshop, you must first select the region that you wish to change. When you select a part of an image the selected area will be indicated by a dashed selection border called a “selection marquee.” The changes that you then make will only affect the area inside of the selection, protecting the rest of the image file against changes. In this chapter, you will learn about selecting in Photoshop and what tools we have available for us to use.

There are two types of selection that you can make in Photoshop. You can either make pixel-based selections for editing bitmap images or you can select a vector-based image path (which contains no pixel information). For example, when you create a shape using the “Pen Tool,” it creates a path. You can select paths or pixel-selections. You can also convert pixel-based selections into paths and vice versa. In this chapter we will also look at using the “Extract” command to select an element in a picture and then erase the background to transparency, isolating the selected element.

## 7.2- Making Pixel Selections:

There are several ways that you can make pixel-based selections in an image file. Photoshop provides you with several tools that you can use to select pixels in an image. You have a set of marquee selection tools, a set of lasso tools, and the magic wand tool, among others. There are also a few commands that we can select from the Menu Bar that will also allow you to make pixel-based selections.

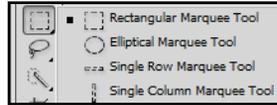
After you make an initial selection, making another selection will typically replace the previous selection. However, we do have some additional selection options that allow us to add secondary selections to a primary selection, subtract a secondary selection from a primary selection, find the intersection of multiple selections, or find the union of multiple selections. Once you make a selection, you can move the selected area by simply clicking into the middle of the selection and dragging the selected area to a new location before releasing it.

To make selections using the Menu Bar, you can use the “Select” menu command. Before you make a selection, you must ensure that you have the appropriate layer of the image selected in the Layers Panel. Click on the layer in this panel from which you would like to make a selection, first. Then you can freely select using the Menu Bar or one of the tools available in the Toolbox.

If you wish to select all of the pixels in an image, you can select “Select| All” from the Menu Bar. To deselect a selection, select “Select| Deselect” from the Menu Bar. If you are using one of the marquee tools or the lasso tool, you can also simply click one time into the image outside of the selected area to deselect a selection, as well. You can select your previous selection that was made by selecting “Select| Reselect” from the Menu Bar. If you make a selection in an image and then wish to select everything except what you had initially selected, you can select “Select| Inverse” to select everything that wasn’t selected, excluding the original selection that you made.

# MAKING SELECTIONS

## 7.3- The Marquee Tools:



The Marquee Tools in the Toolbox allow you to select basic shapes. You can create a selection that is a rectangle, oval, or a horizontal or vertical 1-pixel line. To make a selection using one of these tools, you can first select the type of tool that you want to use from the Toolbox. Then you just click and drag from one corner of the selection area to the other, releasing the mouse button when you are finished.

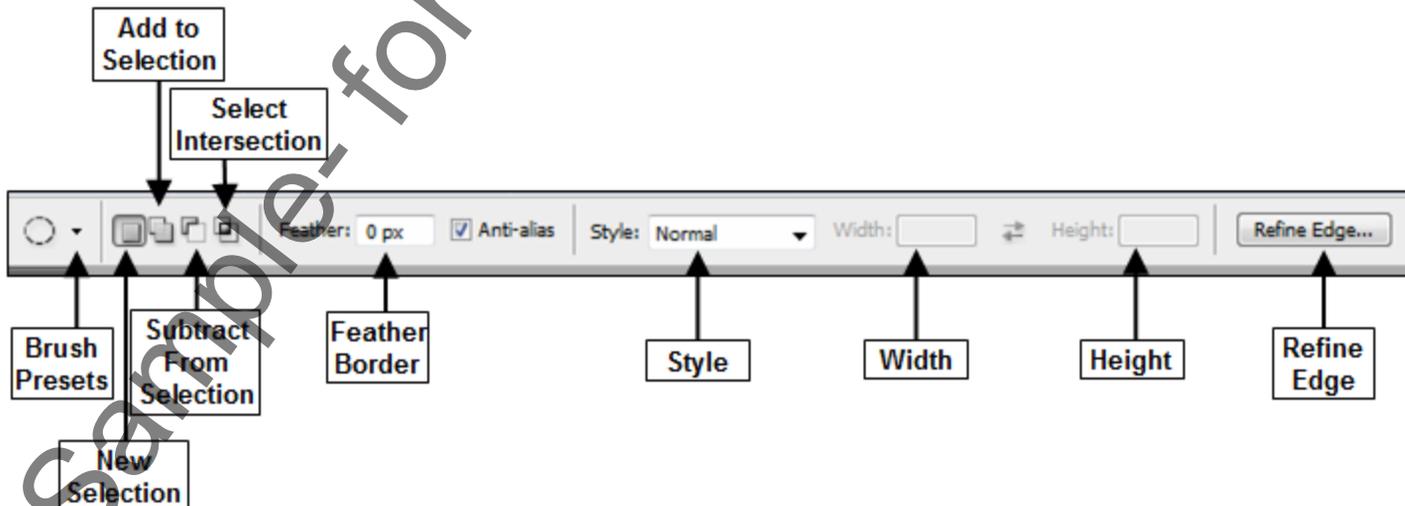
So let's take a look at all of the options that we have when we make a selection using the marquee tools in the Toolbox. First, start by making sure that you have the correct image layer from which you want to make the selection selected in the Layers Panel. Then select the desired marquee tool that you want to use from the Toolbox. They are all located on the button in the upper left corner of the Toolbox. You can right-click the button to view the list of button options and then left-click on the choice you want.

Next, use the Options Bar to specify which selection setting you wish to use: "New Selection," "Add to a Selection," "Subtract from a Selection," or "Select an Area Intersected by Other Selections." After you have clicked the desired button in the Options Bar, you can then select a "feathering" option for the selection by typing (in pixels) the width of the border that should be feathered. Feathering softens the selection border so that it isn't clean and crisp. If you are using the Elliptical Marquee Tool, you can also check or uncheck the "Anti-alias" checkbox. With anti-aliasing enabled, the edges of the rounded selection appear less jagged than when anti-aliasing is disabled.

Next, select a "Style:" for the selection. This will only be an option for the Rectangular Marquee Tool and the Elliptical Marquee Tool. If you select "Normal," then you will create the selection marquee by simply clicking and dragging. If you select "Fixed Ratio," then enter a desired height-to-width ratio in the "Height" and "Width" text boxes. When you click and drag to draw the selection, the height-to-width ratio entered here will remain intact as you select. If you select "Fixed Size," then enter the specific size in pixels in the "Height" and "Width" text boxes. You will not have to click and drag to make your selection, but rather you will click once to create a selection of the size that you specified.

Now to create the selection, just click and drag over the area that you want to select. If you hold down the "Shift" key as you drag the marquee selection, it will draw a perfect square if using the Rectangular Marquee Tool or a perfect circle if using the Elliptical Marquee Tool. If you are using the single line marquee, just click once to create a single line either horizontally or vertically.

If you wish to reposition the selection after you have drawn it, just click and drag from the center of the selection area and drag it to a new location, releasing it when it is in the correct place.



# MAKING SELECTIONS

## 7.4- Refining Edges of Selections:

When you make selections, you can also click “Refine Edge” in the Options Bar, which allows you to improve the quality of your selection’s edges in the “Refine Edge” dialog box. You can use the sliders to adjust the various parameters, or you can enter a value in the entry box provided.

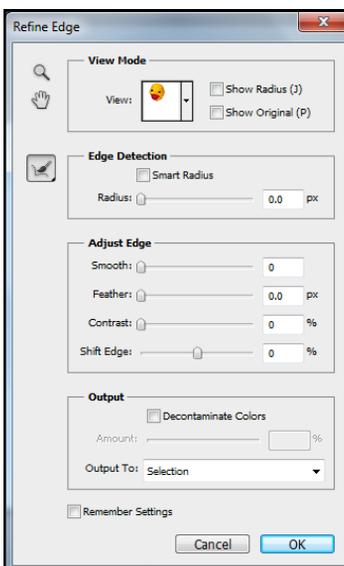
In the “View Mode” area (shown at the bottom of the dialog box in versions prior to CS5), you can select a mode from the drop-down list to change how the selection is displayed. Just hover your mouse pointer over the choices for a brief description of the various views. When the “Show Radius” checkbox is checked, it displays the selection border where the changes occur. The “Show Original” checkbox lets you display the original selection as a point of comparison. Notice that you also have the “Zoom” and “Hand” tools available to click on to allow you to more easily refine your selection.

Under the “Edge Detection” area, “Radius” sets the size of the selection boundary where the edge refinement will occur. A higher radius allows you to create a more precise selection in areas with fine detail. “Smart Radius” will automatically adjust the radius for both hard and soft edges. Leave this option deselected if you want more precise control over the selection or if your border has a uniformly hard or soft edge. To the left of the “Edge Detection” area, you can click the “Refine Radius Tool” (available in version CS5). You can toggle between the “Refine Radius” and “Erase Refinements” tools by holding down the “Alt” key on your keyboard and you can click the bracket keys ([ and ]) on your keyboard to adjust the brush size. These tools can assist you in giving fine detail to your selection (such as with hair). Just click and drag in your image to perform your refinement.

Under “Adjust Edge,” “Smooth” removes the “wrinkles” in irregular areas of a selection, sometimes referred to as “hills and valleys.” “Feather” creates a soft-edged transition from the selection to the pixels that surround it. “Contrast” will sharpen your selection edges and can be effective in removing noise around selections. “Shift Edge” (called “Contract/Expand” in CS4 and earlier versions) will shrink or expand the selection boundary and is most helpful for making slight adjustments to soft-edged selections.

Under “Output,” you can check “Decontaminate Colors” which will replace any color fringes (the fuzzy color area you sometimes see around selection areas) with the color of the selected pixels nearby to give a “cleaner” selection. Note that this option changes pixel colors and as such, you must output the selection to a new layer or document which you select from the drop-down.

If you wish to use these same settings on your next selection, click the “Remember Settings” checkbox. When you are done making your selections, click “OK.”



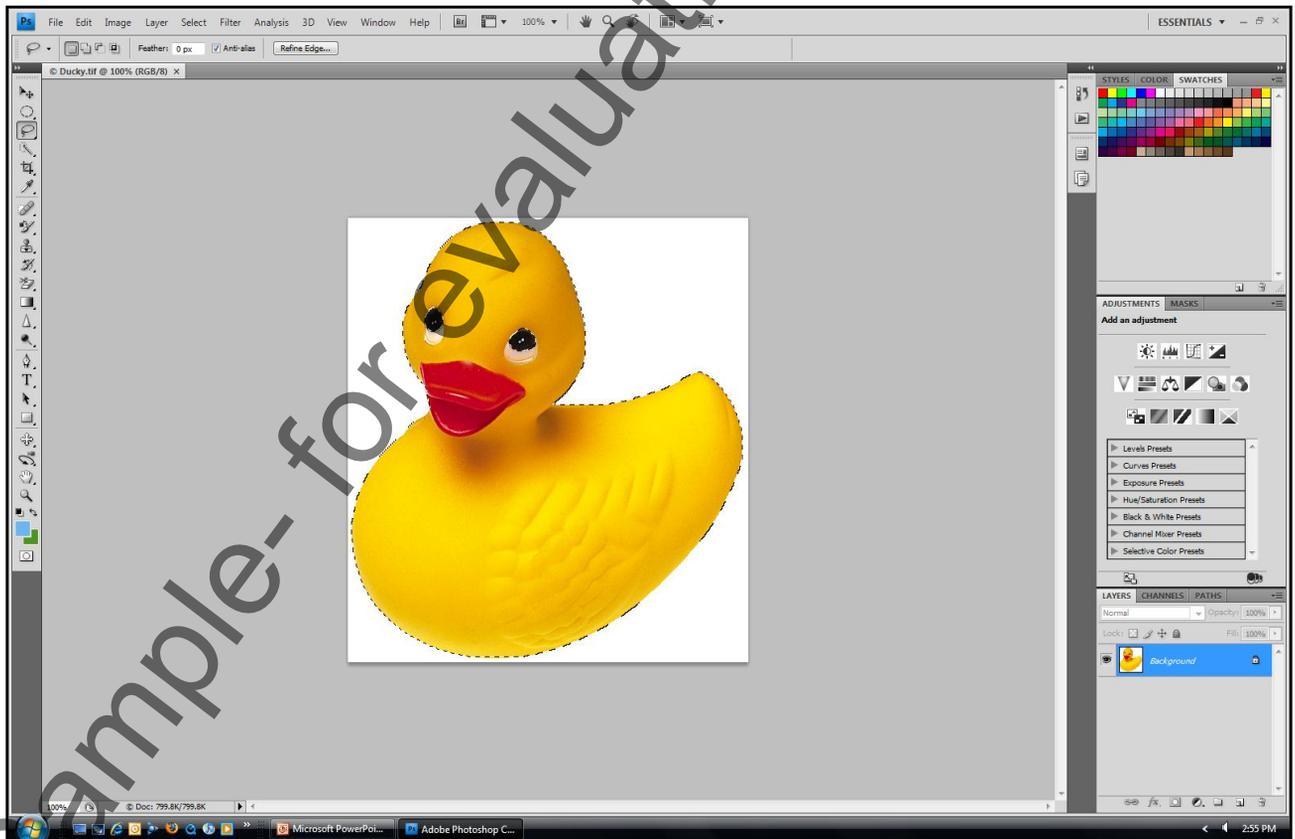
# MAKING SELECTIONS

## 7.5- The Lasso Tools:



The Lasso Tools let you draw either free-form selections with curves or straight-edged selections for irregular polygonal selection shapes. The Magnetic Lasso Tool is a really neat selection tool that allows the selection's border to "snap" to the pixelated edges of an element of the image that you trace. This can be very useful for selecting objects with complex, irregular edges set against a high-contrast background. Because each tool behaves differently, we will have to look at how you can use each tool in the set on an individual basis. Let's start by examining the Lasso Tool.

To use the Lasso Tool, click the "Lasso Tool" button in the Toolbox. Once again, in the Options Bar you can select the type of selection you want to make, just as you did with the Marquee Tools. To then create a selection, click and drag with the mouse to draw a freehand selection. Trace the outline of the area that you wish to select, making sure that you drag it back to the origin (starting) point. If you release the mouse before dragging it back to the starting point, Photoshop will draw a straight line from where you stopped dragging back to the origin point for you. If you wish to draw a straight line as you are drawing, you can hold down the "Alt" key on your keyboard and click from where you want the line to begin to where you want it stop to create a straight line and add a fastening point to "hold" the selection in place. This will draw straight lines between the points that you click. If you wish to delete a fastening point, you can press "Delete" on your keyboard to remove the fastening point at the last place that you clicked. When you are finished, release the "Alt" key on your keyboard to finish the selection. Note that you can mix this method with the freehand drawing as well.



# MAKING SELECTIONS

## 7.5- The Lasso Tools (cont.):

To use the Polygonal Lasso Tool, click the “Polygonal Lasso Tool” button in the Toolbox. Once again, in the Options Bar you can select the type of selection you want to make, just as you did with the Marquee Tools. To use the Polygonal Lasso Tool, click from point to point where you want to draw a straight line for your selection. Once again, you want to end by clicking on the initial starting point of your selection. You will see a small circle next to the lasso tool when you are over the starting point. Click at that point to finish the selection. Also, like the Lasso Tool, if you hold down the “Alt” key on your keyboard you can draw a freehand line until you release the “Alt” key. So this is the inverse of the behavior of the Lasso Tool.

To use the Magnetic Lasso Tool, click the “Magnetic Lasso Tool” button in the Toolbox. Then look at the options that you can set in the Options Bar. The first few options are the same that you can set for any of your selection tools. However, the Magnetic Lasso Tool has a few more options after the “Anti-alias” checkbox. The first is the “Width:” text box. In this text box you can type a pixel range from the pointer within which the Magnetic Lasso Tool will look for the border of the item of which it is tracing. Next, you can set the “Edge Contrast:” as a percentage. This sets the sensitivity of the Magnetic Lasso Tool to variations in the contrast between pixels, which is how this tool finds the edges of image elements. Setting a higher percentage sets the tool to only find edges that sharply contrast with their surroundings. A lower number detects lower-contrast variations in color. The “Frequency:” text box allow you to input a number between 0 and 100. A high value increases the frequency with which the Magnetic Lasso Tool sets its fastening points for the edge of the image element as you trace its border. If using a stylus tablet, you can check or uncheck the “Pen Pressure” checkbox. If this is checked, an increase on the pen pressure causes the edge width setting to decrease.

Once you have the settings you desire set, you then click and drag the pointer of the Magnetic Lasso Tool around the border of the image element that you are trying to select. As you do this, it will add fastening point anchors where it discerns the edges of the object. If it adds a point that you would rather not have, you can press “Delete” on your keyboard to delete the fastening points that you have created as you drag. Then you can back up and re-drag the line. You can also manually click at any point as you are dragging to manually set a fastening point. You may need to do this in crevasses and corners of the image element. To finish the selection trace your way back to the starting point and place the Magnetic Lasso Tool over the origin point until you see a small circle next to the tool. Click there to close the selection. You can also close any selection you have made by double-clicking at any point along the way, which will draw a line from where you double-clicked back to the origin.

# MAKING SELECTIONS

## 7.6- The Magic Wand Tool:



The Magic Wand Tool allows you to select a consistently colored area or region in the image without having to manually trace its outline by hand. To use this tool, click the “Magic Wand Tool” button in the Toolbox. It shares a spot on the Toolbox with the “Quick Selection Tool,” which we cover in the next lesson. In the Options Bar, set the standard selection options as you desire, including if you want a new selection, add to a selection, subtract from a selection or intersect with a selection. Set the “Tolerance” setting by entering a value from 0 to 255 into this box. A lower number will select colors in the image that are very similar to the pixels that you click in the image. A higher number will select a broader range of similar colored pixels in the image. To define the selection that you make as having smoother curves versus a jagged edge, check the “Anti-alias” checkbox. You can also select the “Contiguous” checkbox to select only pixels in the tolerance range specified that are touching the pixels that you click. If the “Sample All Layers” (“Use All Layers” in versions CS and previous) checkbox is selected, then the Magic Wand Tool will select the color clicked in all of the layers. If unchecked, it will select pixels of the color you click in the selected layer only.

Once you have the settings you desire, just hold the magic wand tool over the color that you want to select in the image and give it a click. All pixels within the tolerance range specified will be selected. If the “Contiguous” option is checked, then only the pixels that are within the tolerance range specified and adjacent to the pixels that you clicked will be selected.

## 7.7- The Quick Selection Tool:



The Quick Selection Tool allows you to quickly “paint” a selection using a brush. As you drag, the selection expands outward, finding the defined edges of your image. Select a consistently colored area or region in the image without having to manually trace its outline by hand. To use this tool, click the “Quick Selection Tool” button in the Toolbox (it shares a button with the Magic Wand Tool). In the Options Bar, set the type of selection you want: New, Add to, Subtract from. You can adjust the size of the brush tip selection by using the Brush menu in the options bar. Adjust the size using the slider or by entering a pixel value in the size box. If the “Sample All Layers” checkbox is selected, then the Quick Selection Tool will create a selection from all of the layers. If unchecked, it will select pixels in the selected layer only. If you select “Auto Enhance,” you will automatically enhance the selection boundary. Auto-Enhance applies some of the same adjustments that you can perform manually using “Refine Edge,” which we covered in a previous lesson.

Once you have the settings you desire, just hold the Quick Selection Tool over the middle of the area that you want to select in the image and give it a click and hold. Now, drag the brush outwards to expand your selection. If you stop dragging and then click and drag in a nearby area, the selection will grow to include that new area. Remember that you can use the “Add to” and “Subtract” commands in the Options Bar to refine your selection.

# MAKING SELECTIONS

## 7.8- Selecting by Color Range:

You can use the Color Range command in the Menu Bar to select a specified color or color subset within an image. If you want to use this command to replace a selection instead of augmenting or subtracting a previously created selection then make sure that you deselect everything before using this command.

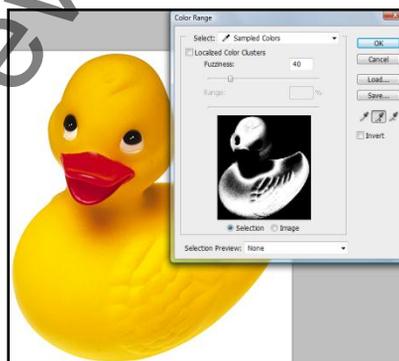
To refine an existing selection, you can use the “Color Range” command repeatedly to select a subset of colors. For example, you could open the “Color Range” dialog box and then select all of the “Highlights” in the image. You could then re-open the “Color Range” dialog box and select all of the “Yellows” in the highlighted areas and then delete them. This effect tends to be extremely subtle as you would (in the example given) be erasing a part of a color within a color mix.

To select a color range, choose “Select| Color Range...” from the Menu Bar. That will bring up the “Color Range” dialog box. You should see a preview of the selection in the dialog box. You can choose one of the two options at the bottom of the dialog box to view either the “Selection” to preview the selection as you create it, or “Image” to preview the image.

To select a specific color, use the “Select:” drop-down at the top of the dialog box to select the “Sampled Colors” command. Then click with the eyedropper tool that appears on the color in the image that you wish to select. You can also use the drop-down to select a range of saturated colors or tonal ranges. To adjust the range of colors, use the “Fuzziness:” slider to increase or decrease the range of colors selected.

If you wish to adjust the selection you can add colors by clicking the “Add to Sample” button (the eyedropper with the plus sign) and then clicking on the additional colors in the preview or the image that you want to select. If there are colors that you wish to remove, click the “Subtract from Sample” button (the eyedropper with the minus sign) and then click the colors that you wish to remove from the selection in the image or preview.

When you have finished making your selections, click the “OK” button to make your selection. If you see a message box informing you that “No pixels are more than 50% selected, the selection border will not be visible,” you may have selected a color (like “cyan”) when the image doesn’t contain the fully saturated color. However, you typically still have pixels selected, you just won’t be able to visually see them.



## 7.9- Adjusting Pixel Selections:

You can adjust the selections that you make using some commands in the Menu Bar. You can also use the “Transform” command to adjust a selection (which we will examine in detail at a later time). You can take a selection and expand it to select all pixels of a similar color that are adjacent to the selection by selecting “Select| Grow” from the Menu Bar. You can also select to expand the selection to all pixels of a similar color anywhere in the image by selecting the “Select| Similar” command from the Menu Bar.

# MAKING SELECTIONS

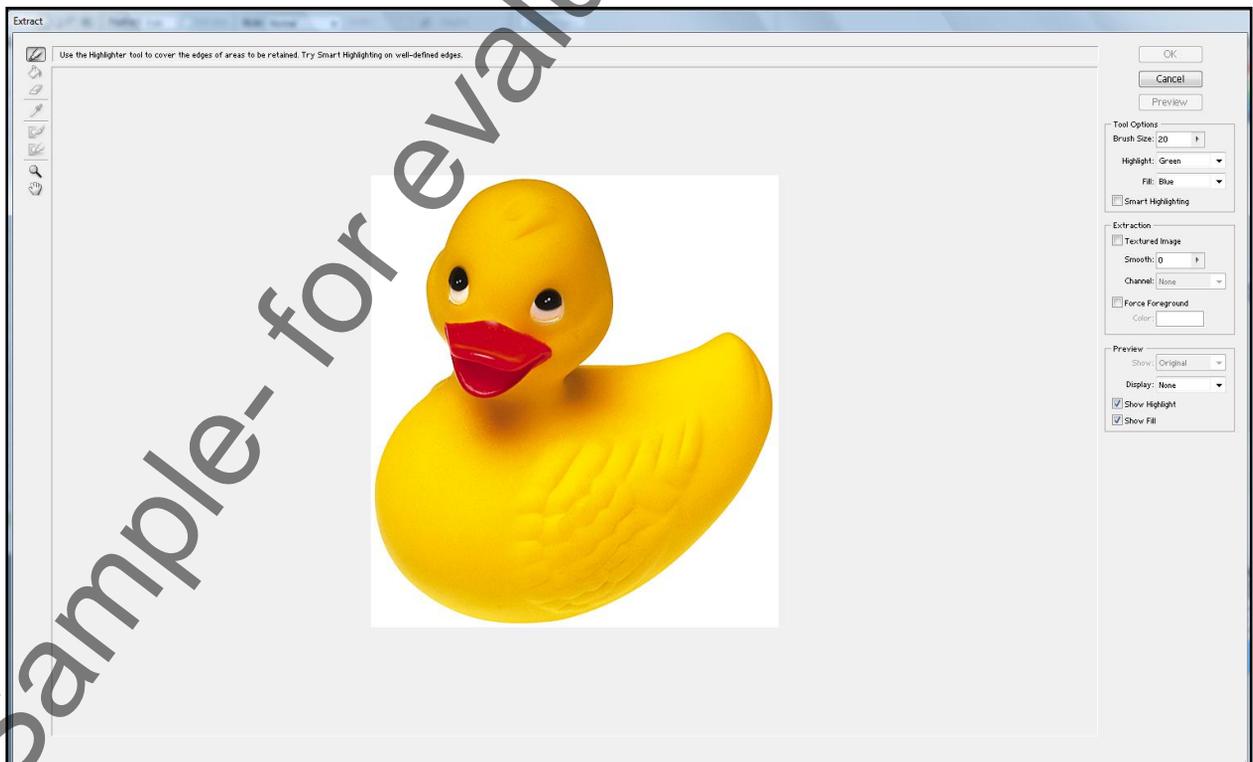
## 7.10- The Extract Command:

You can use the “Extract” command in the Menu Bar to isolate a foreground object from an image and then erase its background. This works especially well on objects that have very fine or wispy edges that your other selection tools have difficulty in selecting. The Extract command was removed from the general installation of Photoshop CS4. It is still available as an optional plug-in at [www.adobe.com](http://www.adobe.com), along with instructions on how to install it.

To use the extraction command, open the image from which you want to extract an element, and then select “Filter| Extract...” from the Menu Bar. That will launch the “Extract” dialog box where you can see the image. First, click the “Edge Highlighter Tool” in the upper left corner of the “extract” dialog box. Then click and drag around the border of the element that you want to extract, highlighting all of the edges completely and enclosing the image element that you wish to retain within the highlighted border.

Next, click the “Fill Tool” button in the “Extract” dialog box and click inside of the image element that you wish to retain. It should fill-in the area within the highlighted border, indicating that this is what you wish to keep. If you want to preview how the extraction would look, click the “Preview” button in the upper right corner of the “Extract” dialog box to preview the extraction.

You can then click the “Cleanup Tool” button at the left side of the “Extract” dialog box. You can click and drag with this tool over the edges of the image that you wish to discard. This tool will change the pixels it selects to a transparent color. The “Eraser Tool” allows you to erase the highlight that you created in the selection. You could also click the “Edge Touchup Tool” button at the left side of this dialog box to turn that tool on. You then click and drag with this tool over the edges of the extracted element to cleanup and redefine the edges of the newly extracted object for touchup purposes. If you need to move the image or zoom the image, note that the “Hand” and “Zoom” buttons are available at the bottom of the list of buttons at the left side of the dialog box. Feel free to use them to zoom in on edges for cleanup purposes. When you are finished extracting the element, click “OK” to return to the newly extracted element in the image.



# MAKING SELECTIONS

## 7.11- Copying and Pasting Pixel Selections:

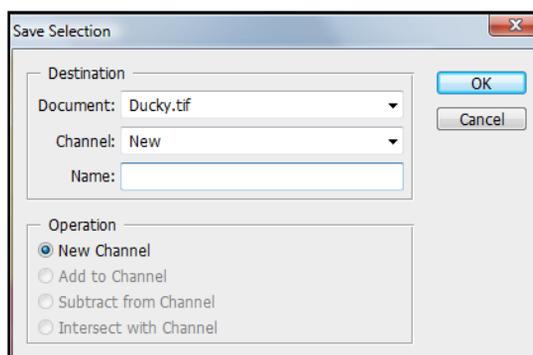
You can copy a selection to another place in the image or to another image completely. To do this, first make the selection that you want to copy. Then select “Edit| Copy” from the Menu Bar. This will copy the selection in the selected layer. If you want to copy the pixels in the selection through all of the layers, you can select “Edit| Copy Merged” from the Menu Bar instead.

You have a few options on pasting the selection after you have copied it. If you want to paste the copy into the same image, you can select “Edit| Paste” from the Menu Bar. That will paste a copy of the selection into the image in a new layer. You can then click the “Move” tool in the Toolbox and click and drag the pasted selection to a new place in the image, since it is a layer. If you wanted to specify the location into which you will paste the selection, then you can make another selection in the image or in another image and then select “Edit| Paste Special| Paste Into” to paste the copied selection into the selection you just created. It is important to note that when you copy and paste data between images with different pixel resolutions, you may need to resize one of the images prior to copying or pasting so that the copied data doesn’t appear disproportionate to the image into which it is pasted. When using “Paste Special,” (in version CS5 and later), you can also select “Paste In Place” which pastes your selection into the same relative location in the “target” document as it occupies in the source document (where you copied from). “Paste Outside” pastes the selection outside of the current selection.

## 7.12- Saving and Loading Selections:

You can save a selection and then reuse it in the future. To do this, first make the selection that you want to save. Then choose “Select| Save Selection...” from the Menu Bar. That will launch the “Save Selection” dialog box. Here you can select into which open image file you wish to save the selection. You can select the “New” command from the “Document:” drop-down to save it into a new document, if needed. Then type a name for the selection into the “Name:” text box. Select a channel to save it to or a new one and then enter a name in the text box. Click “OK” to save the selection. The selection becomes saved as a channel in the image. You can view it in the “Channels Panel,” if you wish. You can also delete the saved selection by clicking on its name in the “Channels Panel” and dragging it on top of the small trash can button at the bottom of the “Channels Panel” and releasing it there. Make sure that you mean to do this, as it won’t prompt you with a confirmation dialog box to be sure that you mean what you are doing. It will just immediately delete the channel. You can undo this through the use of the “History Panel” if it accidentally occurs.

To load a saved selection, first open the image document into which you saved the selection. Then choose “Select| Load Selection...” from the Menu Bar. Use the “Document:” drop-down to select which open image document to use as the source of the selection. Use the “Channel” drop-down to select the name of the saved selection that you wish to make again. To then load the selection, click the “OK” button.

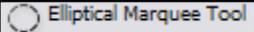
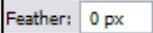


# ACTIONS- MAKING SELECTIONS

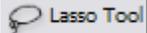
## USING THE MENU BAR FOR PIXEL SELECTION:

1. To select all pixels in an image, select “Select| All” from the Menu Bar.
2. To deselect a selection, select “Select| Deselect” from the Menu Bar.
3. To reselect your previous selection, select “Select| Reselect” from the Menu Bar.
4. After making a selection, if you wish to select all of the non-selected pixels, select “Select| Inverse” to reverse the selection.

## USING THE MARQUEE TOOLS:

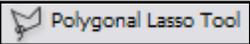
1. Select the type of marquee tool that you wish to use from the Toolbox:
  - a. Rectangular Marquee Tool 
  - b. Elliptical Marquee Tool 
  - c. Single Row Marquee Tool 
  - d. Single Column Marquee Tool 
2. In the Options Bar, select the selection setting that you want to create:
  - a. New Selection 
  - b. Add to Selection 
  - c. Subtract from Selection 
  - d. Intersect with Selection 
3. If you wish to soften the edges of the selection, enter the width of the feathered border in pixels into the “Feather:” text box. 
4. If you are using the “Elliptical Marquee Tool” then you can ensure that the selection has smoother edges for the curves by checking the “Anti-alias” checkbox.
5. Select the “Style:” of selection you want to perform: 
  - a. Normal
  - b. Fixed Aspect Ratio
  - c. Fixed Size
6. If needed, enter a number into the “Height” and “Width” boxes. 
7. Click and drag to determine the size and/or positioning of the selection.

## USING THE LASSO TOOL:

1. Select the Lasso Tool from the Toolbox. 
2. In the Options Bar, select the selection setting that you want to create:
  - a. New Selection 
  - b. Add to Selection 
  - c. Subtract from Selection 
  - d. Intersect with Selection 
3. If you wish to soften the edges of the selection, enter the width of the feathered border in pixels into the “Feather:” text box. 
4. You can ensure that the selection has smoother edges for the curves by checking the “Anti-alias” checkbox.
5. Click and drag from a starting point around the pixels you want to select back to your starting point.
6. If you hold down the “Alt” key on your keyboard and click you can create straight lines between the places at which you click to create straight lines in your selection, as well.

# ACTIONS- MAKING SELECTIONS

## USING THE POLYGONAL LASSO TOOL:

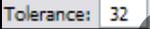
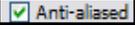
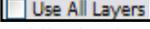
1. Select the Polygonal Lasso Tool from the Toolbox. 
2. In the Options Bar, select the selection setting that you want to create:
  - a. New Selection 
  - b. Add to Selection 
  - c. Subtract from Selection 
  - d. Intersect with Selection 
3. If you wish to soften the edges of the selection, enter the width of the feathered border in pixels into the “Feather:” text box.
4. You can ensure that the selection has smoother edges for the curves by checking the “Anti-alias” checkbox.
5. Click from point to point around the area you wish to select to create straight lines between the places at which you click, returning to the starting point with your last click to close the selection.
6. If you hold down the “Alt” key on your keyboard, you can then click and drag to create a freehand line.

## USING THE MAGNETIC LASSO TOOL:

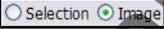
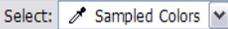
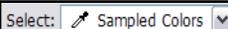
1. Select the Magnetic Lasso Tool from the Toolbox. 
2. In the Options Bar, select the selection setting that you want to create:
  - a. New Selection 
  - b. Add to Selection 
  - c. Subtract from Selection 
  - d. Intersect with Selection 
3. If you wish to soften the edges of the selection, enter the width of the feathered border in pixels into the “Feather:” text box.
4. You can ensure that the selection has smoother edges for the curves by checking the “Anti-aliased” checkbox.  Anti-aliased
5. In the “Width:” text box you can type a pixel range within which the Magnetic Lasso Tool will look for the border of the item of which it is tracing.
6. You set the “Edge Contrast:” to set the sensitivity of the Magnetic Lasso Tool to variations in the contrast between pixels, which is how this tool finds the edges of image elements.
7. The “Frequency:” text box allow you to input a number between 0 and 100. A high value increases the frequency with which the Magnetic Lasso Tool sets its fastening points for the edge of the image element as you trace its border.
8. If using a stylus tablet, you can check or uncheck the “Pen Pressure” checkbox. If this is checked, an increase on the pen pressure causes the edge width setting to decrease.  Pen Pressure
9. Click and drag the pointer of the Magnetic Lasso Tool around the border of the image element that you are trying to select. As you do this, it will add fastening point anchors where it discerns the edges of the object.
10. If it adds a point that you would rather not have, you can press “Delete” on your keyboard to delete the fastening points that you have created as you drag.
11. You can also manually click at any point as you are dragging to manually set a fastening point.
12. To finish, place the Magnetic Lasso Tool over the origin point until you see a small circle next to the tool. Click there to close the selection. You can also close any selection you have made by double-clicking at any point along the way, which will draw a line from where you double-clicked back to the origin.

# ACTIONS- MAKING SELECTIONS

## USING THE MAGIC WAND TOOL:

1. Select the Magic Wand Tool from the Toolbox. 
2. In the Options Bar, select the selection setting that you want to create:
  - a. New Selection 
  - b. Add to Selection 
  - c. Subtract from Selection 
  - d. Intersect with Selection 
3. In the “Tolerance” text box you can enter any value from 0 to 255 into this box. A lower number will select colors in the image that are very similar to the pixels that you click in the image. A higher number will select a broader range of similar colored pixels in the image. 
4. To define the selection that you make as having smoother curves versus a jagged edge, check the “Anti-aliased” checkbox. 
5. You can check the “Contiguous” checkbox to select only pixels in the tolerance range specified that are touching the pixels that you click. 
6. If the “Use All Layers” checkbox is selected, then the Magic Wand Tool will select the color clicked in all of the layers. If unchecked, it will select pixels of the color you click in the selected layer only. 
7. Hold the magic wand tool over the color that you want to select in the image and give it a click. All pixels within the tolerance range specified will be selected. If the “Contiguous” box is checked, then only pixels within the tolerance range specified and adjacent to the pixels that you clicked will be selected.

## USING THE COLOR RANGE COMMAND:

1. Choose “Select| Color Range...” from the Menu Bar.
2. Select the preview of the selection you prefer: “Selection” to preview the selection as you create it or “Image” to preview the image. 
3. To select a specific color, use the “Select:” drop-down at the top of the dialog box to select the “Sampled Colors” command. Then click with the eyedropper tool that appears on the color in the image that you wish to select. 
4. To select a range of saturated colors or tonal ranges, use the “Select:” drop-down and select the saturated color or tonal range you desire. 
5. To adjust the range of colors selected, use the “Fuzziness:” slider to increase or decrease the range of colors selected. 
6. You can add colors to the selection by clicking the “Add to Sample” button and then clicking on the additional colors that you want to select in the image or preview. 
7. If there are colors that you wish to remove, click the “Subtract from Sample” button (the eyedropper with the minus sign) and then click the colors that you wish to remove from the selection in the image or preview. 
8. Click the “OK” button to make your selection.

# ACTIONS- MAKING SELECTIONS

## ADJUSTING PIXEL SELECTION:

1. You can expand a selection to select all adjacent pixels of a similar color by choosing “Select| Grow” from the Menu Bar.
2. You can expand a selection to include all pixels of a similar color anywhere in the image by selecting “Select| Similar” from the Menu Bar.
3. You can move a selection after drawing it by clicking into the middle of the selected area and dragging it to a new location.
4. You can deselect a selected area by clicking once into the image with the “Rectangular Marquee Tool,” the “Elliptical Marquee Tool,” or the “Lasso Tool.”

## THE EXTRACT COMMAND:

1. To use the extraction command, open the image from which you want to extract an element, and then select “Filter| Extract...” from the Menu Bar.
2. Click the “Edge Highlighter Tool” and then click and drag around the border of the element that you want to extract, highlighting all of the edges completely and enclosing the image element that you wish to retain within the highlighted border. 
3. Click the “Fill Tool” button in the “Extract” dialog box and click inside of the image element that you wish to retain. It should fill-in the area within the highlighted border, indicating that this is what you wish to keep. 
4. If you want to preview how the extraction would look, click the “Preview” button in the upper right corner of the “Extract” dialog box to preview the extraction.
5. You can click the “Cleanup Tool” button and then click and drag with this tool over the edges of the image that you wish to discard. 
6. You can also click the “Edge Touchup Tool” button and then click and drag with this tool over the edges of the extracted element to redefine the edges of the newly extracted object. 
7. If you need to move the image you can click the “Hand” button and then click and drag the image to move it around as you clean it up. 
8. You can click the “Zoom” button to zoom in on edges for cleanup purposes. 
9. When you are finished, click “OK” to return to the newly extracted element in the image.

## COPYING AND PASTING PIXEL SELECTIONS:

1. Make the selection that you wish to copy.
2. Select “Edit| Copy” from the Menu Bar.
3. Select the image into which you wish to paste the selection, if needed.
4. To paste the selection into the image, select “Edit| Paste” from the Menu Bar.
5. To paste the selection into another selected area, first make the selection into which you wish to paste the first selection’s data and then select “Edit| Paste Special| Paste Into” from the Menu Bar.
6. To paste a selection outside a selected area, first make the selection and select “Edit| Paste Special| Paste Outside” from the Menu Bar.
7. To paste a selection into the same relative location in a target document as it occupies in a source document, make your selection and then choose “Edit| Paste Special| Paste In Place” from the Menu Bar.

# ACTIONS- MAKING SELECTIONS

## SAVING AND LOADING SELECTIONS:

1. To save a selection for future reuse, make the selection that you want to save and then select “Select| Save Selection...” from the Menu Bar.
2. Type a name for the selection into the “Name:” text box, and make sure that the “Document:” drop-down is showing the name of the image into which you want to save the selection.
3. Click “OK” to save the selection as a channel.
4. To load a selection, open the image that contains the selection that you wish to load and then select “Select| Load Selection...” from the Menu Bar.
5. Use the “Document:” drop-down to make sure that you have the image that contains the selection selected.
6. Use the “Channel:” drop-down to select the name of the saved selection that you want to load.
7. Click the “OK” button to load the selection.
8. If you wish to delete the channel, open the “Channels Panel” and click and drag the name of the selection that you wish to delete into the small trash can at the bottom of the “Channels Panel.”

Sample- for evaluation purposes only!

# EXERCISES- MAKING SELECTIONS

## Purpose:

1. To be able to make various types of pixel-based selection in an image file.

## Exercises:

1. Open your Photoshop application.
2. Select an image that you can work with. An ideal image would have many selectable elements (objects) displayed in the image, although it isn't necessary. You may want to create a copy first, if you would like to keep the original image for other exercises.
3. Select the "Rectangular Marquee Tool" from the Toolbox.
4. In the "Options Bar," click the "New Selection" button.
5. Click and drag in the image over the area that you want to select from one corner to another, laying a rectangular selection over the area.
6. In the "Options Bar," click the "Add to Selection" button.
7. Click and drag in the image over another non-adjacent area that you want to select from one corner to another, laying a rectangular selection over the other area. Notice that it kept your original selection as well, because you clicked "Add to Selection."
8. Click the "Subtract from Selection" button in the Options Bar.
9. Click and drag a smaller rectangle within one of your pre-existing selections to remove the area that you click and drag over from being selected.
10. Click the "New Selection" button in the Options Bar to restore the original setting.
11. Select "Select| Deselect" from the Menu Bar to erase all current selections onscreen.
12. Select the "Lasso Tool" from the Toolbox.
13. Click and drag to create a select around an object displayed in your image. Make sure that you drag back to your starting point before releasing your mouse pointer to finalize the selection.
14. Click once into a non-selected area of the image to de-select the current selection.
15. Select the "Magnetic Lasso Tool" from the Toolbox.
16. Click and drag around the border of the object that you would like to select in the image. When you reach your starting point, place your mouse pointer over the origin point until you see a small circle appear next to your mouse pointer. Click once to finish the selection.
17. Click the "Magic Wand Tool" in the Toolbox.
18. Click once on a color that you want to select. All adjacent pixels of the same color should become selected.
19. Press "Alt"+"Delete" ("Del") on your keyboard to fill-in the selection with the current foreground color.
20. Select "Edit| Undo Fill" from the Menu Bar to step backwards once.
21. Select "Filter| Extract..." from the Menu Bar. Use the "Zoom Tool" at the left side of the dialog box to zoom in on an element of the picture that you want to extract from the image, if necessary.
22. In the "Extract" dialog box, click the "Edge Highlighter Tool" to make sure that it is selected.
23. If the object you selected stands in strong contrast to its background, you can check the "Smart Highlighting" checkbox at the right side of this dialog box to make your selection easier to perform.
24. Click and drag around the border of the object that you want to extract from the image to place a highlighted border around the object.
25. Click the "Fill Tool" at the left side of the dialog box. Place the tool into the middle of the object that you elected (within the area that you highlighted) and click once to fill it in with a color. That indicates what you want to keep in the image.

# EXERCISES- MAKING SELECTIONS

## Exercises (cont.):

27. Click the "Preview" button at the right side of the dialog box.
28. Click the "Cleanup Tool" at the left side of the dialog box and click and drag over any stray pixels at the edge of the object that you want to remove.
29. Click the "Edge Touchup Tool" at the left side of the dialog box, and click and drag over any tattered edges of the object that you selected to replace missing pixels and sharpen the edges of the selection.
30. Click "OK" to extract the selected image element from its background and return to the extracted image resting in its canvas in Photoshop.
31. Close the image file and save your changes if you like them. Otherwise, select to not save and discard your changes.

Sample- for evaluation purposes only!

# **CHAPTER 8-**

## **FILLING AND STROKING**

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**8.1- APPLYING FILLS**

**8.2- USING THE PAINT BUCKET TOOL**

**8.3- USING THE GRADIENT TOOL**

**8.4- USING THE GRADIENT EDITOR**

**8.5- USING PATTERNS**

**8.6- USING THE PATTERN MAKER**

**8.7- STROKING**

Sample- for evaluation purposes only!

# FILLING AND STROKING

## 8.1- Applying Fills:

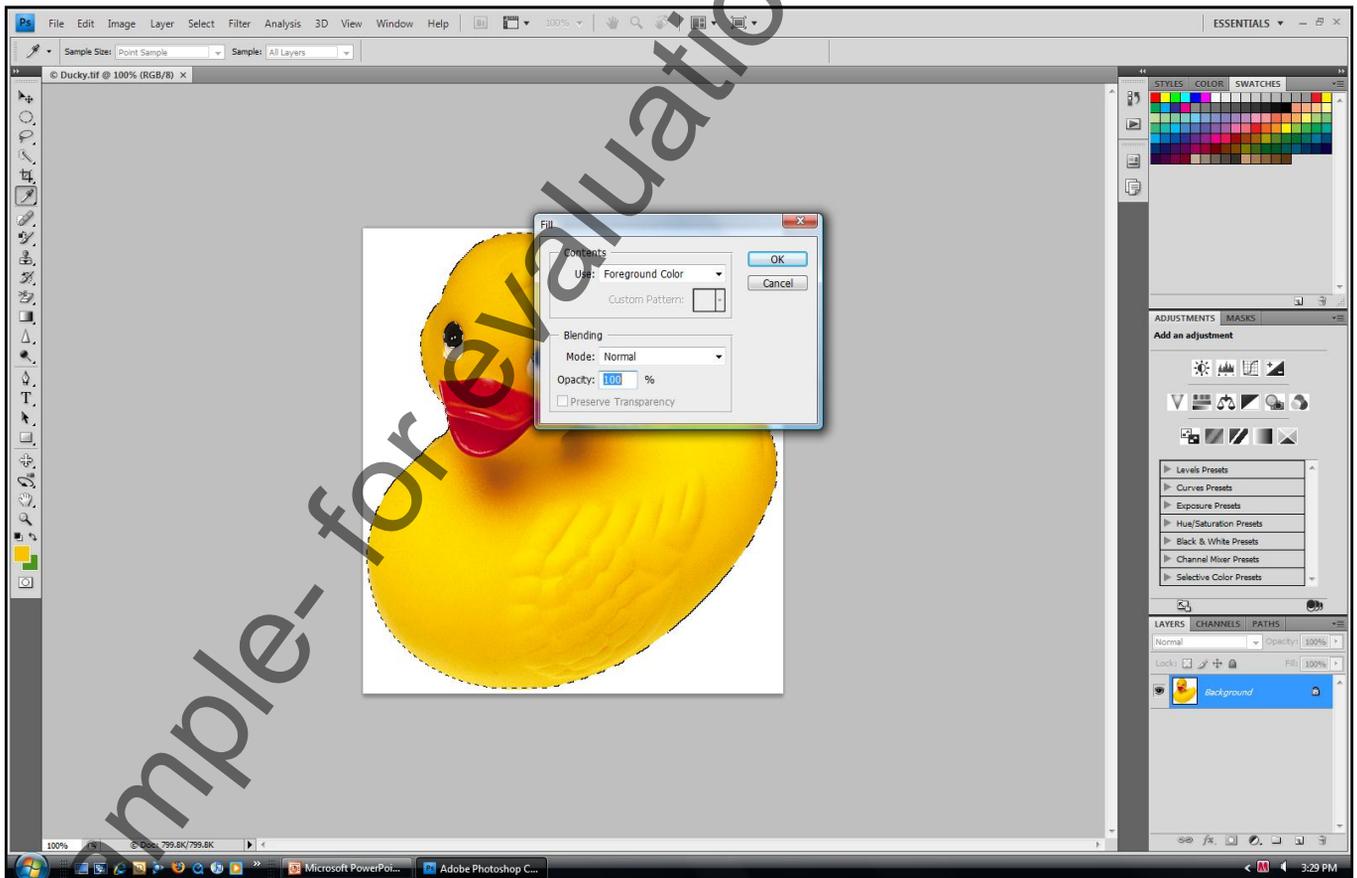
You can fill-in the selections and layers that you create with colors, gradients and patterns. You can also “stroke” the selections that you make, which applies a colored border to the edge of the selection. One of the most common fills that you can perform is a fill of the currently selected background or foreground color into the selection.

To do this, just select the desired background and foreground colors that you want for your fill colors. Then use one of your selection tools to select the area which you want to fill. If you do not make a selection, you will instead fill-in the entire selected layer.

Select “Edit| Fill...” from the Menu Bar. This provides you with options for creating a fill in the “Fill” dialog box. In this dialog box, you can select what you want to use for the fill from the “Use:” drop-down. You can select the background or foreground color. You can also select the “Color...” option which launches the “Color Picker” dialog box, where you can select a new color to use for the fill. You can also select a “Pattern” or “History” state (like the History Brush Tool). You can also select “Black,” “White,” or “50% Gray.”

In the “Blending” section, select one of the various blending modes available for the fill. You can also set the “Opacity” percentage of the fill. When you are ready to apply the selected fill, click “OK.”

Version CS5 introduced “Content-Aware” fills. If you select it from the drop-down, Photoshop will replace the selection area with similar image content nearby the selection, which matches lighting, tone and noise.

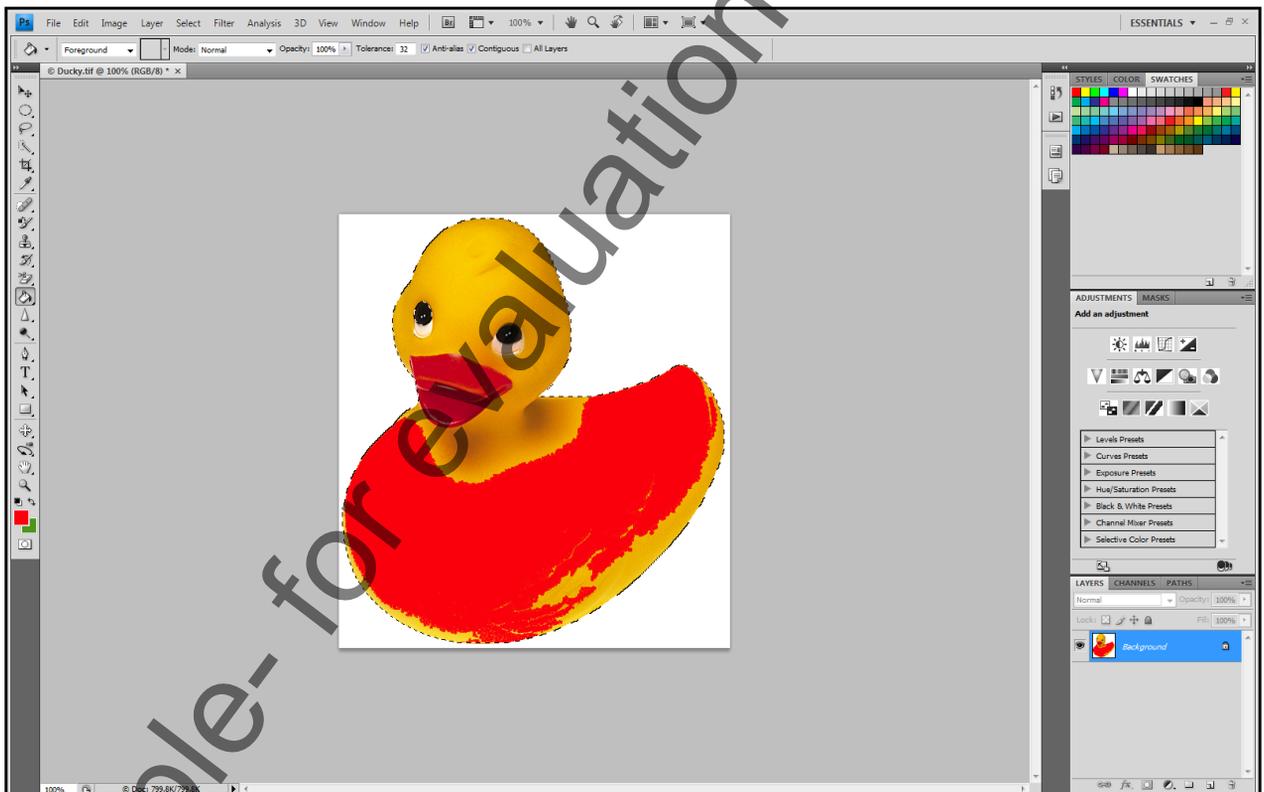


# FILLING AND STROKING

## 8.2- Using the Paint Bucket Tool:

The Paint Bucket Tool fills adjacent pixels that are similar in color value to the pixels that you select with either the selected foreground color or with a pattern. To use this tool, click the “Paint Bucket Tool” in the Toolbox (it shares a spot with Gradient Tool). Then look in the Options Bar. Use the “Fill:” drop-down to select either the “Foreground” or “Pattern” choice. If you select “Pattern,” then use the “Pattern:” drop-down to select which pattern you will be using for the fill. Next, select which blending mode you want to use for the fill. Use the “Opacity:” drop-down to set the transparency percentage for the fill. In the “Tolerance:” text box, enter in a value from 0 to 255. Entering a lower number will only fill colors in the image that are very similar in color to the pixels that you select in the image. A higher number will select a broader range of similarly colored pixels in the image. To define the fill that you make as having smoother curves versus jagged ones, check the “Anti-alias” checkbox. You can also select the “Contiguous” checkbox to select only pixels within the tolerance range specified that are adjacent to the pixels that you click to select. If the “All Layers” checkbox is selected, then the fill will affect the color selected in all of the layers. If unchecked, it will fill selected pixels in the selected layer only.

To then apply the fill, move the cursor over the pixels of the color which you want to fill with the selected foreground color or pattern, and then click to apply the fill to those pixels.



# FILLING AND STROKING

## 8.3- Using the Gradient Tool:

You use the Gradient Tool to create a gradient fill, which is a gradual blend between multiple colors. There are a few preset gradients that ship with Photoshop and you can also create your own gradients. You create a gradient in an image by clicking and dragging in a selection or a layer. The starting and ending points of the place over which you drag your mouse will impact the gradient appearance, depending on which gradient style you select.

To apply a gradient fill, first select the area to which you want to apply the gradient fill. If you do not select anything the gradient will be applied to the entire layer currently selected in the “Layers Panel.” Next, click the “Gradient Tool” button in the Toolbox (it shares a space with the Paint Bucket Tool).

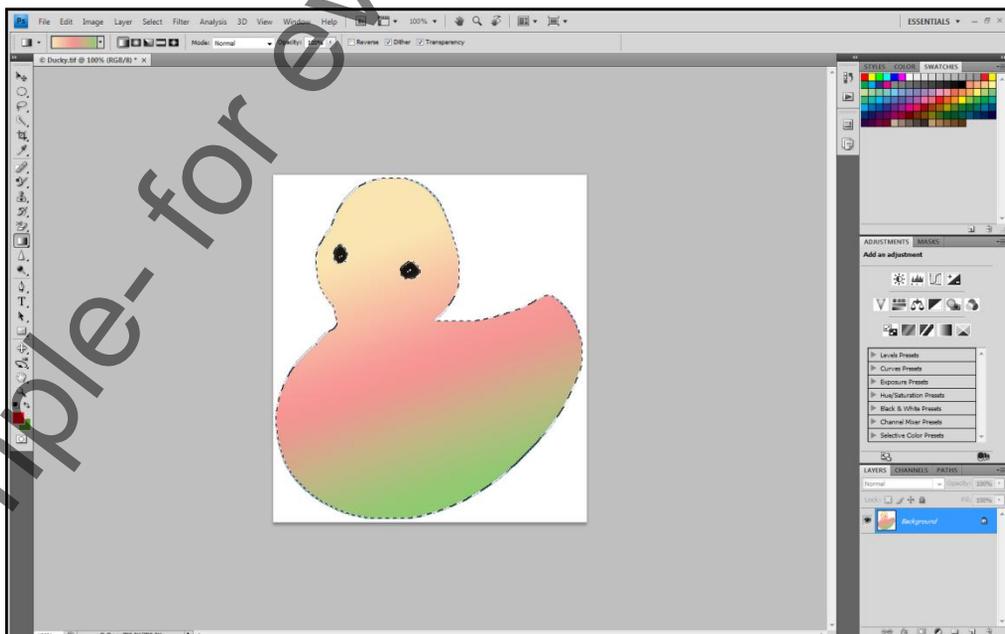
In the Options Bar, use the gradient selector drop-down to select which preset gradient you wish to use. You can also click the gradient sample displayed in the drop-down to launch the Gradient Editor, where you can create your own custom gradients. We will look at that tool in the next section.

Next, select which style of gradient you wish to create: “Linear gradient,” which shades from the starting point to the ending point in a straight line; “Radial gradient,” which shades from the starting point to the ending point in a circular pattern; “Angle gradient,” which shades in a counter-clockwise sweep around the starting point; “Reflected gradient,” which shades symmetric linear gradients on either side of the starting point; or “Diamond gradient,” which shades from the starting point to the ending point in a diamond shape.

After selecting the gradient style, use the “Mode” drop-down to select which blending mode you want to use for the gradient fill. You can also use the “Opacity” drop-down to select the transparency of the entire gradient, if desired.

If you check the “Reverse” checkbox, the order of the colors in the gradient will be reversed. To create a smoother gradient with less obvious banding between the colors, check the “Dither” checkbox. To use a transparency mask for the gradient fill, check the “Transparency” checkbox.

Then to apply your gradient, click and drag from the starting point to the ending point of the gradient. If you want to restrict the line drawn to 45 degree angles, hold down the “Shift” key as you drag out the starting and ending points.

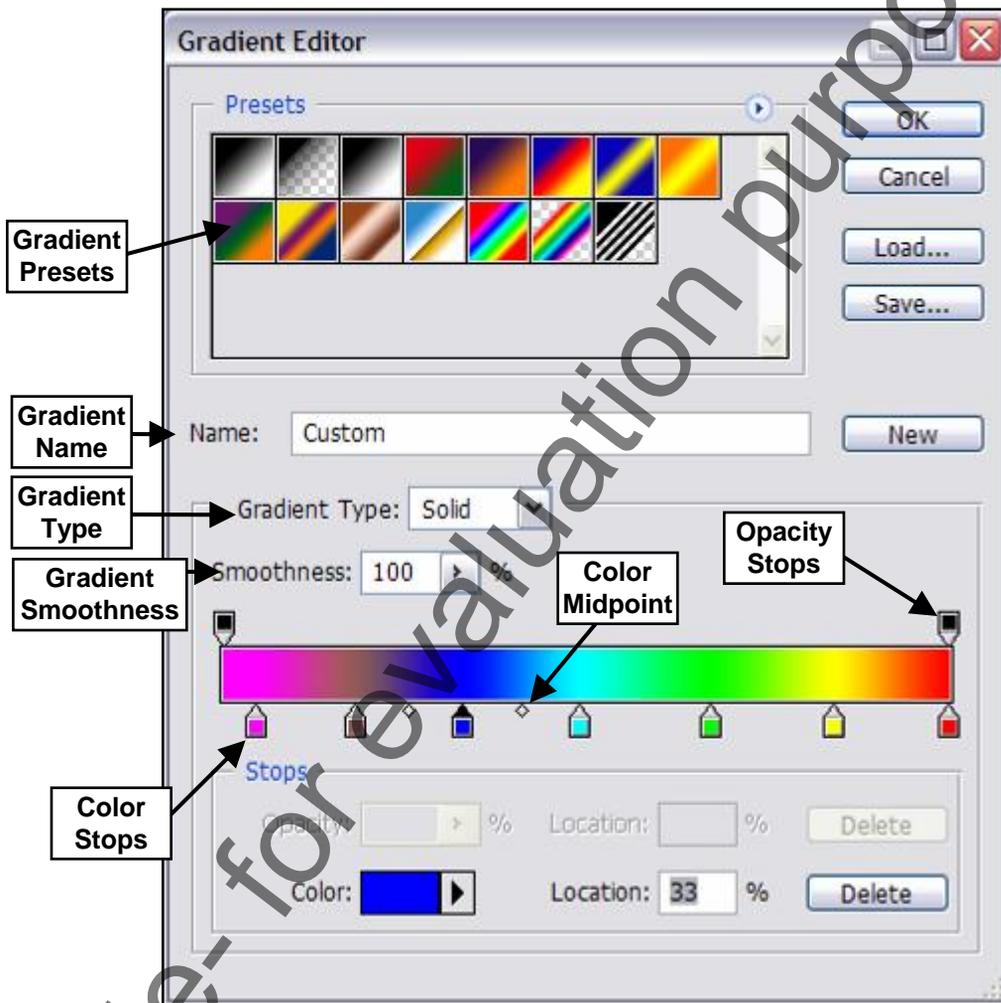


# FILLING AND STROKING

## 8.4- Using the Gradient Editor:

You can use the Gradient Editor to create a new gradient, edit a preset gradient, or delete a gradient. You can also modify the existing gradients, blending more colors that you like into the existing gradients. You can click the gradient sample that appears in the Options Bar after selecting the “Gradient Tool” in the Toolbox to launch the “Gradient Editor” dialog box.

To create a new gradient based on one of the preset gradients, click on the preset gradient that you wish to use as your sample. You will see the gradient used in the preset display at the bottom of the “Gradient Editor” dialog box. You can create your gradient in this area.



You can type a name for your new gradient into the “Name:” text box. After that, you can select if you want the gradient to be solid or have noise by selecting your choice from the “Gradient Type:” drop-down. Let’s look at the options that we have if we select “Solid.” We can select the “Smoothness” of the entire gradient, use the “Smoothness:” drop-down to set the slider to the percentage of smoothness that you want. At that point, you create your gradient by manipulating the various color stops, opacity stops, and midpoints on the sample gradient displayed. The color stops determine what colors will display in the gradient. You can click on the bottom row of colors stops to add a new color stop. You can delete a color stop by clicking it to select it, and then clicking the “Delete” button in the lower right corner of the dialog box.

# FILLING AND STROKING

## 8.4- Using the Gradient Editor (cont.):

To edit the color in a color stop, you can click the color stop to select it and then click the “Color” drop-down at the bottom of the dialog box. You can select either “Foreground,” “Background,” or “User Color” here. If you want to set a new color, then click the color sample instead of the drop-down arrow. That will launch the “Color Picker” dialog box, where you can select a new color for the color stop.

Note that if you want to change the position of the color stop in the gradient, you can click and drag it to slide it to a new location on the color stops bar. Also note that when you click on a color stop, you will see a small gray diamond appear. That is the color midpoint, and it determines where the color changes between the various color stops in the color stops bar. You can also click and drag these color midpoint diamonds to new locations on the color stops bar to change where the colors shift between two color stops.

If you would like to add transparency to a gradient, then you must change the opacity stops at the top bar of the gradient sample. You can add and remove opacity stops in the same way that you add color stops. Just click into the opacity bar side of the gradient sample to add a new opacity stop. You can delete them by clicking on them to select them, and then clicking the “Delete” button in the lower right corner of the dialog box. If you wish to change the opacity level of an opacity stop, then click it to select it. In the “Stops” area below, click the “Opacity:” drop-down and change the opacity percentage, as needed. This can add various transparent and opaque gradient areas to the gradient, if desired. When the gradient looks the way that you would like, just click the “New” button to save the gradient as a new preset gradient for future use. If you don’t want to save it, just click “OK” to go use the selected gradient with the Gradient Tool.

If you selected the “Noise” gradient type from the “Type:” drop-down, what you will create is a gradient that contains randomly distributed colors within the color range that you specify. You first set the “Roughness:” of the gradient using the slider provided. The higher the number, the more color striations appear in the gradient. In the “Color Model:” drop-down you select which color model you want to use for the gradient, “RGB,” “HSB,” or “LAB.” Then you use the three color sliders below to change the possible color range used for the gradient. To the right of that, you can check the “Restrict Colors” checkbox to prevent the colors from over-saturating and also check the “Add Transparency” checkbox to add transparency to the gradient, if desired. Once you have the settings the way that you like, you can click the “Randomize” button to reproduce a new gradient sample with the settings that you specify. When the gradient sample look the way that you would like, you can either click the “New” button to save it as a new preset, or just click “OK” to apply the gradient with the gradient tool.

# FILLING AND STROKING

## 8.5- Using Patterns:

You can also apply a pattern as a fill to a layer or a selection. You can apply a pattern when you select “Edit| Fill...” from the Menu Bar. Earlier, we looked at applying a fill color using the technique. Now we will look at using it to apply a pattern. First, make the selection that you want to fill with the pattern. Then select “Edit| Fill...” from the Menu Bar. For the “Use:” drop-down, select “Pattern.” Below the “Use:” drop-down, you’ll see a sample of the pattern that will be used. You can select a preset pattern by clicking the drop-down arrow to select one from the list of preset patterns if you want to change the pattern.

In the “Blending” area, select a blending mode from the “Mode:” drop-down and use the “Opacity:” slider to set the opacity of the fill pattern. If you are filling a layer that has transparent pixels and do not wish to fill the transparent pixels, you can click the “Preserve Transparency” checkbox to not place the fill pattern into the transparent pixels in the selected layer. If you are filling a layer without transparent pixels or a selection, this checkbox will be unavailable to you. Then just click “OK” to apply the fill pattern.

## 8.6- Using the Pattern Maker:

You can also create a pattern to save as a preset pattern for later use. The Pattern Maker was removed from the general installation of Photoshop CS4. It is still available as an optional plug-in at [www.adobe.com](http://www.adobe.com), along with instructions on how to install it.

To create your own pattern, you first must open the image that has the pixels that will become the basis of your pattern. Use the “Layers Panel” to select the layer from which you want to generate the pattern. When you finally do generate the pattern it will replace the contents of the selected layer, so you may want to make a copy of the layer that you can later discard. If you don’t do that, then don’t save the changes to the image file after generating the pattern or you will lose the contents of the selected layer.

In the selected layer, make a rectangular selection over the pixels that you want to use as the basis of the pattern. Then select “Filter| Pattern Maker...” from the Menu Bar. That will launch the “Pattern Maker” dialog box. Here you will see the preview of the pattern selected. The selected marquee indicates the tiles that will be used to create the pattern. You can move the marquee selection, if needed. In the “Tile Generation” section at the right side of this dialog box, you can use the “Width” and “Height” sliders to set the dimensions of the tiles used. To offset the tiles (which helps prevent having a too-symmetrical pattern), use the “Offset:” drop-down to select either “Horizontal” or “Vertical” and then use the slider below that to set the amount of horizontal or vertical offset for the tiles.

You can use the “Smoothness” drop-down to set the amount of prominence of edges within the tiles. Use the “Sample Detail” slider to set the size of the details within the pattern sample. When you have the settings set as you want, click the “Generate” button to generate the pattern. Every time you click “Generate” again, it will regenerate a new pattern sample. You can review the patterns that were generated in the “Tile History” section in the lower right corner. Just click the left and right pointing arrows to scroll through the various preview that you have generated. If you want to save one of the previews as a new preset pattern, then just click the small “floppy disk” button in the lower left corner of the “Tile History” section. That will then launch a dialog box where you can type a name for the new preset gradient, and click “OK” to save it.

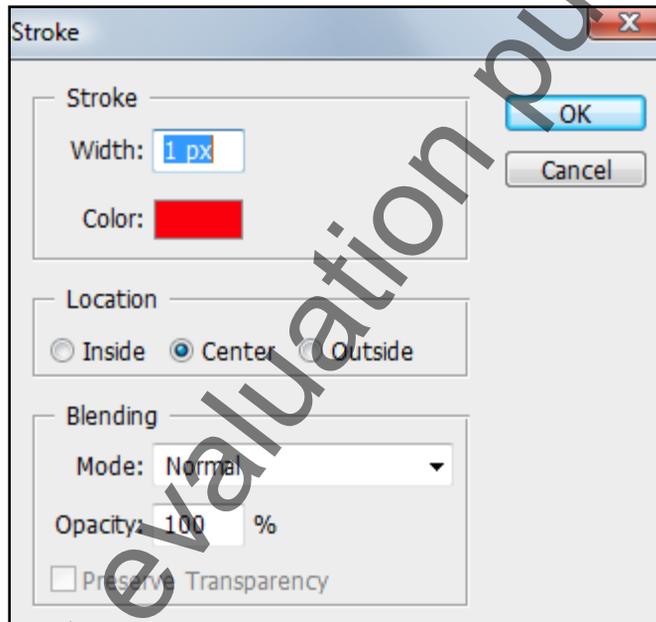
If you want to actually apply the pattern that you have generated to the selection, you can click “OK” in the “Pattern Maker” to apply the selected pattern. However, if you only wanted to create a new pattern preset, you can instead click “Cancel” to cancel applying the current pattern to the selection you made initially.

# FILLING AND STROKING

## 8.7- Stroking:

The “Stroke” command allows you to paint a colored border around a selection, layer or path in Photoshop. To perform this command, you can first make a selection to stroke in the image. If you want to stroke an entire layer, you can just select the layer to stroke in the Layers Panel. Then select “Edit|Stroke...” from the Menu Bar.

In the “Stroke” dialog box, type a pixel width for the stroke in the “Width:” text box. You can click the “Color:” sample to launch the “Color Picker” dialog box where you can select the color of the stroke. In the “Location” section, select whether you want the stroke to be placed “Inside,” “Center” or “Outside” of the edge of the selection or layer. Next, use the “Mode:” drop-down to set the color blending mode used for the stroke. You can also set the “Opacity:” of the stroke using the text box of the same name. To then apply the stroke, click the “OK” button to apply the stroke border to the selection or layer.



# ACTIONS-

## FILLING AND STROKING

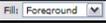
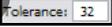
### APPLYING FILLS:

1. First, select the desired background and foreground colors that you want for your fill colors.
2. Use one of your selection tools to select the area which you want to fill. If you do not make a selection, you will instead fill-in the entire selected layer.
3. To quickly apply the foreground color, press “Alt”+“Delete” on your keyboard. To quickly apply the background color, press “Delete” on your keyboard.

### OR

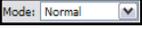
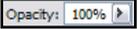
3. Select “Edit| Fill...” from the Menu Bar.
4. Select what you want to use for the fill from the “Use:” drop-down. You can select the background or foreground color. You can also select the “Color...” option which launches the “Color Picker” dialog box, where you can select a new color to use for the fill. You can also select a “Pattern” or “History” state (like the History Brush Tool). You can also select “Black,” “White,” or “50% Gray.” You can also select “Content-Aware” to replace the selection with similar content from nearby the selection.
5. In the “Blending” section, select one of the various blending modes available for the fill.
6. You can also use the “Opacity” slider to set the transparency percentage of the fill.
7. When you are ready to apply the selected fill, click “OK.”

### USING THE PAINT BUCKET TOOL:

1. Click the “Paint Bucket Tool” in the Toolbox. 
2. In the Options Bar use the “Fill:” drop-down to select either the “Foreground” or “Pattern” choice. 
3. If you select “Pattern,” then use the “Pattern:” drop-down to select which pattern you will be using for the fill. 
4. Select which blending mode you want to use for the fill from the “Mode:” drop-down. 
5. Use the “Opacity:” drop-down to set the transparency percentage for the fill. 
6. In the “Tolerance:” text box, enter in a value from 0 to 255. A lower number will select colors in the image that are very similar to the pixels that you click in the image. A higher number will select a broader range of similar colored pixels in the image. 
7. To define the fill that you make as having smoother curved border versus a jagged one, check the “Anti-aliased” checkbox. 
8. You can also check the “Contiguous” checkbox to select only pixels in the tolerance range specified that are touching the pixels that you click. 
9. If the “All Layers” checkbox is selected, then the fill will affect the color clicked in all of the layers. If unchecked, it will select pixels of the color you click in the selected layer only. 
10. To apply the fill, move the cursor over the pixels which you want to fill with the selected foreground color or pattern and click to apply the fill.

# ACTIONS- FILLING AND STROKING

## USING THE GRADIENT TOOL:

1. Select the area to which you want to apply the gradient fill. If you do not select anything the gradient will be applied to the entire layer currently selected in the “Layers Panel.”
2. Click the “Gradient Tool” button in the Toolbox. 
3. In the Options Bar, use the gradient selector drop-down to select which preset gradient you wish to use for the fill. 
4. Select which style of gradient you wish to create: “Linear gradient,” “Radial gradient,” “Angle gradient,” “Reflected gradient,” or “Diamond gradient.” 
5. Use the “Mode:” drop-down to select which blending mode you want to use for the gradient fill. 
6. You can use the “Opacity:” drop-down to select the transparency of the entire gradient. 
7. If you check the “Reverse” checkbox, the order of the colors in the gradient will be reversed.  Reverse
8. To create a smoother gradient with less obvious banding between the colors, check the “Dither” checkbox.  Dither
9. To use a transparency mask for the gradient fill, check the “Transparency” checkbox.  Transparency
10. To apply your gradient, click and drag from the starting point to the ending point of the gradient. If you want to restrict the line drawn to 45 degree angles, hold down the “Shift” key as you drag out the starting and ending points.

## CREATING A SOLID GRADIENT USING THE GRADIENT EDITOR:

1. Click the “Gradient Tool” button in the Toolbox.
3. In the Options Bar, click the gradient sample to launch the Gradient Editor.
4. Type a name for your new gradient into the “Name:” text box.
5. Select “Solid” from the “Gradient Type:” drop-down.
6. Use the “Smoothness:” drop-down to set the slider to the percentage of smoothness that you want.
7. In the sample gradient displayed you can click in the bottom row of color stops to add a new color stop.
8. You can delete a color stop by clicking it to select it, and then clicking the “Delete” button in the lower right corner of the dialog box.
9. To edit the color in a color stop, click the color stop to select it and then click the “Color” drop-down at the bottom of the dialog box. You can select either “Foreground,” “Background,” or “User Color” here. If you want to set a new color, then click the color sample instead of the drop-down arrow. That will launch the “Color Picker” dialog box, where you can select a new color for the color stop.
10. If you want to change the position of the color stop in the gradient, you can click and drag it to slide it to a new location on the color stops bar.
11. When you click on a color stop, you will see a small gray diamond appear next to it. That is the color midpoint, and it determines where the color changes between the various color stops in the color stops bar. You can also click and drag these color midpoint diamonds to new locations on the color stops bar to change where the colors shift between two color stops.
12. If you would like to add transparency, just click into the opacity bar side of the gradient sample to add a new opacity stop.
13. You can delete them by clicking on them to select them, and then clicking the “Delete” button in the lower right corner of the dialog box.
14. If you wish to change the opacity level of an opacity stop, then click it to select it. In the “Stops” area below, click the “Opacity:” drop-down and change the opacity percentage, as needed.
15. Click the “New” button to save the gradient as a new preset gradient for future use. If you don’t want to save it, just click “OK” to go use the selected gradient with the Gradient Tool.

# ACTIONS- FILLING AND STROKING

## CREATING A NOISE GRADIENT USING THE GRADIENT EDITOR:

1. Click the “Gradient Tool” button in the Toolbox.
3. In the Options Bar, click the gradient sample to launch the Gradient Editor.
4. Type a name for your new gradient into the “Name:” text box.
5. Select “Noise” from the “Gradient Type:” drop-down.
6. You first set the “Roughness:” of the gradient using the slider provided. The higher the number, the more color striations appear in the gradient.
7. In the “Color Model:” drop-down you select which color model you want to use for the gradient, “RGB,” “HSB,” or “LAB.”
8. You use the three color sliders below to change the possible color range used for the gradient.
9. To the right of that, you can check the “Restrict Colors” checkbox to prevent the colors from over-saturating.
10. You can also check the “Add Transparency” checkbox to add transparency to the gradient, if desired.
11. You can click the “Randomize” button to reproduce a new gradient sample with the settings that you specify.
12. When the gradient sample look the way that you would like, you can either click the “New” button to save it as a new preset, or just click “OK” to apply the gradient with the gradient tool.

## USING PATTERNS:

1. Make the selection that you want to fill with the pattern.
2. Select “Edit| Fill...” from the Menu Bar.
3. In the “Stroke” dialog box, set the “Use:” drop-down to select “Pattern.”
4. Below the “Use:” drop-down, you’ll see a sample of the pattern that will be used. You can select a preset pattern by clicking the drop-down arrow to select a preset from the drop-down list of preset patterns if you want to change the pattern.
5. In the “Blending” area, select a blending mode from the “Mode:” drop-down.
6. Use the “Opacity:” slider to set the opacity of the fill pattern.
7. If you are filling a layer that has transparent pixels and do not wish to fill the transparent pixels, you can click the “Preserve Transparency” checkbox to not place the fill pattern into the transparent pixels in the selected layer. If you are filling a layer without transparent pixels or a selection, this checkbox will be unavailable to you.
8. Click “OK” to apply the fill pattern.

# ACTIONS- FILLING AND STROKING

## USING THE PATTERN MAKER:

1. To create your own pattern, first open the image that has the pixels that will become the basis of your pattern.
2. In the selected image, make a rectangular selection over the pixels that you want to use as the basis of the pattern.
3. Select “Filter| Pattern Maker...” from the Menu Bar.
4. In the “Pattern Maker” dialog box you will see the preview of the pattern selected. The selected marquee indicates the tiles that will be used to create the pattern. You can move the marquee selection, if needed.
5. In the “Tile Generation” section at the right side of this dialog box, you can use the “Width” and “Height” sliders to set the dimensions of the tiles used.
6. To offset the tiles (which helps prevent having a too-symmetrical pattern), use the “Offset:” drop-down to select either “Horizontal” or “Vertical” and then use the slider below that to set the amount of horizontal or vertical offset for the tiles.
7. Use the “Smoothness” drop-down to set the amount of prominence of edges within the tiles.
8. Use the “Sample Detail” slider to set the size of the details within the pattern sample.
9. Click the “Generate” button to generate the pattern. Every time you click “Generate” again, it will regenerate a new pattern sample.
10. You can review the patterns that were generated in the “Tile History” section in the lower right corner. Just click the left and right pointing arrows to scroll through the various preview that you have generated.
11. If you want to save one of the previews as a new preset pattern, then just click the small “floppy disk” button in the lower left corner of the “Tile Preview” section. That will then launch a dialog box where you can type a name for the new preset gradient, and click “OK” to save it.
12. If you want to actually apply the pattern that you have generated to fill the original image, you can click “OK” in the “Pattern Maker” to apply the selected pattern. However, if you only wanted to create a new pattern preset, you can instead click “Cancel” to cancel applying the current pattern to the selection you made initially.

## STROKING A SELECTION:

1. First make a selection to stroke in the image. If you want to stroke an entire layer, you can just select the layer to stroke in the Layers Panel.
2. Then select “Edit| Stroke...” from the Menu Bar.
3. In the “Stroke” dialog box, type a pixel width for the stroke in the “Width:” text box.
4. You can click the “Color:” sample to launch the “Color Picker” dialog box where you can select the color of the stroke.
5. In the “Location” section, select whether you want the stroke to be placed “Inside,” “Center” or “Outside” of the edge of the selection or layer.
6. Use the “Mode:” drop-down to set the color blending mode used for the stroke.
7. You can also set the “Opacity:” of the stroke using the slider of the same name.
8. To then apply the stroke, click the “OK” button to apply the stroke border to the selection or layer.

# EXERCISES- FILLING AND STROKING

## Purpose:

1. To be able to apply strokes and fills to our basic selections in Photoshop.

## Exercises:

1. Open your Photoshop application.
2. Open an image document to use for the purposes of the exercise. Make a copy of the original image to use, if you want to retain the original image.
3. Select an image element to replace with a fill. Try selecting the background with the "Magic Wand Tool," or select a foreground object using the "Magnetic Lasso Tool."
4. Select "Edit| Fill..." from the Menu Bar.
5. Use the "Use:" drop-down to select the "Color..." choice. In the "Color Picker," select a color to use as the new fill color.
6. Click "OK."
7. Select the "Paint Bucket Tool" from the Toolbox. In the Options Bar, make sure that you have "Foreground" selected from the "Fill:" drop-down.
8. Click on a color that you want to replace in the image to replace it with your current foreground color selection.
9. Select the "Gradient Tool" from the Toolbox.
10. Click *into* the sample gradient displayed in the Options Bar to launch the "Gradient Editor" dialog box.
11. Click on a gradient sample that you want to modify from the available choices at the top of this dialog box.
12. Click into the bottom of the gradient bar to add a new color stop at the place where you click.
13. In the "Stops" section, click *into* the "Color" box to launch the "Color Picker" dialog box where you can select a color to use for the color stop.
14. Click "OK" to use the modified fill.
15. Click and drag in the image where you want to place the gradient.
16. Select "Edit| Undo Gradient" to undo the application of the custom gradient fill.
17. Use your desired selection tool to make a selection that you can fill-in with a pattern.
18. Select "Edit| Fill..." from the Menu Bar.
19. From the "Use:" drop-down select "Pattern."
20. Use the "Custom Pattern:" drop-down to select a pattern to use for the fill.
21. Change the "Mode:" to "Overlay."
22. Click "OK" to overlay the pattern on the selected area.
23. Select "Edit| Stroke..." from the Menu Bar.
24. In the "Width" text box, type "3 px."
25. Click the "Color:" box and select a color for the border of the selected area in the image from the Color Picker.
26. Select a desired choice of placement for the border stroke by clicking the option button for that choice in the "Location:" section.
27. Set the "Opacity:" to "50."
28. Click "OK."
29. Select "Edit| Deselect" from the Menu Bar to view the border of your selection.
30. Close the image file and, if desired, save your changes. Otherwise, click "No" to discard changes.

# PHOTOSHOP KEYBOARD SHORTCUTS

<b>"File" Shortcuts</b>	<b>Key</b>
New Document	Ctrl + N
Open	Ctrl + O
Open As	Alt + Ctrl + O
Close	Ctrl + W
Close All	Alt + Ctrl + W
Save	Ctrl + S
Save As	Shift + Ctrl + S
Save for Web	Alt + Shift + Ctrl + S
Revert	F12
File Info	Alt + Ctrl + I
Page Setup	Shift + Ctrl + P
Print with Preview	Alt + Ctrl + P
Print	Ctrl + P
Print One Copy	Alt + Shift + Ctrl + P
Exit	Ctrl + Q
<b>"Edit" Shortcuts</b>	<b>Key</b>
Undo (one action)	Ctrl + Z
Step Backwards (multiple actions)	Alt + Ctrl + Z
Step Forwards (multiple actions)	Shift + Ctrl + Z
Fade	Shift + Ctrl + F
Cut	Ctrl + X
Copy	Ctrl + C
Copy Merged	Shift + Ctrl + C
Paste	Ctrl + V
Paste Into	Shift + Ctrl + V
Fill	Shift + F5
Free Transform	Ctrl + T
Color Settings	Shift + Ctrl + K
Edit General Preferences	Ctrl + K
<b>"Image" Shortcuts</b>	<b>Key</b>
Adjust Levels	Ctrl + L
Auto Levels	Shift + Ctrl + L
Auto Contrast	Alt + Shift + Ctrl + L
Auto Color	Shift + Ctrl + B
Curves	Ctrl + M
Color Balance	Ctrl + B
Hue/Saturation	Ctrl + U

<b>"Image" Shortcuts (cont.)</b>	<b>Key</b>
Desaturate	Shift + Ctrl + U
Invert	Ctrl + I
<b>"Layer" Shortcuts</b>	<b>Key</b>
New Layer	Shift + Ctrl + N
Layer via Copy	Ctrl + J
Create Clipping Mask	Ctrl + G
Release Clipping Mask	Shift + Ctrl + G
Merge Layers	Ctrl + E
Merge Visible	Shift + Ctrl + E
<b>"Select" Shortcuts</b>	<b>Key</b>
Select All	Ctrl + A
Deselect	Ctrl + D
Reselect	Shift + Ctrl + D
Inverse	Shift + Ctrl + I
Feather	Alt + Ctrl + D
<b>"Filter" Shortcuts</b>	<b>Key</b>
Last Filter Effect Applied	Ctrl + F
Extract	Alt + Ctrl + X
Liquify	Shift + Ctrl + X
Pattern Maker	Alt + Shift + Ctrl + X
<b>"View" Shortcuts</b>	<b>Key</b>
Proof Colors	Ctrl + Y
Gamut Warning	Shift + Ctrl + Y
Zoom In	Ctrl + '+'
Zoom Out	Ctrl + '-'
Fit On Screen	Ctrl + 0 (zero)
Actual Pixels	Alt + Ctrl + 0
Extras	Ctrl + H
Target Path	Shift + Ctrl + H
Grid	Ctrl + '
Guides	Ctrl + ;
Rulers	Ctrl + R
Snap	Shift + Ctrl + ;
Lock Guides	Alt + Ctrl + ;

# PHOTOSHOP KEYBOARD SHORTCUTS

<b>"Window" Shortcuts</b>	<b>Key</b>
Actions Panel	Alt + F9
Brush Panel	F5
Color Panel	F6
Info Panel	F8
<b>"Help" Shortcuts</b>	<b>Key</b>
Photoshop Help	F1

Sample- for evaluation purposes only!