New Features in Photoshop CS6 and Advanced Tools

Introduction

This session is a continuation of the Photoshop I lesson plan. We will be focusing specifically on some of the new features as well as several more advanced techniques for photo manipulation layers, filters, and other tools. This information is invaluable to your knowledge as Technology Consultants because not only do users generally work with layers and other advanced manipulation tools will also be curious about the new version of Photoshop and what new features and tools they can take advantage of. Additionally, your understanding these more advanced tools can be applied to any photo manipulation you do in your personal life.

For a complete list of features new to Photoshop CS6, please visit this link:

http://www.adobe.com/products/photoshopextended.html?promoid=DTENB

Objectives

After completing this lesson plan, you will be able to:

- Use Bridge
    - o   Review mode (batch editing and rating pictures)
    - o   Narrowing photo selection
    - o   Transferring to Photoshop
- Use Image Editing Tools (Image Adjustments)
    - o   Levels (technical definition and demonstration)
    - o   Curves (technical definition and demonstration)
    - o   Downside to using brightness and contrast
- Use Content Aware
    - o   Spot healing brush (remove an object)
    - o   Content Aware (using selection tools to remove an object)
- Create Compilation Posters through Manipulation and Masking
    - o   Isolate elements (using layer masks)
    - o   Create backgrounds (gradient on layer mask)
    - o   Combine elements (use transform and perspective)
    - o   Shadowing (make shadows using blur and transform)

- o   Insert/modify text
- o   Crop canvas
- Hipsterize Photos
  - o   Photoshop Actions
    - ▪   Downloading/using
    - ▪   Instagram style photos
  - o   Filters
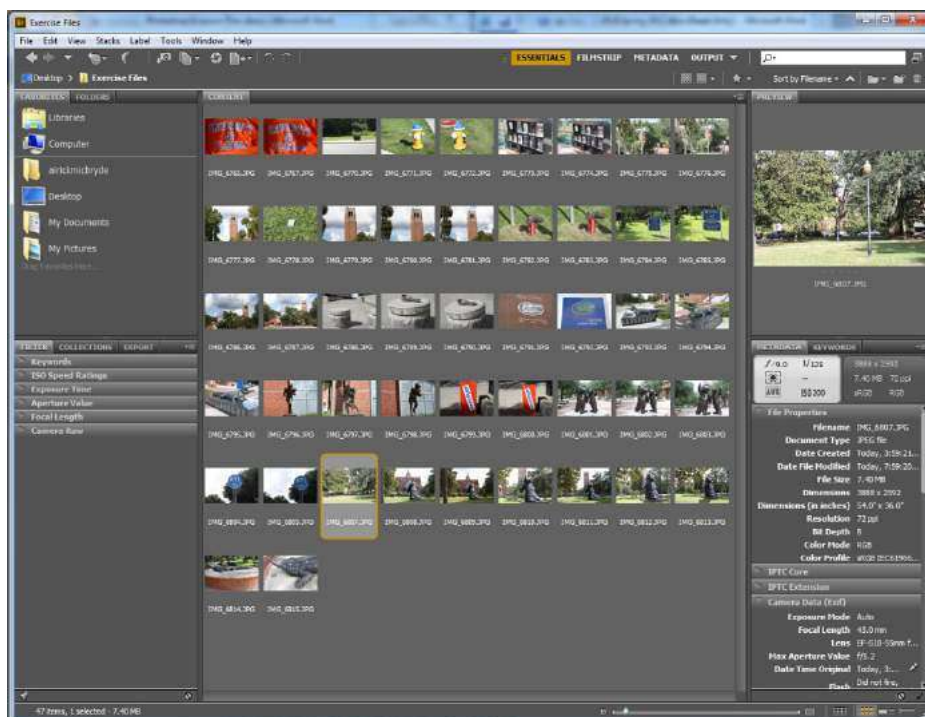   - ▪   Field blur vs iris blur

Use Bridge

Bridge is an Adobe program that operates independently as well as works in conjunction with other more powerful Adobe programs such as Illustrator, InDesign and Photoshop. Bridge is helpful for when users have several documents or photographs that they need to sort through and organize. It also allows users to open those documents and photos into the Adobe program that they are using. We will explore how to sort through a batch of photographs, rate and label to narrow down which ones we prefer and finally open those photos in Photoshop.
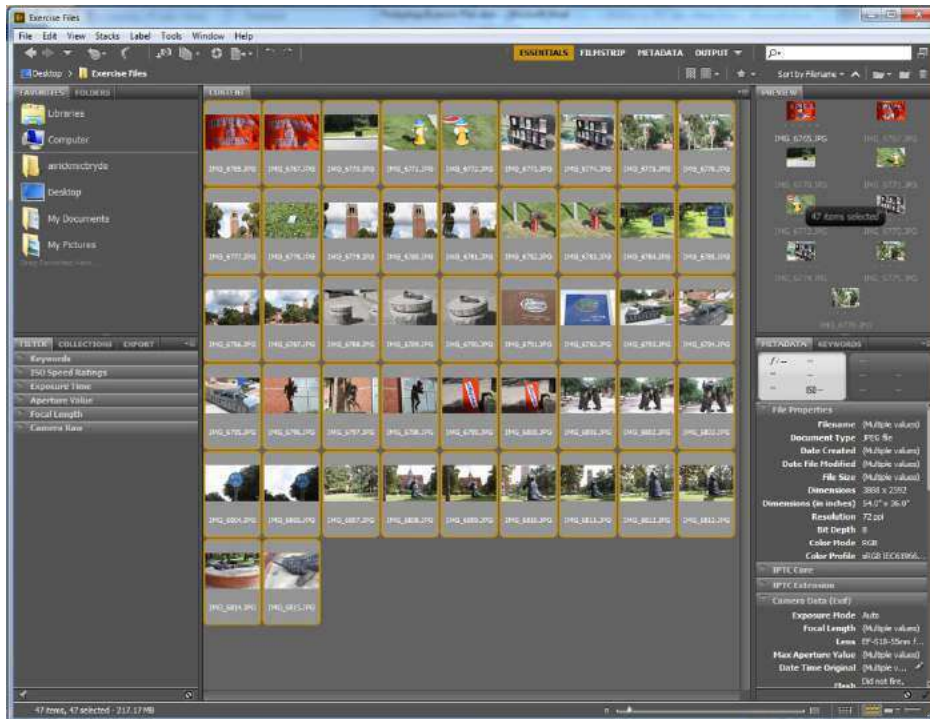
First we are going to use Review Mode in Bridge in order to sift through some pictures and decide which ones we prefer the most.

Open up Adobe Bridge

Within the program, navigate to the exercise files which we saved on the desktop.

Select all of the photographs on the screen. To do this, click on the first photograph, press the "Shift" key then click on the last photograph.

With all of the photos selected we are now going to start using Review Mode. There are two ways to go into review mode. You can either go to View in the menu bar then click on Review Mode or you can use the keyboard shortcut Crt+B.
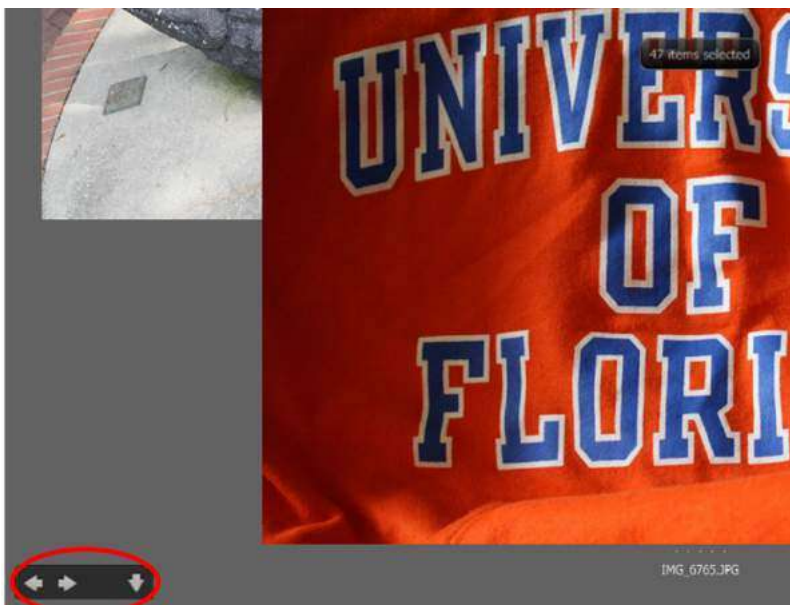
In Review Mode, you'll see that the photos are organized in a carousel formation with the name of each image located beneath it. Additionally, when Review Mode initially opens, it will tell you how many items are selected.

To navigate through the photos you can use the left and right arrow keys on the keyboard. If you get to a picture that you decide you want to remove it from your selection, you can use the down arrow. This does not delete the photo in any way, it simply slides the image out of our carousel.

Let's say you're going through and you're using the down arrow to remove photos from our view and you accidently remove an image that you didn't want to. You can use the up arrow to bring it back. This will only work however if the up arrow is the very next keystroke. If you press the left or right arrow keys, using the up arrow will not bring back the removed image. In addition, if you use the down arrow multiple times in a row, you cannot use the up arrow the same amount of times to bring all of those photos back. The up arrow can only bring back the last image removed and only if it is the next key pressed after the image is removed.

You'll notice we also have these options on the screen. In the bottom left-hand corner we have left and right arrows to go around our carousel and the down arrow to remove photos. However, if we want to bring back a removed image, we still need to use the up arrow on the keyboard.

In the lower right hand corner, we have a circular speech bubble. Clicking on this will bring up a small window that has a zoomed in picture of a portion of the photo. We can click on different

portions of the picture to see different zoomed in portions. We can click on the speech bubble again to get rid of the zoom window.
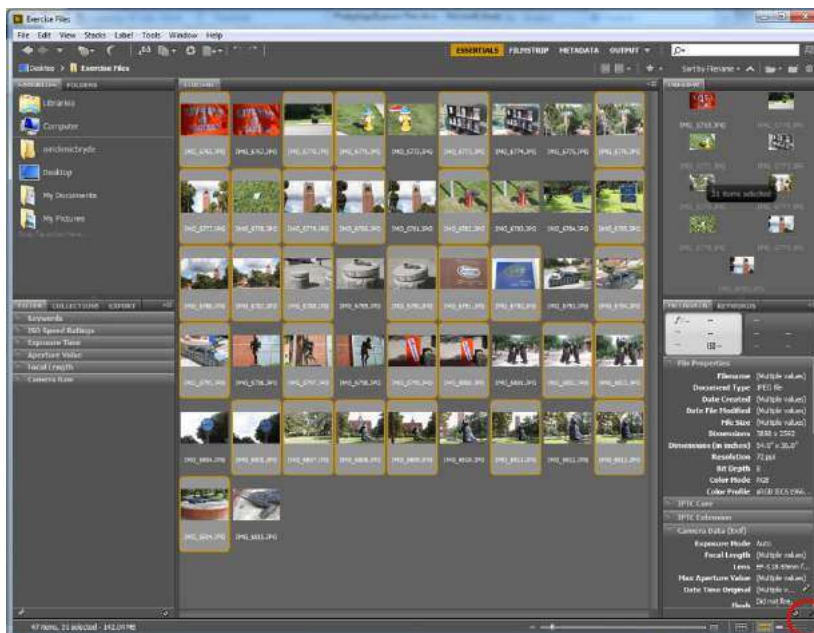

The arrow keys are not the only way to navigate between pictures. You can click on any visible picture either to the left or right of the active picture to jump to it.
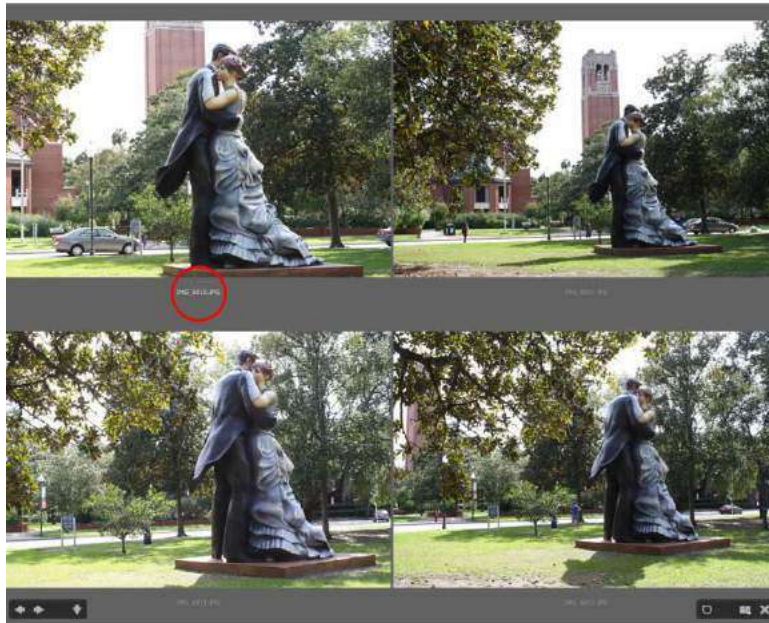
When we're done reviewing our photographs, there are two ways that we can exit Review Mode. In the lower right-hand corner of the screen there is an X that will take us back to the Content Pane in Bridge. We can also press the Esc key to exit Review Mode and get back to Content Pane.

You should see that not all of our pictures are selected anymore. The pictures that are deselected are the ones that we used the down arrow on to remove from our Review Mode carousel.
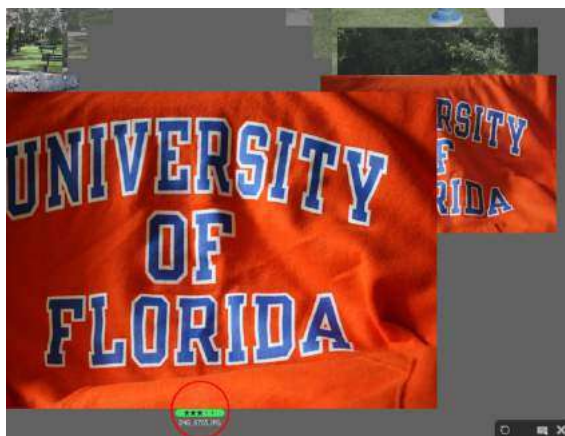

Something to keep in mind when using Review Mode is that if 4 or fewer photos are selected, we won't get our fun carousel. The images will be organized in a grid on the screen and remain static. The name of the photograph will light up to show that it is currently the "active" photo and we can still use either the arrows on our keyboard or the arrows on the screen to cycle through the photos and remove them from our selection.

Now that we know how to navigate through photos using Review Mode, let's label and rate our photos to organize and further narrow down our selection. Select all of the photographs again and go into Review Mode.
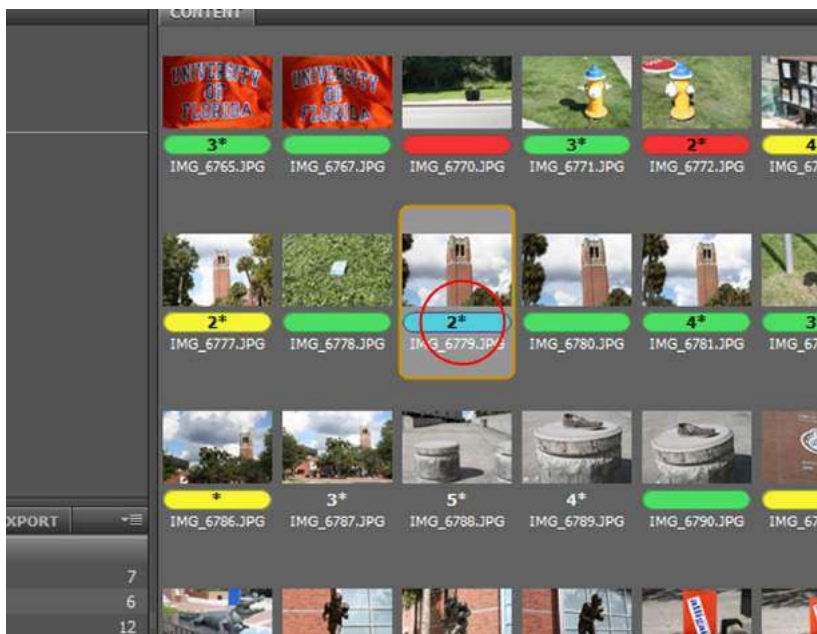
In order to rate a picture using stars, use the 1-5 keys on the keyboard while in Review Mode. The number pressed corresponds to the number of stars the active photo will get. As before we can remove photos from our selection and bring them back when necessary. We can label each photo with a color using the 6-9 keys on our keyboard. Each number corresponds to color and allows us to further separate each photo. We can use the star rating system to designate the quality of the photo, for example, and use the color labeling system to categorize the photos by portraits of buildings, statues, objects with words and miscellaneous.

When we leave Review Mode and go back to the Content Pane, we see that the photos still have our ratings and labels.
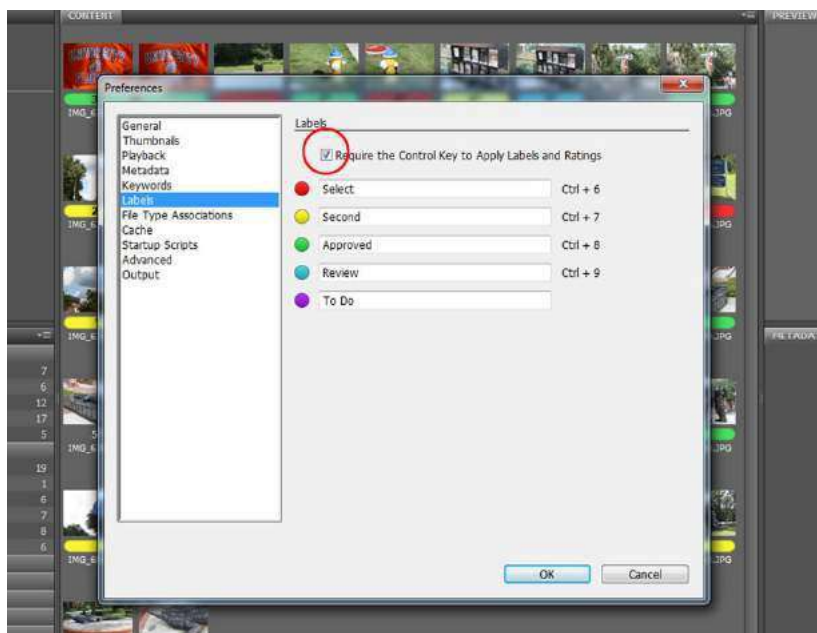

If we try to use the number keys to rate or label a photograph while on the Content Pane we see that we are just selecting a photo whose name contains the number we press. For example, pressing the 2 key takes us to a photo whose name contains a two. If we press Ctrl+2 then we can give the selected photo a 2 star rating.

We can change this so that we only have to press the number keys to rate and label our photos while on the Content Pane. If we select Edit from the Menu Bar then select Preferences, a dialogue box comes up.
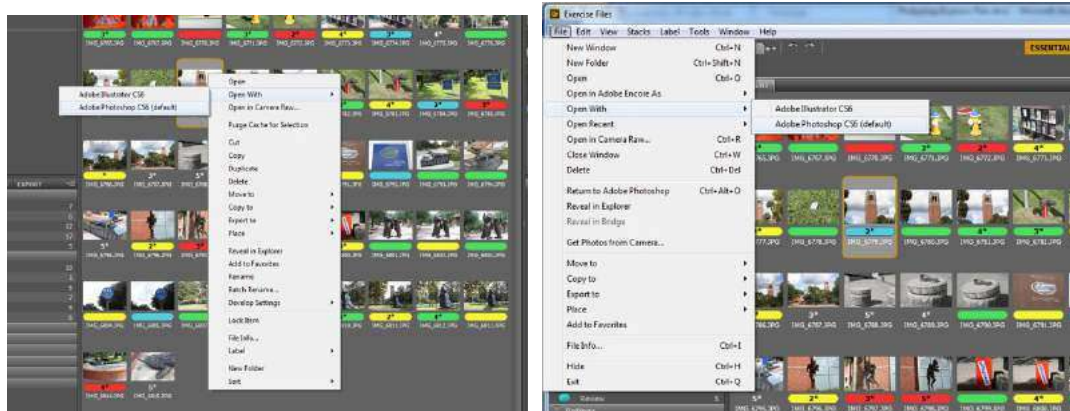

We will then navigate to the option Labels. When we uncheck the box next to Require the Control Key to Apply Labels and Ratings we see that values next to labels listed change from Ctrl+ a number to just the numbers. When we click OK and go back to Content Pane we see that we can now rate and label photographs using our number keys.

Now that we know how to sort through our photos using Review Mode and how to narrow down our selection using the rating and labeling system, let's discuss getting these images into Photoshop. There are few different ways to open up these photos in Photoshop using Bridge.

While on the Content Pane in Bridge we can right click a photograph, go to the Open With option and select Photoshop CS6. We can also go to File, go the Open With option and select Photoshop CS6 to open the photo that way.

These options also allow us to open multiple images in Photoshop but they will each be in separate windows. If we want to open multiple photos in Photoshop as layers we will have to first select the desired photographs. We then go to the Tools option in the Menu Bar, go to the Photoshop option at the bottom then select Load Files into Photoshop Layers.

If you're already in Photoshop, you can go to File and select Browse in Bridge or press Alt+Ctrl+O to go Bridge and use any of the methods we just went over to open the photos.
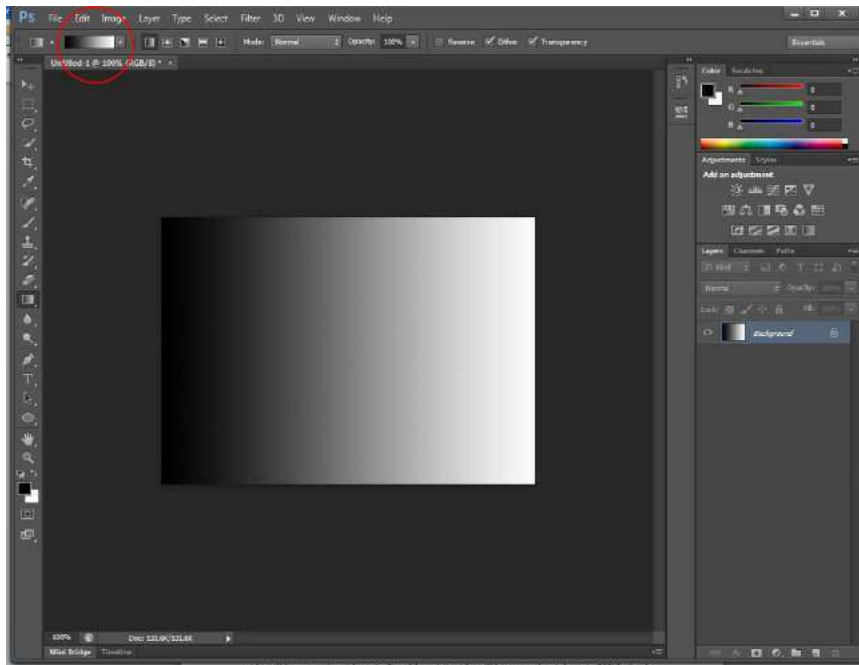
Now that we've reviewed our photos, rated and labeled them and can open them up in Photoshop, we can start editing our photographs.
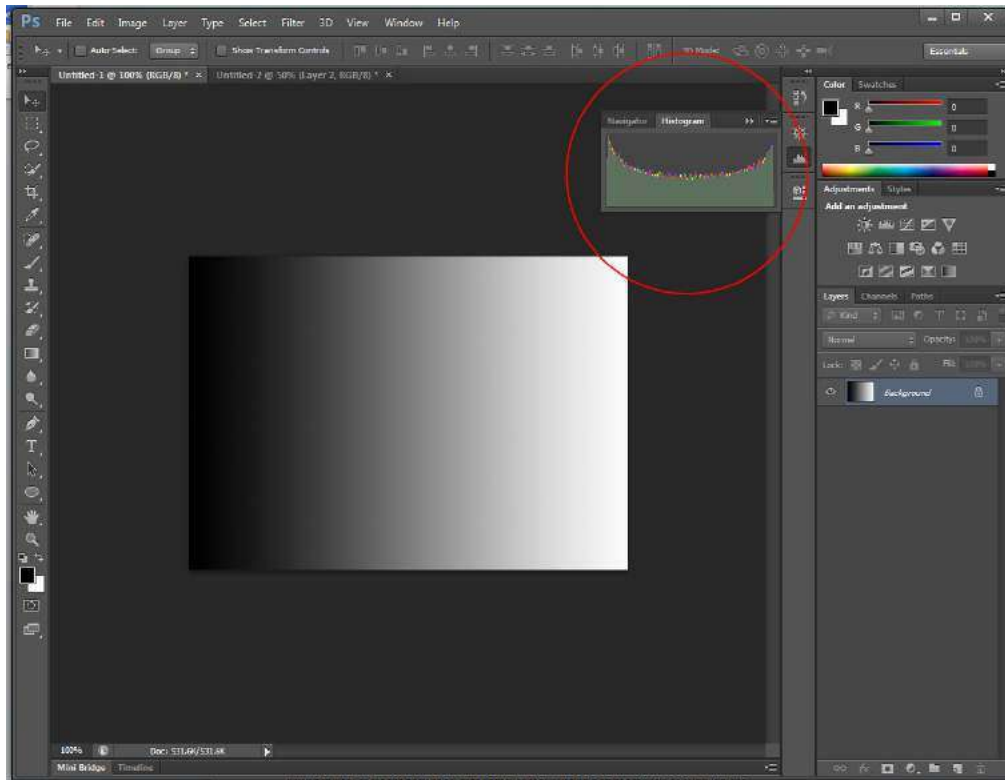
Levels

Our first editing technique involves non-destructively adjusting the contrast in our photographs using levels and curves.

Let's start with levels. Altering the levels in an image adjust the tonal range in an image which affects the darkest shadows and the brightest highlights. Simple modifications made to the levels of a photo add depth and contrast.

To more clearly explain levels, let's use a black to white gradient. First we'll open a new file, the size of which doesn't matter for this example. We're going to select our Gradient Tool then, making sure that our gradient goes from black to white we will make our gradient. Starting on the left of the canvas and holding shift, we'll create our gradient. Holding shift simply ensures that our gradient is perfectly horizontal.
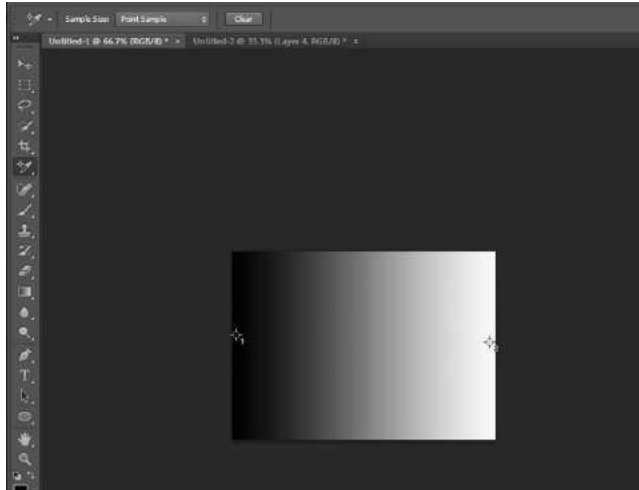

Now that we've created our gradient, let's get some information on it that will help us understand levels. If we go to Window in the Menu Bar and select Histogram we'll see a chart pop us that shows us the number of dark values on the left, light values on the left and mid-tones in the middle.
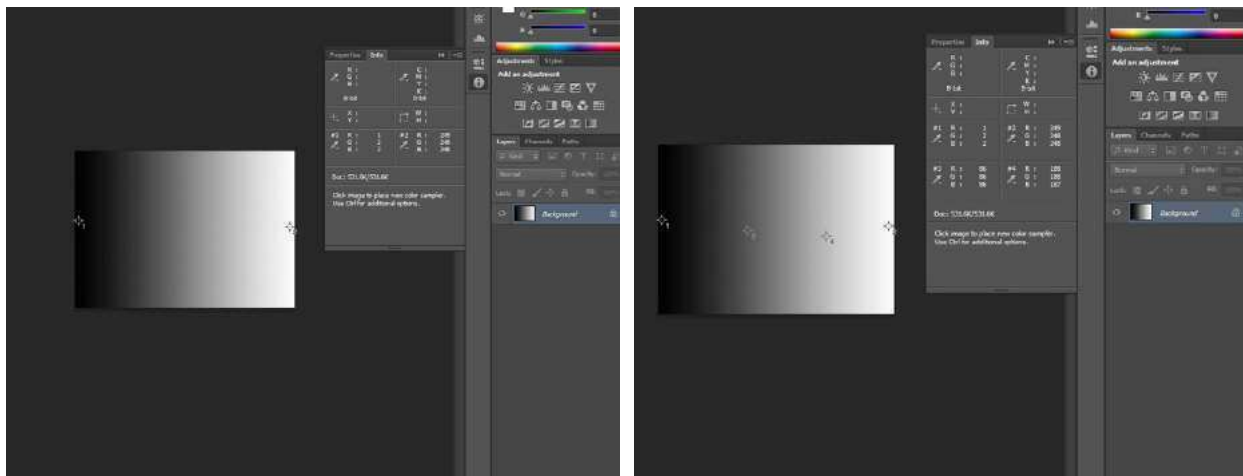
We can use the Color Sampler tool to help us understand this information. Within the Eye Dropper Tool there we have the Color Sampler tool.
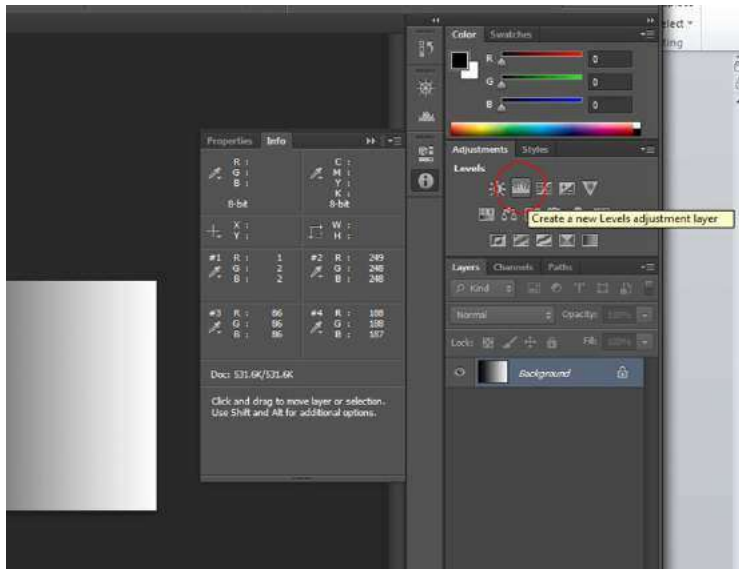

Clicking on the far left of our gradient places a Color Sampler there. Let's also place a Color Sampler on the far right of our gradient.
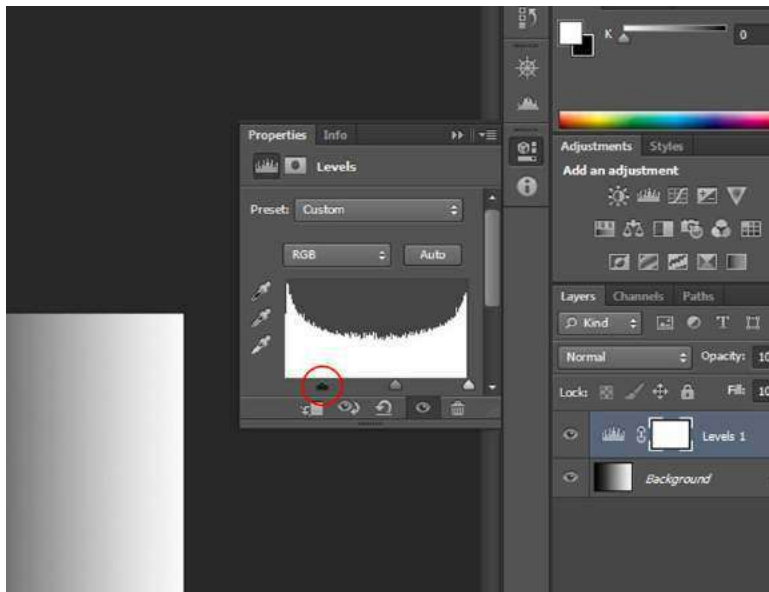
An information pane will pop up and tell us the RGB values of each Color Sampler. The black side will have numbers closer to 0 and the white side will have numbers closer to 255. Let's also place Color Samplers. Just to the left of the middle and just to the right of the middle of our gradient. Now let's adjust the levels of our gradient and see what that does to our numbers.
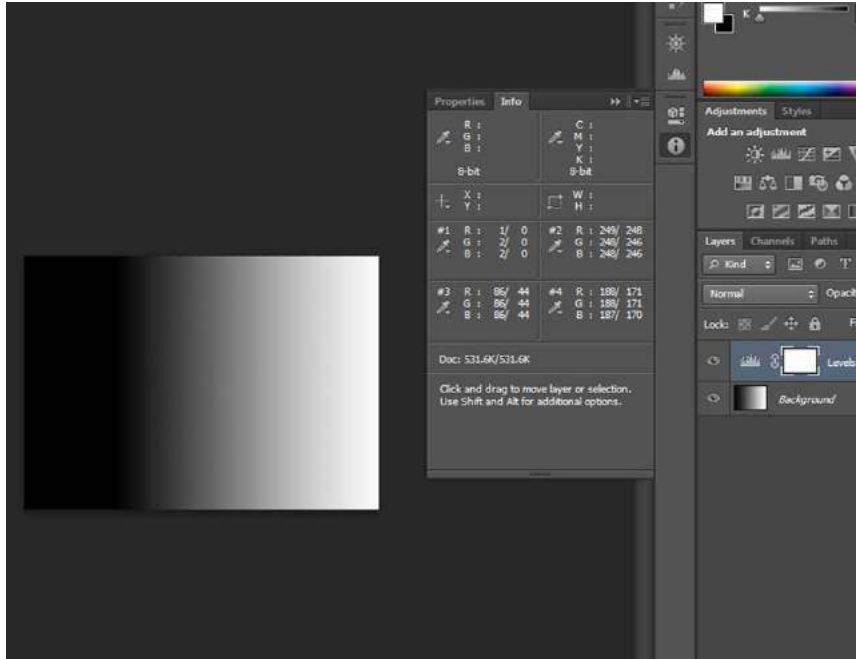

In our Essentials Workspace we see that there is an Adjustments window. The second option in the first row of adjustments is Levels. When we click Levels, we see that a new layer is added. This layer allows us to make our adjustments then hide the Levels layer to see what changes we've made. This also keeps our changes from permanently altering the image.
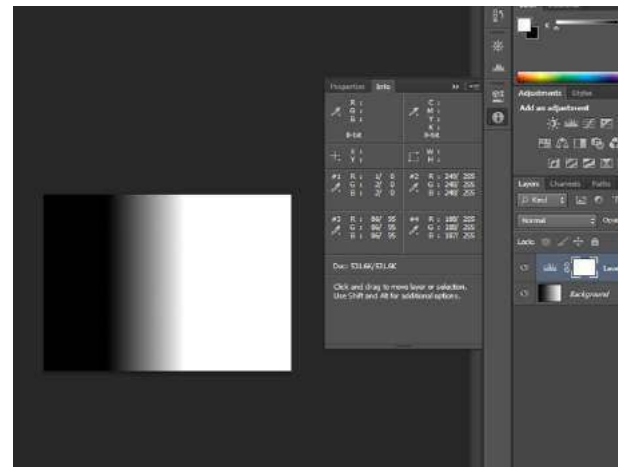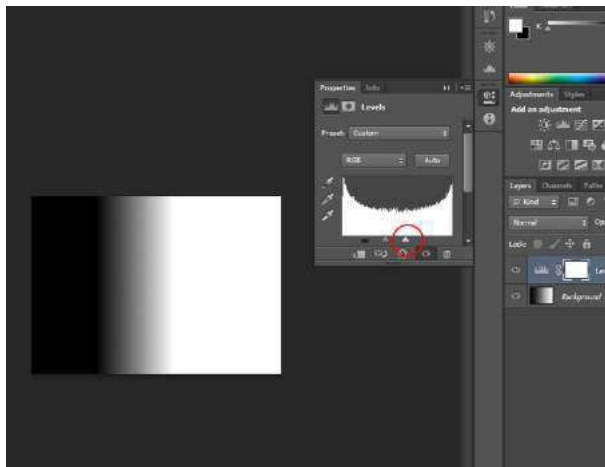
We see that we have the same histogram with three sliders underneath it. If we slide the slider on the left, to the right we see that the black area also moves to the right. The middle slider under the histogram will also slide to the right.

If we look at the info pane, we'll see that the values for our four Color Samplers have the original values and the new values that reflect the changes we made. All of the new values are lower to reflect that the size of the darker region has increased. We can see that moving our slider has added more dark values to our gradient.
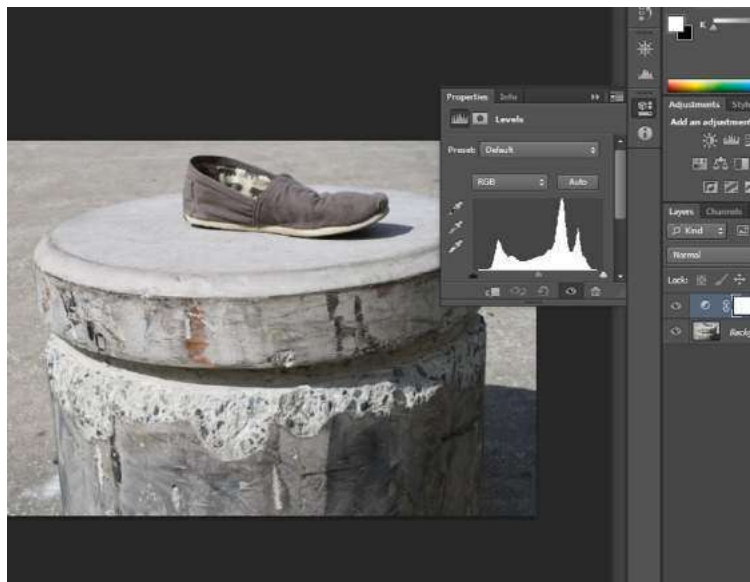
We will see similar changes if we move the slider on the right. Sliding this slider to the left, we see that the amount of white increases, the middle slider under the histogram slides to the left and our info pane shows the new values for Color Samplers. We have just added more light values to our gradient by adjusting the levels.
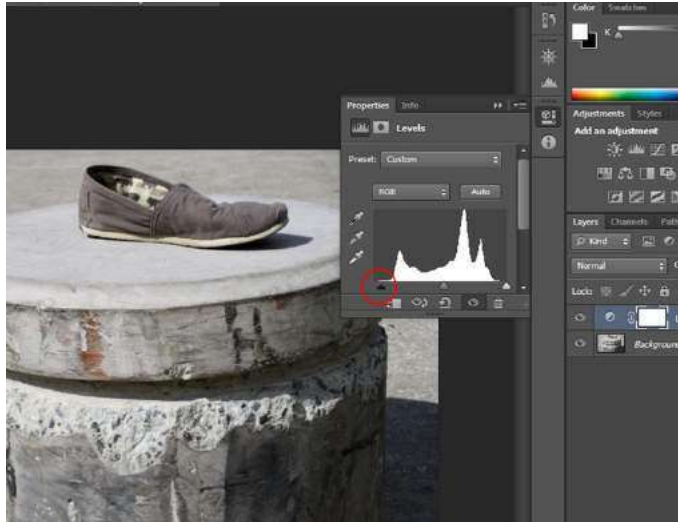

Now that we have a better grasp on what levels are, let's try on it on an actual photograph. Let's open up the image file, perhaps using the Browse in Bridge function we learned earlier. Then we can add a Levels adjustment layer.
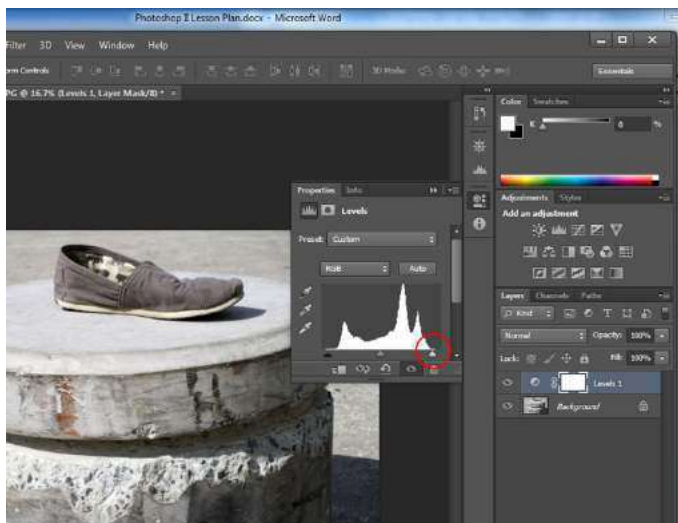
When we show our Histogram, we see that has hills and valleys and isn't a pretty shape like our gradient's Histogram. Moving our sliders, however, will still add dark and light values to our photograph.

Let's move our left slider to the right so that it is just under the leftmost portion of the Histogram. This will make sure that we have the darkest darks possible in our photo.

 Let's also slide our right slider to the left so that it just under rightmost portion of the Histogram. This will make sure we have the lightest lights in our photo.

Like we discussed in the first Photoshop Session, less is more. If we had too many shadows or too many highlights, we can lose details and our photo will look Photoshopped. We want to improve our photo in a way that looks interesting but also natural. We can use the eye to toggle back and forth and see the changes we've made. They shouldn't be too dramatic but they should add depth and contrast to our photograph.

Before Levels   After Levels
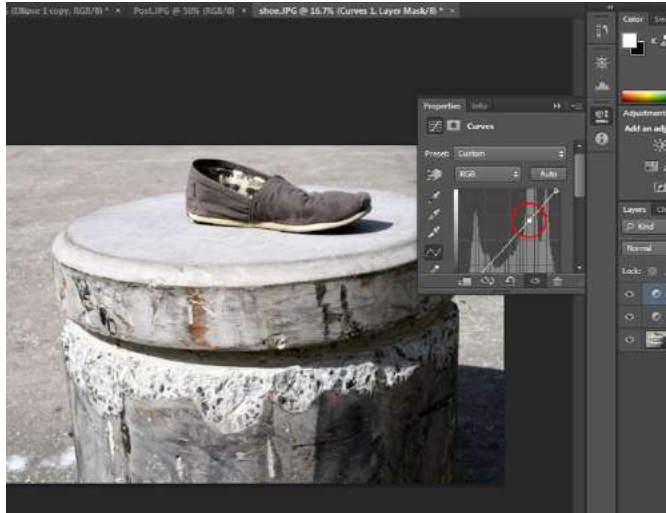
Curves

As you may have noticed we didn't move the middle slider. The middle slider controls mid-tones. Photoshop has a tool, however, that is much more powerful and allows for mush more control. This tool is called Curves.

Let's add a Curves adjustment layer to our shoe.jpg file.
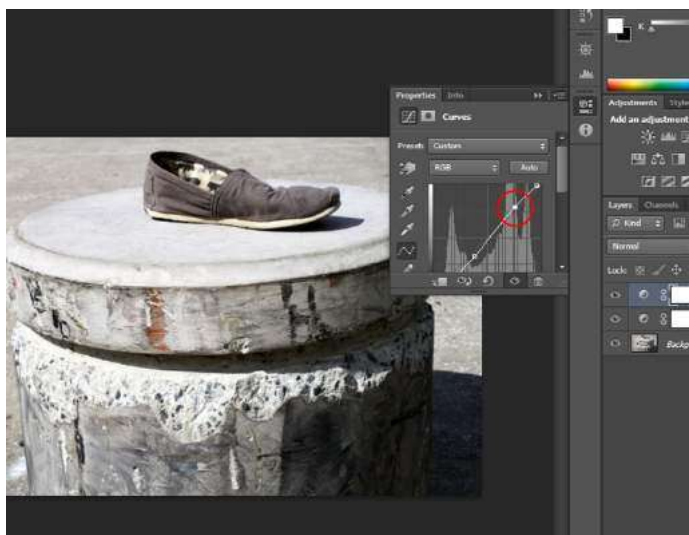

As with Levels, we use the triangles underneath the histogram to add dark and light values. The left slider adds shadows and the right slider adds highlights.

We can also add up to 16 points to the curve on the histogram to make more dynamic shifts in the contrast. Clicking anywhere on the curve allows us to put a curve there.
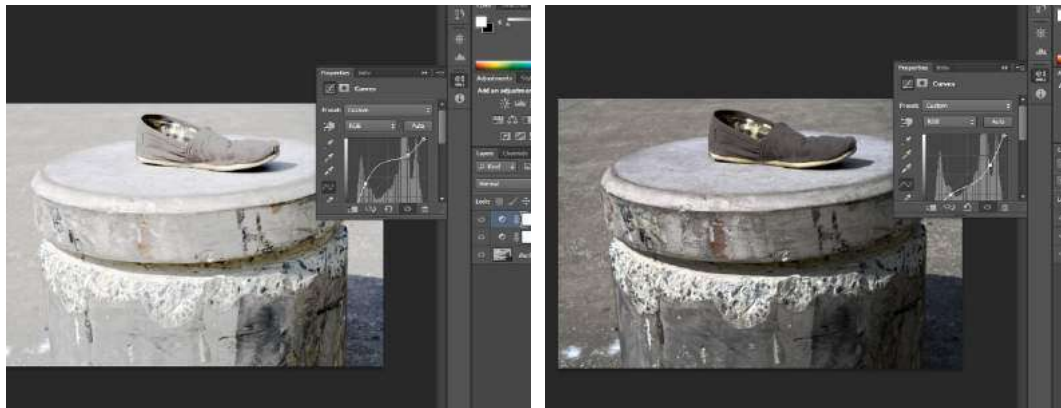
Once we've added a point we can move it around on our histogram to adjust the slope of our Curve and adjust the values of the mid-tones in that area.
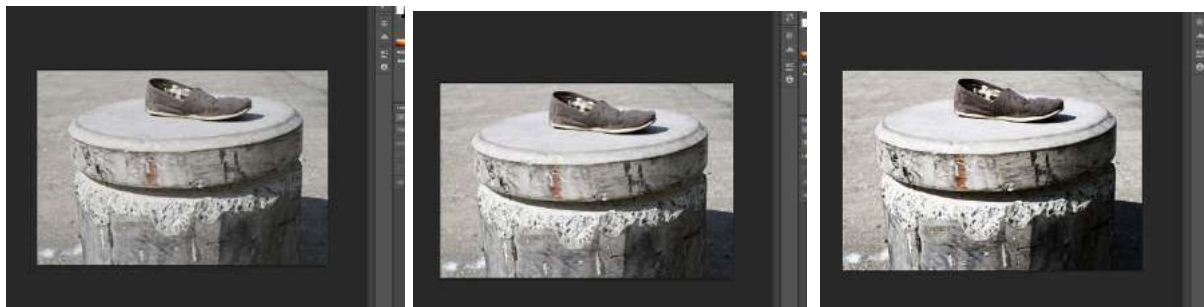

Since Curves are more powerful, we have to take more care to make sure we don't lose the original quality of our photo. Moving a point just a little too far can cause us to lose a lot of detail and make our work look amateurish. Like we dicussed last week, when editing photos

using Photoshop, less is more.

At this point you may be wondering why were are going through such complicated measure to change the amount of shadows, highlights and contrast when the Brightness and Contrast functions can do a similar job. Brightness and Contrast are very simplistic function that don't allow for much control. Brightness adds either light or shadow whereas Levels allows you to add both with precision. Contrast simply intensifies or subdues the difference between the highlights and shadows, whereas Curves allows for intricate and unique alterations to the mid-tones in an image.

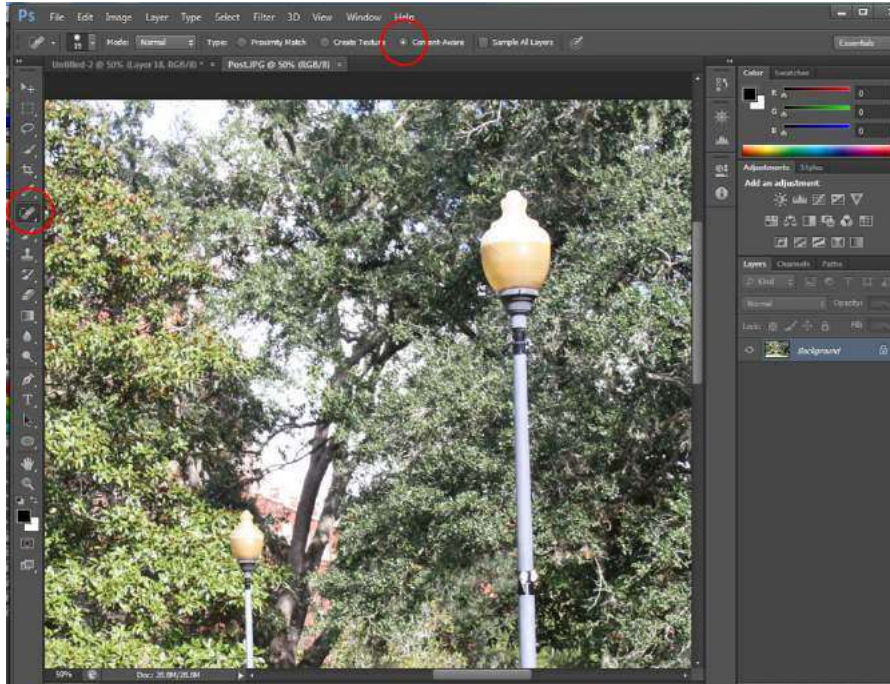| Original | Levels | Levels & Curves |

Content Aware

Now that we've learned how to adjust the brightness and contrast with precision and accuracy using Levels and Curves, we will explore some different techniques to remove objects from an image using Content Aware. Using Content Aware will help us fill in the areas where the removed object was previously located to help make its removal look more natural.

Open up the "Post.jpg" file

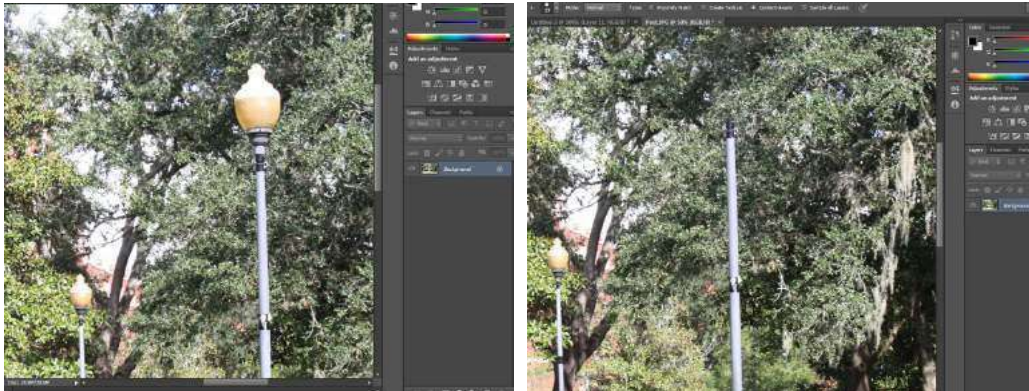Select the "Spot Healing" tool from the tools menu

Make sure that the "Content-Aware" radio button in the tool options bar is selected, otherwise it is just a regular Spot Healing tool.
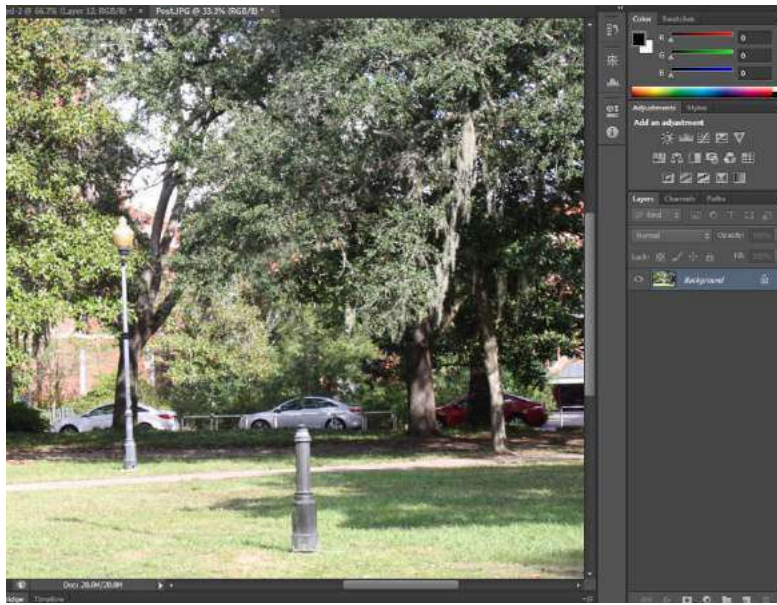
Zoom in to the right side of the photo so you can see the top of the lamp post where the bulb is.

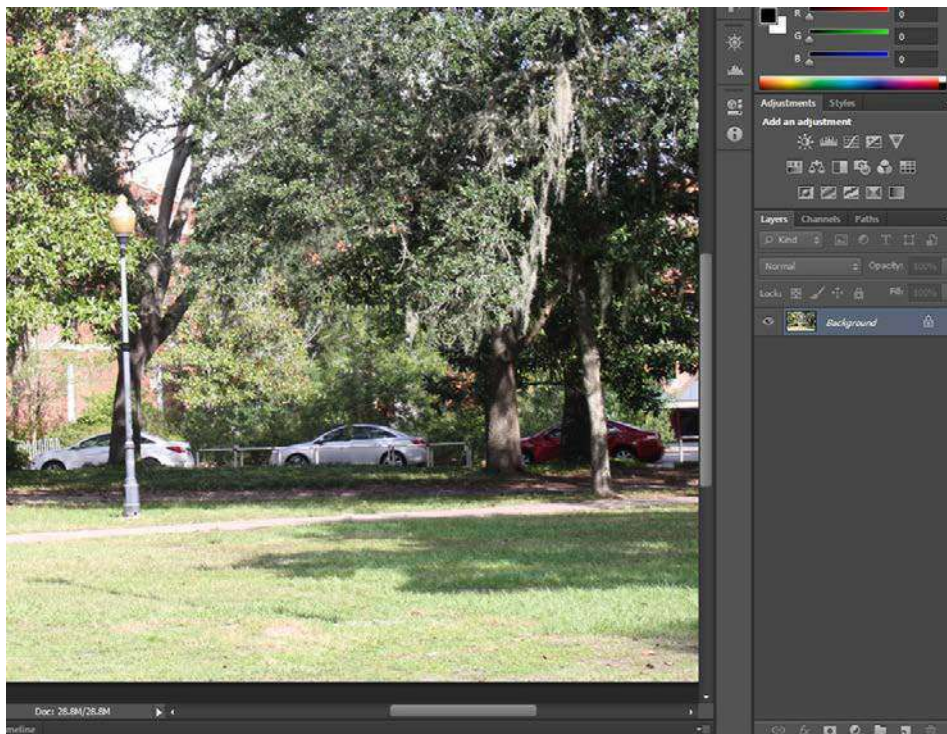Adjust the size of the brush to about 20 pixels

Completely paint over the bulb of the lamp post with one mouse click: try to avoid painting too many of the pixels outside of the bulb.

To remove the middle portion of the pole, click at the top of the light pole, just under where we painted over the bulb. Hold down "Shift" and then click on the part of the pole just before is bulges out.. Holding down the "Shift" key will draw a straight line with the tool from the first clicked point to the second. This is a very effective method for this specific application. Keep in mind that the larger the area, the more information that will be required to fill it in. This means that it may take some time for Content-Aware to fill it in.

Let's go ahead and finish painting out the rest of the light pole. Remember to try to keep the number of non-light pole pixels to a minimum. When we're done we should have an unobstructed view of the silver car parked in the distance.

Using Content Aware to Fill Selections

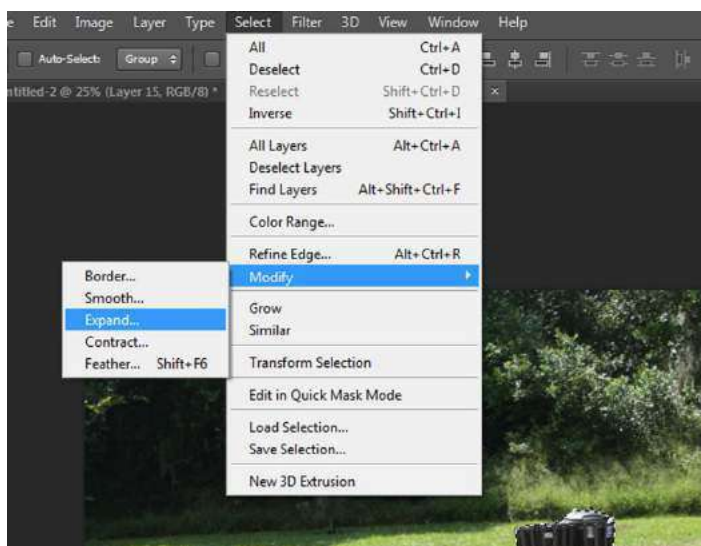We can also use our selection tools in conjunction with Content Aware to remove objects from our photographs.

Open the "Street.jpg" file

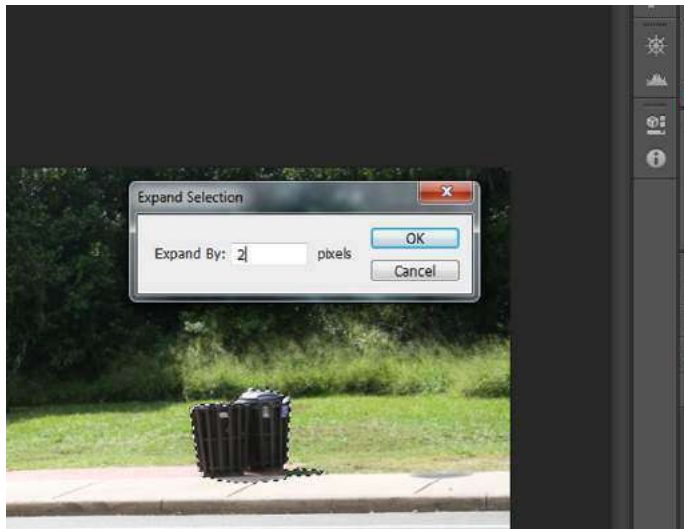Make the backgrtound into a layer by double-clicking and slecting "OK"

Use the Quick Select tool (or whichever selection tool you prefer) to select the trash can and recycle bin sitting by the sidewalk.

Now we'll refine the border of the selection to make sure that every pixel is selected. Click on Select on the menu bar, go to Modify then choose Expand.
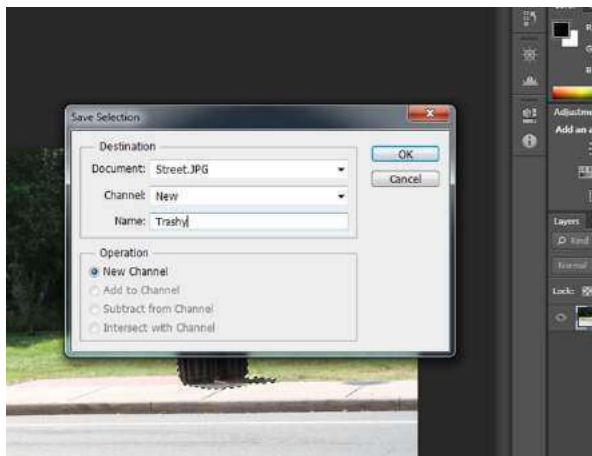
Next, we're going to expand the selection by 2 pixels to ensure that all of the trash can and recycle bin are selected.
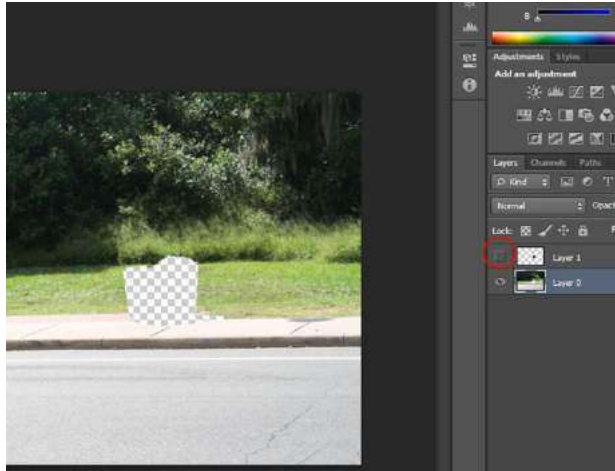

Let's navigate to the "Select" menu again and choose "Save Selection"

Name the selection "Trashy" and click "OK"

Right click the selection and choose "Layer via Cut" This option will cut the selection out of the background leaving a transparent space. The cut out portion is made into a new layer.

We can make the trashcan layer invisible by click the eye symbol to the left of the layer name.
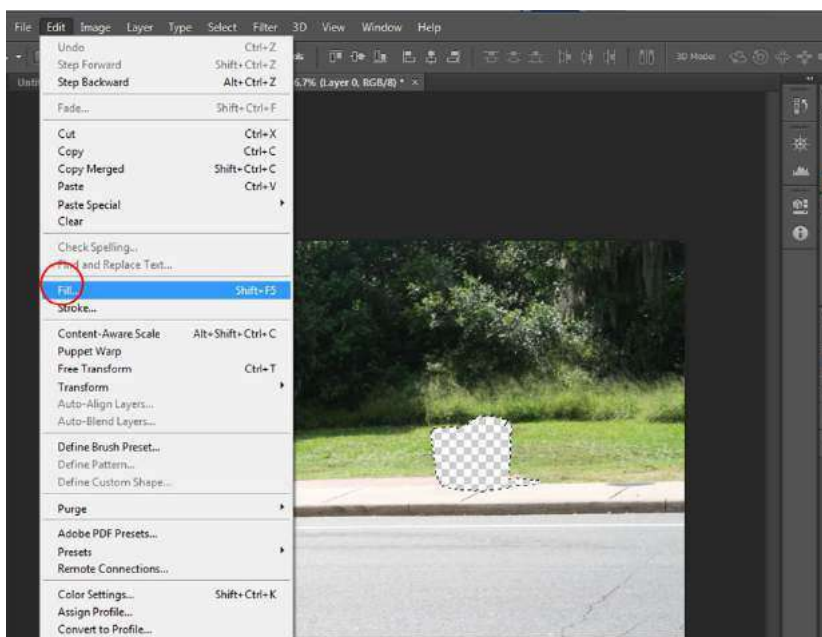
Select Layer 0 so it is our active layer.

Let's go back to "Select" on the menu bar and choose "Load Selection"
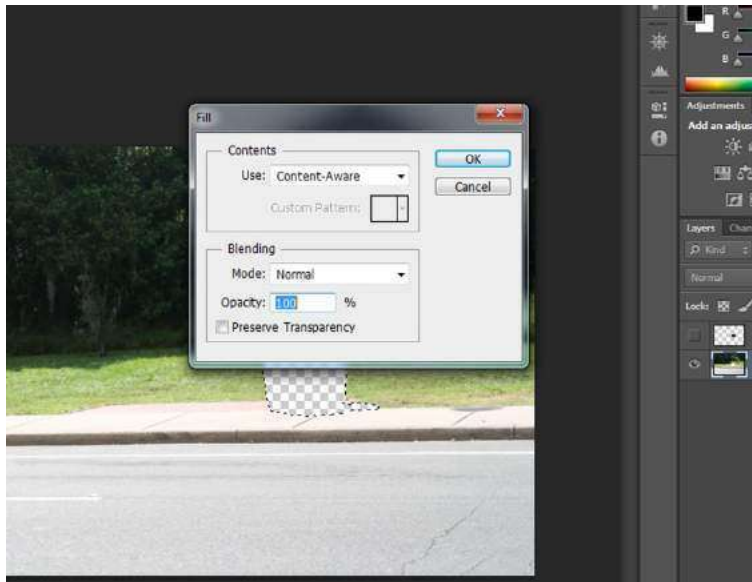
If we choose the selection we just made named "Trashy" from the drop down menu and click OK, we'll see the marching ants around the transparent area. The next thing we're going to do is fill in the area where the waste recepticals used to be.

First let's expand the selection by 3 pixels to make sure that no transparent area remains outside of the selection.
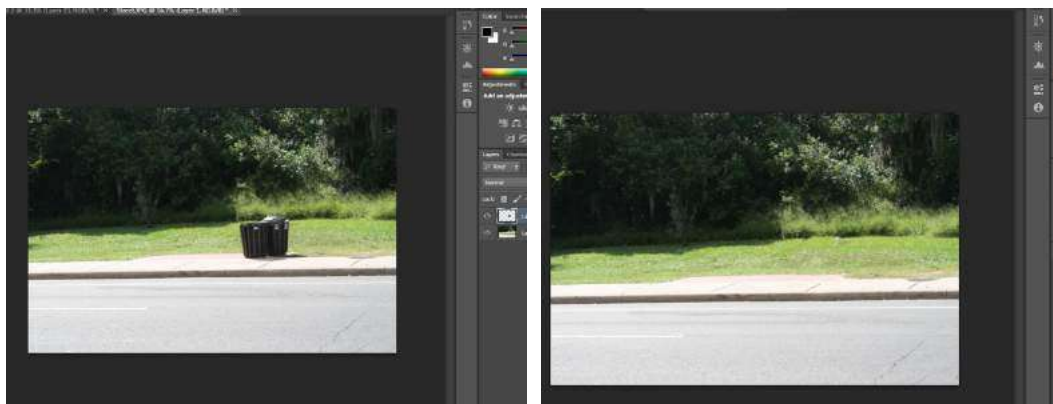
Then we'll go to "Edit" on the menu bar and choose "Fill"

Choose "Content-Aware" from the drop-down menu. Make Sure that the mode is "Normal" and that the Opacity is at 100%. If the opacity is less than 100% then the area filled will contain some level of transparency. It is not desirable in this situation because our background is 100% opaque already and we want the fill to match it.

When we click "OK" we see that our selection is filled in with the sidewalk and the greenery in the background.

Before   After
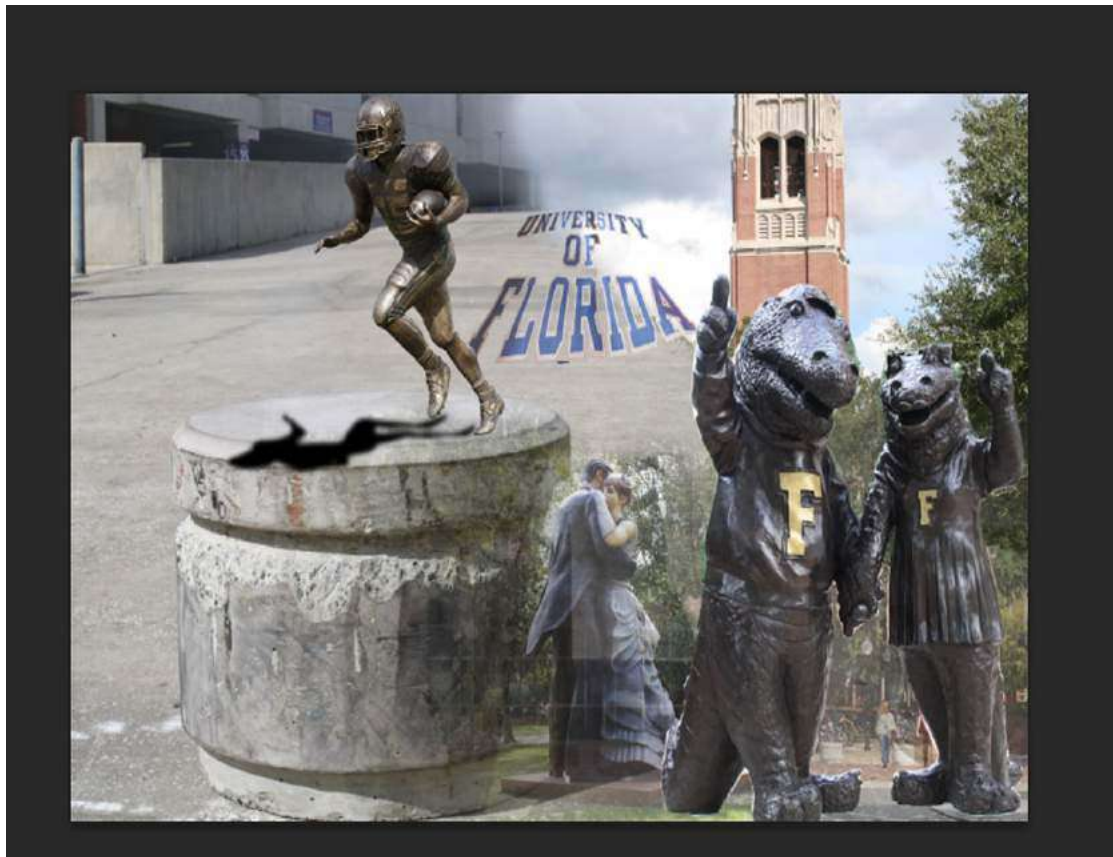
If there are any minor adjustments that need to be made we can use the Clone Stamp and Healing Brush tools in order to make the necessary fixes. We would just have to make sure that we de-select the area before working so that our changes aren't limited to the selected area.

As mentioned before, this method can be applied using any type of selection made by any of the selection tools. The larger the area filled using Content-Aware and/or the less pixel information that is available in the surrounding areas, the less accurate the fill will be.

Creating Compilation Posters

Typically when people use Photoshop on a photograph they will be using a combination of techniques. We are now going to put together a bunch of different techniques to create a compilation poster. The poster we're going to make could be used to entice high school seniors to choose UF as their future home. We will combine elements from campus to show them that it's great to be a Florida Gator.

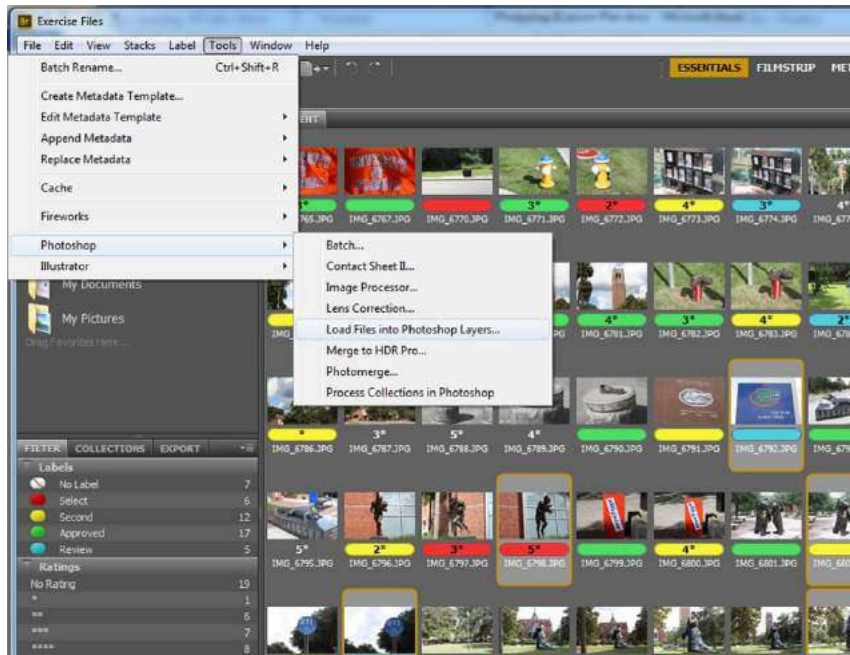This will be our final result. Take time to observe all of the elements in the image.

Images needed:

- albert(a).jpg
- dancers.jpg
- landscape1.jpg
- landscape2.jpg

- spirit.jpg
- Tebow.jpg

Before moving on, let's load all of the files into Photoshop layer using Bridge. All of these file are in the Exercise folder.

In case you don't remember from earlier, we select all of the images, click on tools, select "Photoshop and choose "Load Files into Photoshop Layers" from the drop-down menu.

An Untiled1 tab should open, and all of the images should be in their own layers.
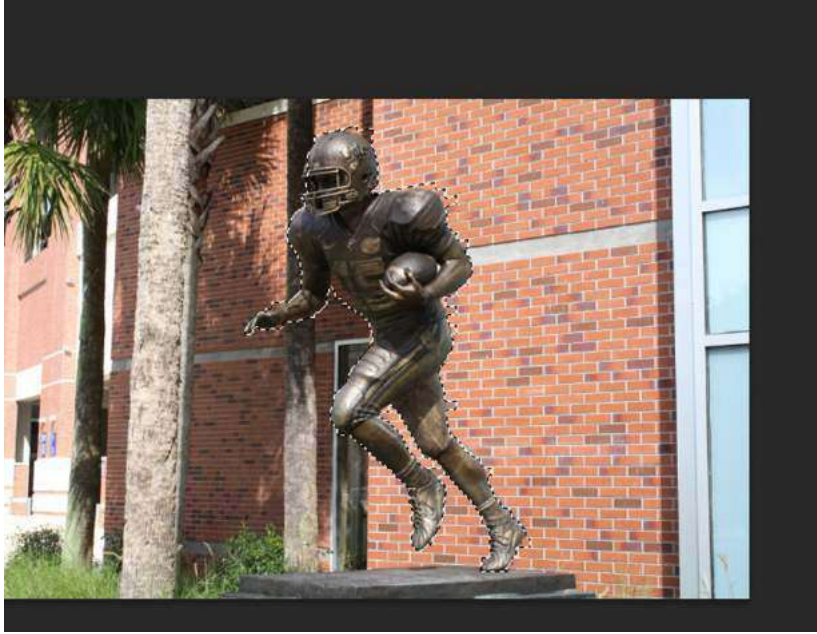
We will crop the dancers, Tebow and Albert and Alberta so they are each on a transparent layer. We'll leave the landscapes alone for the time being. We're going to focus on one layer at a time and hide all but the active layer each time.
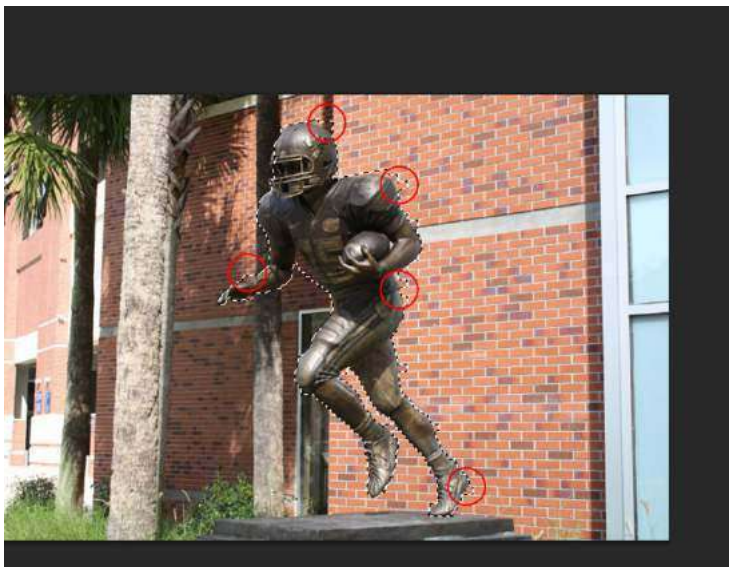
Let's start by cropping Tim Tebow.

Hide all layers besides the "Tebow.jpg" layer. We're going to combine different selection tools to make one whole selection: the magnetic lasso tool and the layer mask.

First we'll select Tebow using the magnetic lasso tool, leaving the Properties in the Tool Options bar at their default settings. This tool works best when there is a contrast between foreground and background objects. Start near a high contrast edge and drag the cursor along the line of contrast. We can help Photoshop make the selection by click to add points where we see fit.

As you can see in the image above, using the magnetic lasso tools makes a decent selection but there are still some imperfections. The next image marks the areas of imperfection with circles.

The lasso tool made a decent selection for us. However, there is a better tool that we can use to select Tebow: the layer mask.
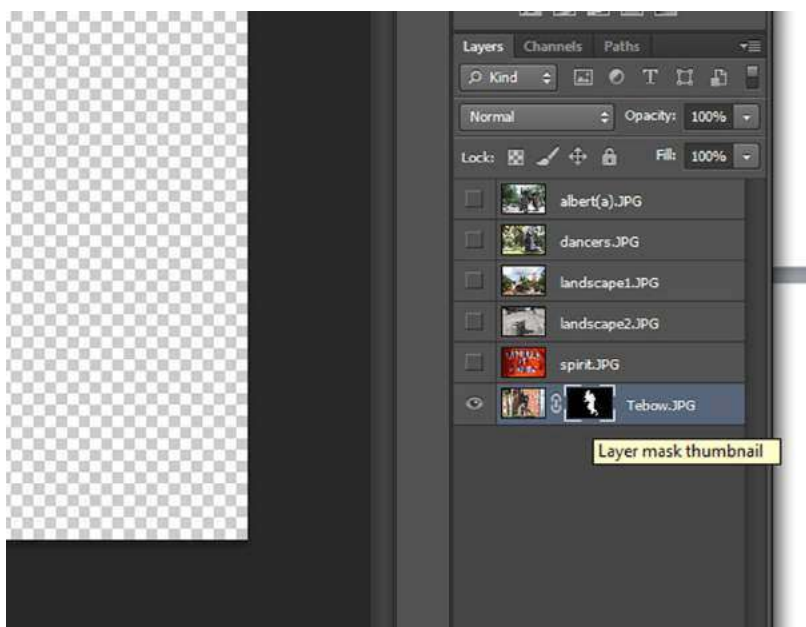
First let's make sure we understand how masking and mask layers work. A mask covers the original layer with a protective layer. Any changes to this layer will not affect the original layer. You can chip away parts of the layer to see what is under the mask. To do this, we need to paint over the mask layer with either black or white. Remember, black hides and white reveals. Painting over the mask layer with black will chip away or hide those areas of the mask,

revealing the original layer underneath. Painting over the mask layer with white will reveal those areas of the mask, hiding the original layer underneath.

With the 'tebow.jpg" layer selected, click the "Add layer mask" icon located at the bottom of the layers panel. Do not deselect the selection made using the magnetic lasso tool.

Clicking the "Add layer mask" icon will add a layer mask to the layer chosen. In the layer mask thumbnail you will also see a silhouette of Tebow, in black and white.
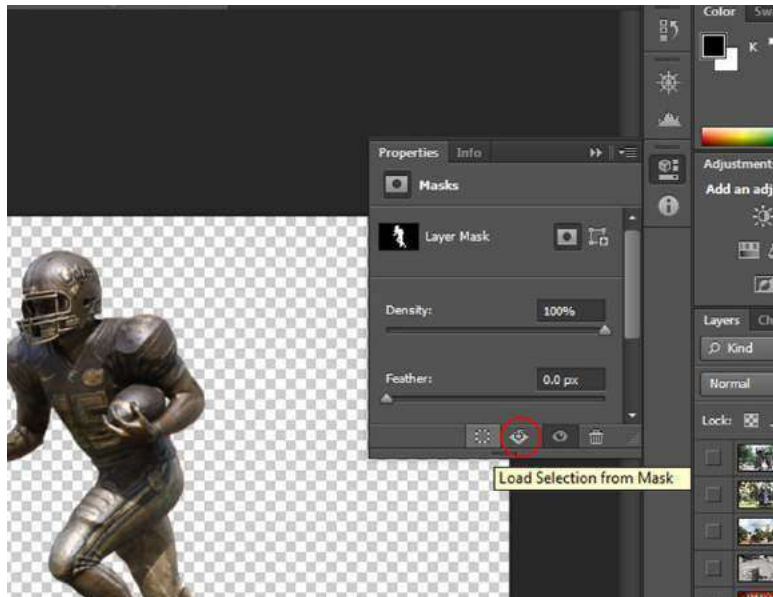
Access the paintbrush tool. We can either click on the paintbrush tool from the tool bar, or press "b" on the keyboard.

Ensure that the layer mask is selected. Now we can paint with either black or white to make a more accurate selection of Tebow. We can quickly switch between the foreground and background colors by pressing the "x" key on our keyboard.
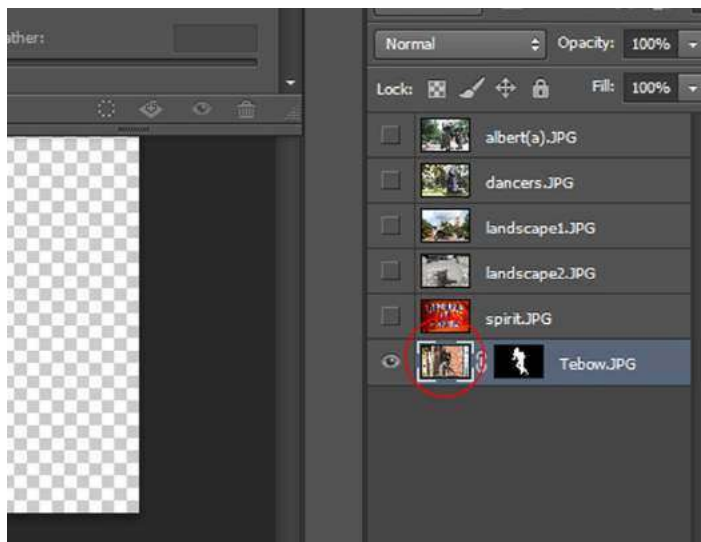

Since we are going to apply a shadow to this image, we'll need to isolate Tebow from the rest of the picture since shadows apply to an entire layer. We can do this by turning our mask into a selection.

Double click the layer mask to open the mask panel. Make sure you have the mask layer selected. Click on the "Load Selection from Mask" icon. The icon has an image of a dashed circle.
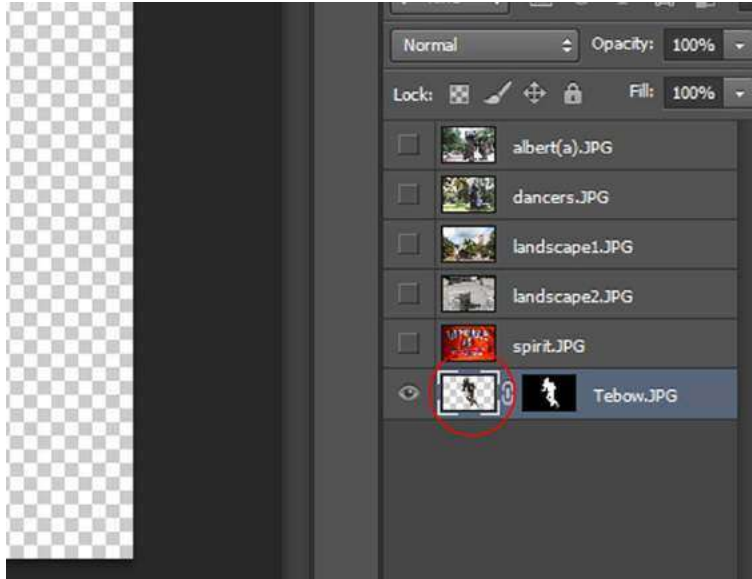
Zoom out enough to see the entire image. We can see that we now have the marching ants around Tebow, which means that he is selected. However, we want to delete the background so we'll need to inverse our selection so we can do so.

We want to make sure we select the normal layer since we want to delete the background of the original layer and not the background of the mask layer.
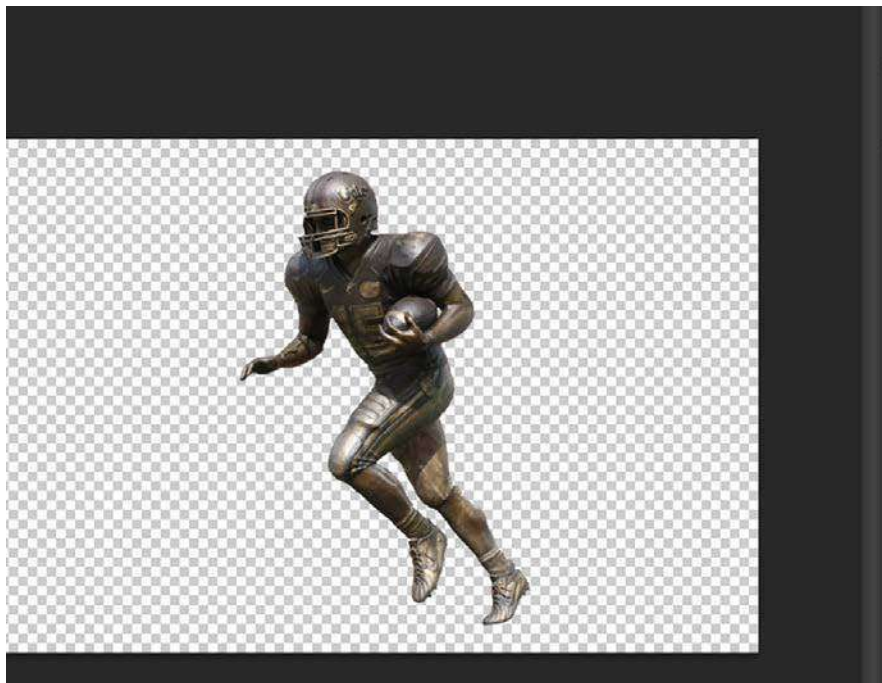

Click on "Select" on the menu bar then choose "Inverse" Our marching ants should now be around Tebow and the edge of the background. This means that the background is selected and Tebow is not.

We can now press the "Delete" key on our keyboard to erase the background. If we look at our layers panel we'll see that Tebow is on the layer with no background.

We have isolated the great Tim Tebow from his brick background by using just a few tools: the magnetic lasso tool and layer masking.

Since we're finished deleting the background, we can deselect by pressing Ctrl+D on our keyboard. We are now ready to move on to our next image.

Let's work on "spirit.jpg" Hide all of the layer besides this one. We are going to use the quick select tool to select the letters.

Select the Quick Select tool to select all of the orange areas. Remember we can use the "Alt" key on our keyboard to remove from our selection. Once we have all of the letters selected we should have marching ants around each of our letters and the boarder of the image.

We can now press "Delete" on our keyboard and deselect by pressing Ctrl+D on the keyboard. We should be left with the letters floating on a transparent background.

Now let's work on "albert(a).jpg" Hide all layers except for this one. To select Albert and Alberta in this image, we can try several selection tools like the quick selection tool, or any of the lasso tools by there is one other tool that would get the job done quicker and cleaner: the quick mask tool.

Click on the "edit in Quick Mask mode" icon located at the bottom of the tool bar. The same mask rules apply to Quick Mask. Painting with black hides and painting with white reveals. There is a difference between the quick mask tool and the layer mask tool. Painting with black actually shows up red, and any part painted over in red will be "hidden" from the selection. In other words, Jupiter will be unselected.

With the paintbrush tool, paint on Albert and Alberta. Make sure that that the hardness of the brush is set to 80%

Click on the "Edit in Quick Mask mode" icon again. This will turn our mask in a selection. Everything but Albert and Alberta should be selected.

We can now press the "Delete" key on our keyboard to delete the background and deselect by pressing Ctrl+D on our keyboard.

We have now edited each of the images and we can now start putting them all together. Let's start with the background of the image which consists of "dancers.jpg" "landscape1.jpg" and "landscape2.jpg"
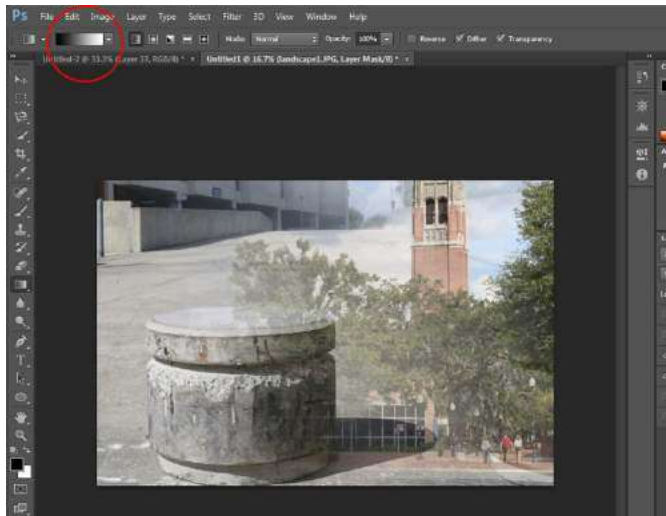
The layers should still be alphabetical order at this point.

Let's hide all layers besides "landscape1.jpg" and "landscape2.jpg"

Resize "landscape1.jpg" that it is just larger than the canvas. Move "landscape1.jpg" up so that Century Tower goes just off the canvas at the top.
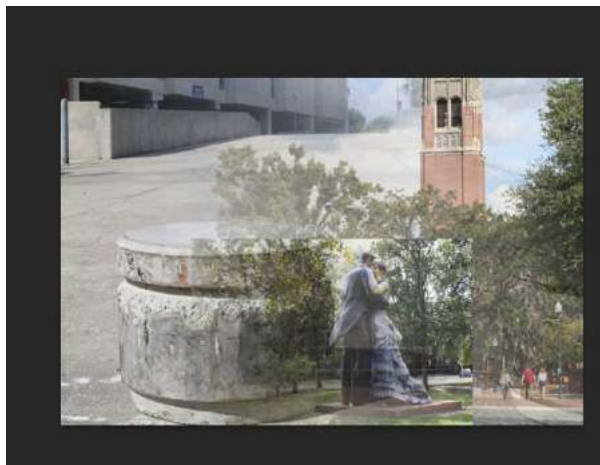
Apply a layer mask to "landscape1.jpg" Select the mask layer. The foreground color should be black and the background color should be white.

Use a gradient and draw a diagonal line from the lower center towards the top right corner. Make the sure the opacity of the mask is set to 100%. Once we let go, the gradient will be applied to the mask. Since the gradient had a transition from black to white, with greys in between, we can expect parts to be semi-transparent.
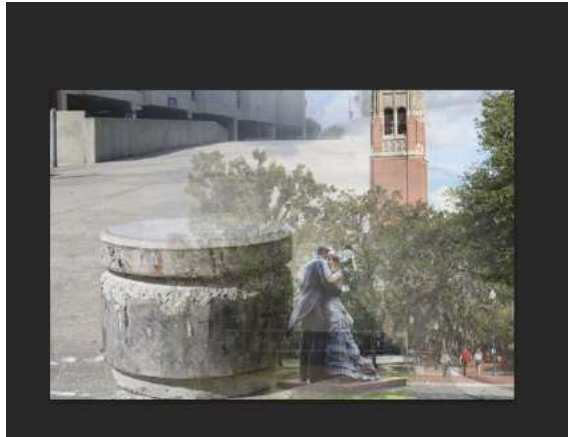
If we look at the mask layer for "landscape1.jpg" we see that the same concept applies to gradients as it did to the paintbrushes. Black hides and White reveals

Make the "dancers.jpg" layer visible. Shrink the image so that the dancers are about the size of the concrete barricade. We will then apply a gradient in the same way dragging from the lower left corner to the upper right corner. We can see that "dancers.jpg" still have the sharp edges from the border of the image.
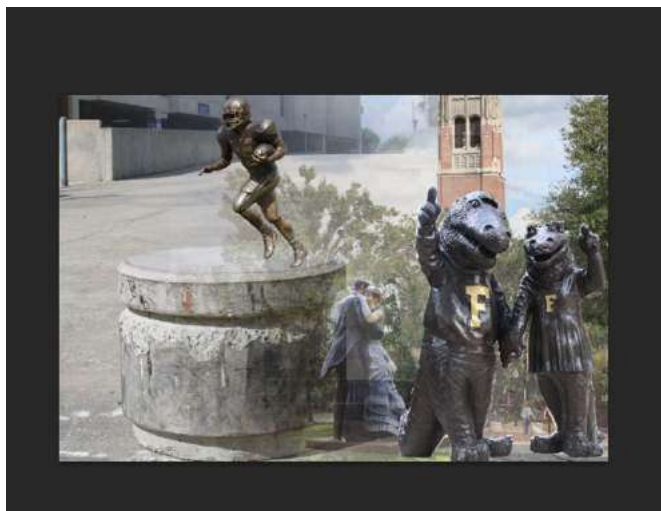

We can use our Eraser tool to fix this. Once we select the eraser, we'll make the hardness around 50% and the opacity about 50%

Rearrange the layers so that "Tebow.jpg" is the first layer then reveal this layer. Downsize "Tebow.jpg."

Reveal "albert(a).jpg, downsize the layer then place the pair in the lower right corner.

Rearrange the layers so that "spirit.jpg" is under "albert(a).jpg and reveal this layer. We should now be able to see all of our layers.

Downsize "spirit.jpg" and move it between Tebow and Century Tower.

Click "Edit" on the menu bar, go to Transform then choose Perspective.

Again chooses the last transformation option used

Scale changes the size of an image

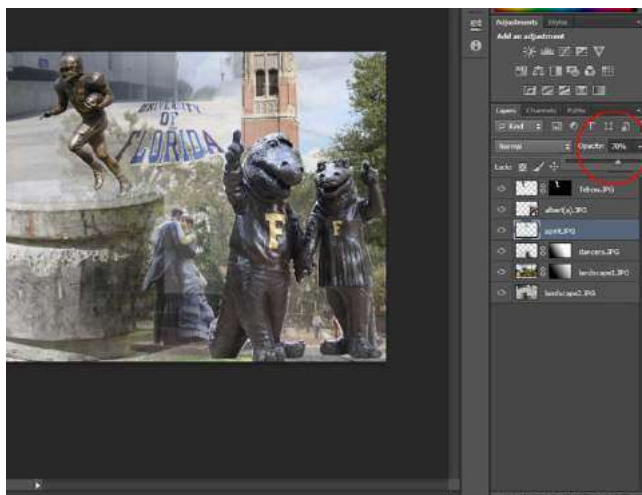Skew slants an image either vertically or horizontally

Distort allows you to stretch an image in any direction

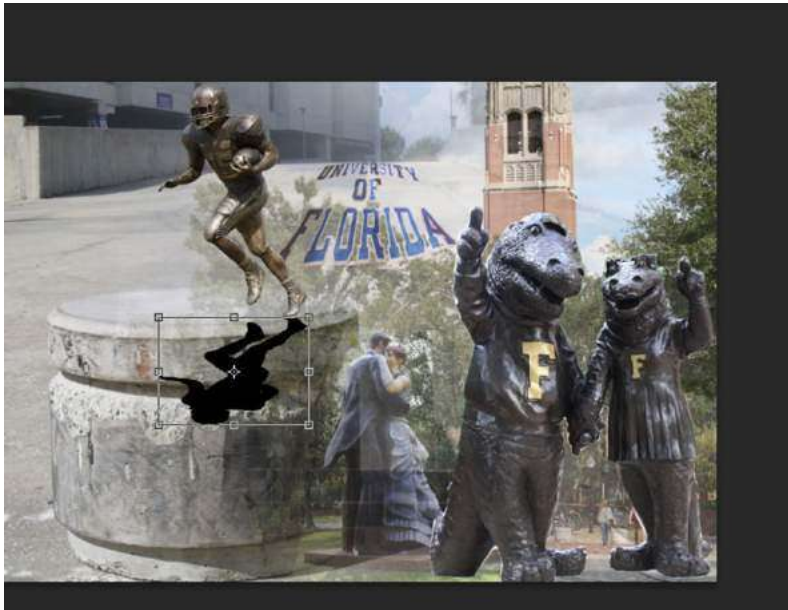Perspective allows you to add perspective to an object

Warp creates a mesh over an image that we can adjust by dragging any point or line within that mesh

Click the bottom right point and drag it out to the right. Then we'll click the top right point and drag it in to the left.

Press "Enter" on the keyboard to fix the transformation and lower the layer opacity to 70 to help it blend better.
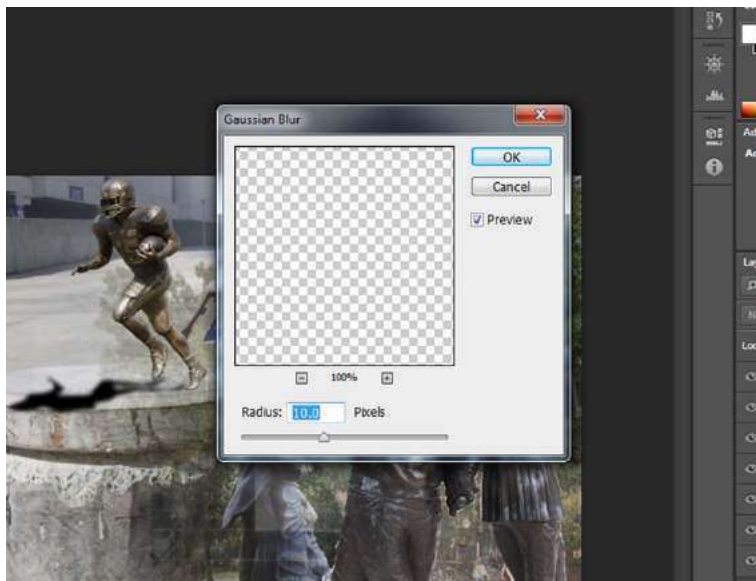
Now let's click on the "Tebow.jpg" layer in the layers panel then press Ctrl+J on our keyboard. This will make a copy of our layer above it. Let's rearrange the layers so that "Tebow.jpg" is first and the copy is second. If we select the copy layer, making sure the background color is black, we can Press Ctrl+Shift+Del to fill the copy image will the background color, black. Next we'll press Ctrl+T on our keyboard to free transform the image. If we drag the top middle point to the bottom we'll flip the image vertically.

We can press "Enter" on our keyboard to apply the transformation. Let's go to "Filter" on the menu bar, go to Blur then select "Gaussian Blur"

A window like this should appear and we'll apply a blur radius of 10 pixels.

All that's left now is to make some final touches as we see fit. We can use Free Transform on the shadow to make it look more realistic or adjust the mask on the "landscape1.jpg" layer to make Century Tower more visible and the trees less visible. It's really up to you.

We have finished making our compilation poster. In making this poster we learned about masking and filters such as the Gaussian blur. We relied heavily on masking to make selections, in conjunction with other selection tools, and to join images together.

Hispterizing Photographs

Just as we've updated to Photoshop CS6, so to must we update to the latest trends in photo editing. Recently photography has gone back in time, with vintage style photos becoming more and more popular. Those with the cameras and skills to develop their own film can replicate these effects in a dark room while the rest of us hope we have a phone that can handle one of the countless apps that will "hipsterize" our photos digitally.
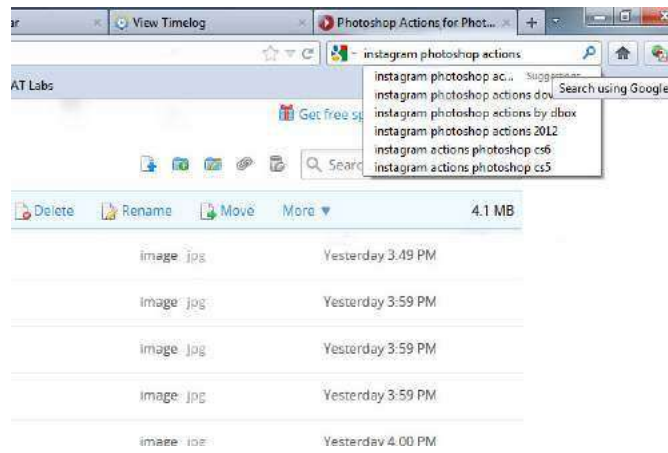
Photoshop Actions

First we're going to learn how to have Photoshop do this for us so that we can get the quality of a real digital camera with the vintage effects that were initially exclusive to film cameras and Iphone apps. Photoshop Actions are a series of recorded steps that can be applied to any image. Actions can be as simple as cropping pictures to a specified size or as complicated as zombifying a face complete with blood and exposed muscle.

To start, let's open "tower.jpg"

Now let's get Photoshop Actions that mimic options available in the app Instagram. Let's open our internet browser and in the search bar, search "instagram photoshop actions"

Select the link near the top that reads "dbox - Instagram Filters as Photoshop Actions"
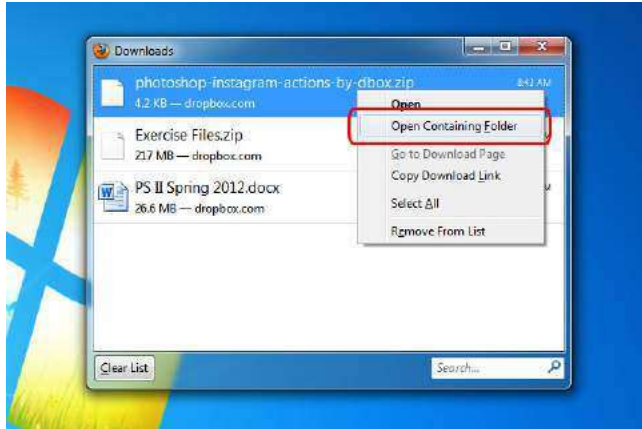

When the page opens, scroll down to just before the comments and click the link "Download the photoshop action file"
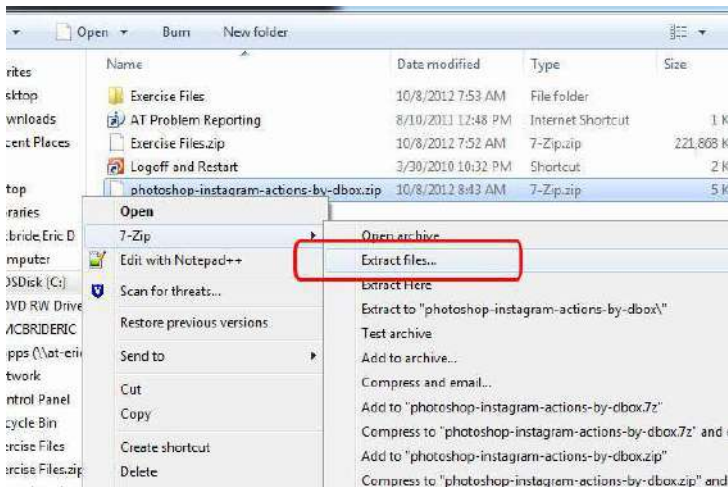
A dialogue box will pop up. By reading the extension we see that they are stored in a zip file. Select the "Save File" option then click "OK"
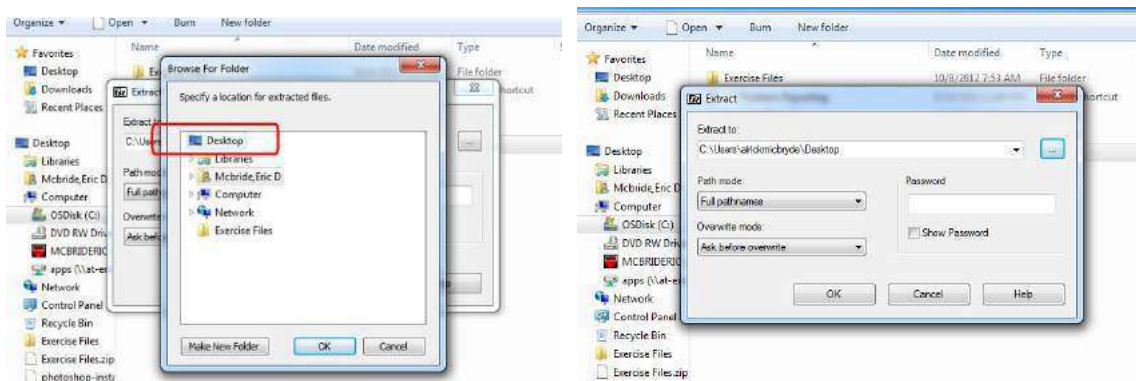

We can ensure that the files are placed on the desktop for easy access. When the downloads dialogue box shows that the zip file has been downloaded, we can right click on the file and select "Open Containing Folder"
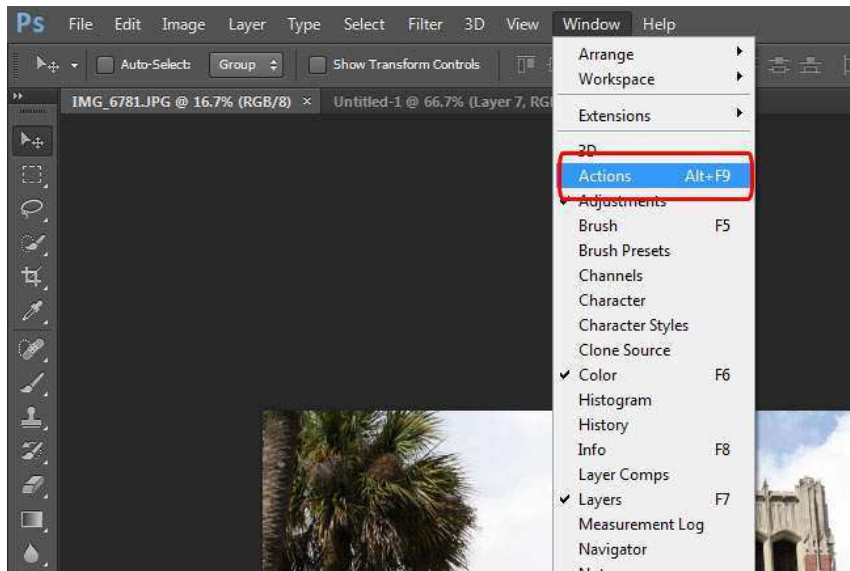
When the folder opens, we can right click on the file, go to "7-Zip" and Select "Extract files"
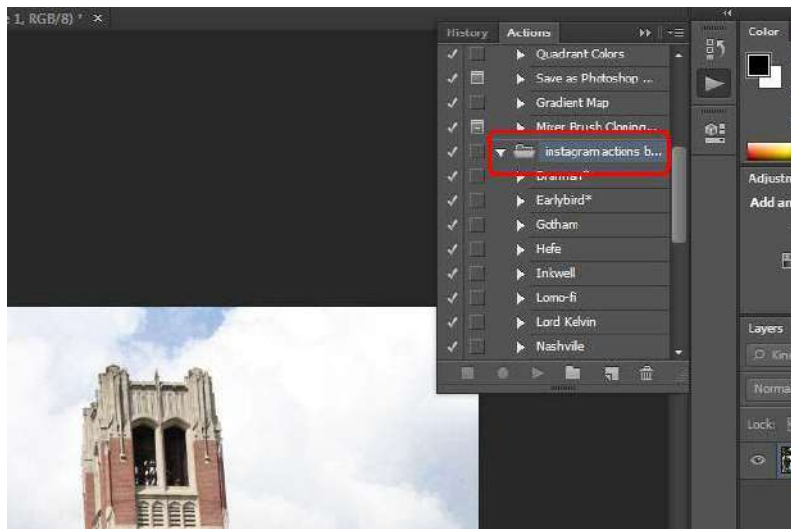

From here we can click the ellipses to select where the files should be extracted to. Select "Desktop" then click "OK" The Extract to location should be short and end in "Desktop"
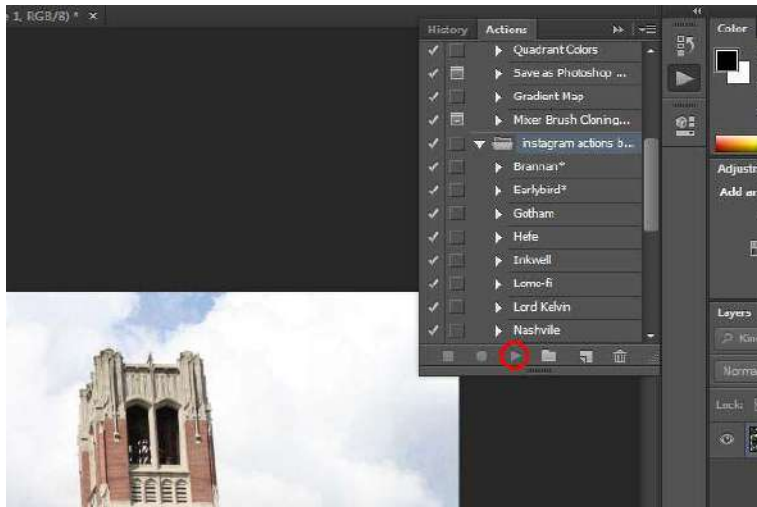
Now we simply double-click the icon on our desktop and the actions are loaded into Photoshop and ready for us to use. To get to the actions we have to go to "Window" on the menu bar then select "Actions" from the drop-down menu.

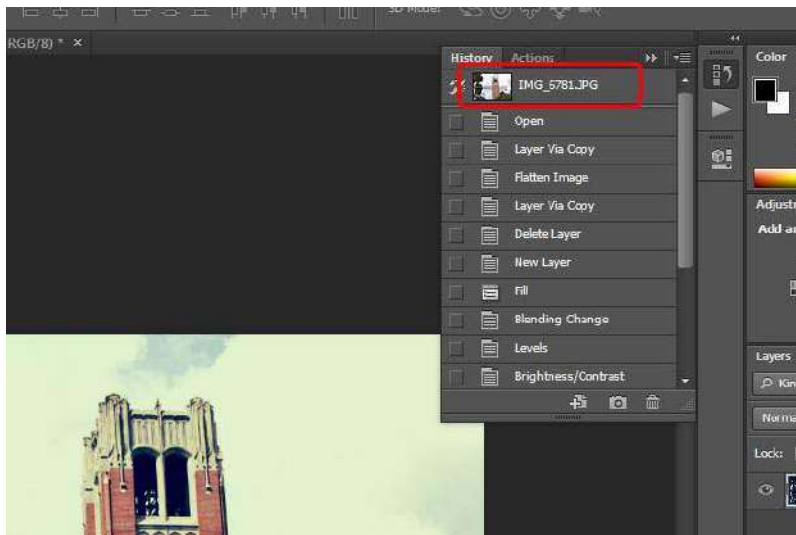We can see here that Photoshop already has some action here for us to explore but for now let's focus on our Instagram actions which down at the bottom of the list. We can see all of the action in the folder by clicking the triangle to the left of the folder.

To apply an action, we have to click on one then press the "Play" button which is the triangle in the middle of the bottom row of options in the window.

Once the action has been applied, we can see all the steps Photoshop went through to get the final result. If we want to try out a different action we must first scroll to the top of the history to the original image so that the actions aren't stacked on top of one another unless that is desired. Keep the image open as we will be using it in the next part of the session.
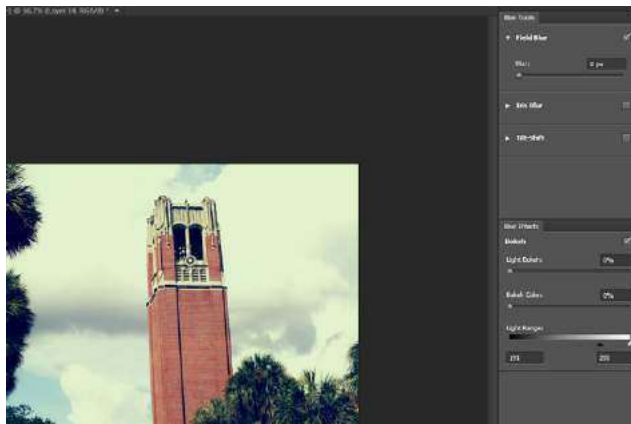

We have now mimicked the work of an app in seconds when before it could have taken hours to get such an effect. Now that we've mastered the art of hipster style coloring let's explore how we can mimic depth of field using filters.

Using Filters

As you may have noticed when we applied a blur to our image earlier, there several different types of filters. Two filters under the Blur option are Field Blur and Iris Blur. Both options will allow us to call attention to one part of the photo by blurring the rest. First let's start with Field Blur
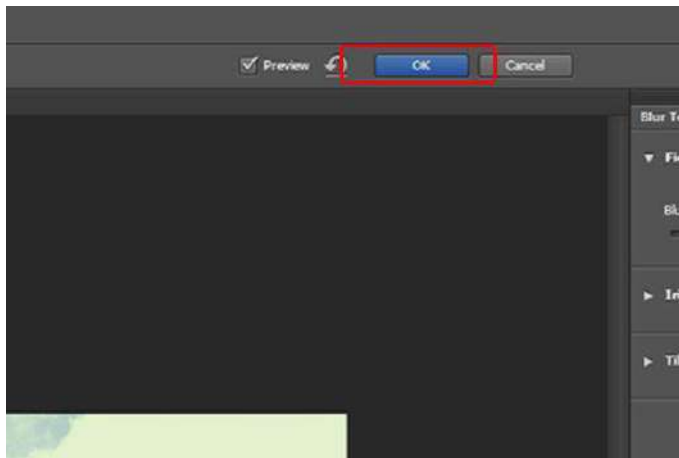
Field Blur

First let's duplicate our hipsterized Century Tower so that we can compare the different methods of blurring the background. Then we'll select "Filter" on the menu bar, go to "Blur" and select "Field Blur" Our window will shift and we'll see that we have options to control the Blur. We can move the blur to wherever we choose on the image by click the center of the pin an dragging it to a new location. If we turn the blur down to 0, that keeps that area clear and un-blurred.

We can add more pins by clicking in different locations on our image. We can adjust the blur for each pin individually to get the sky and tree around Century Tower to be blurred while keeping the tower itself crisp.
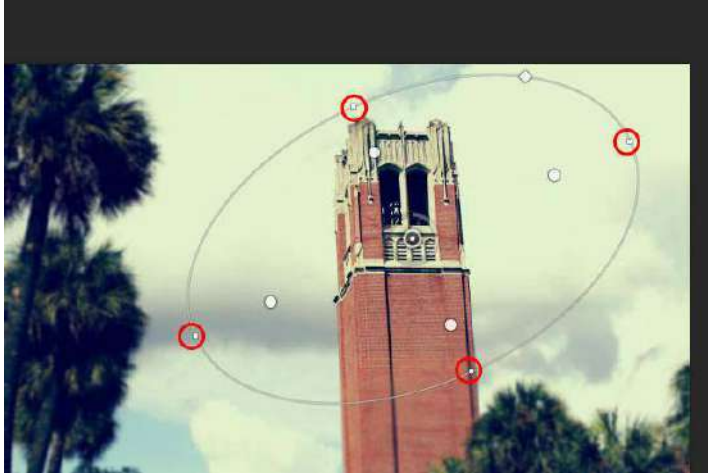
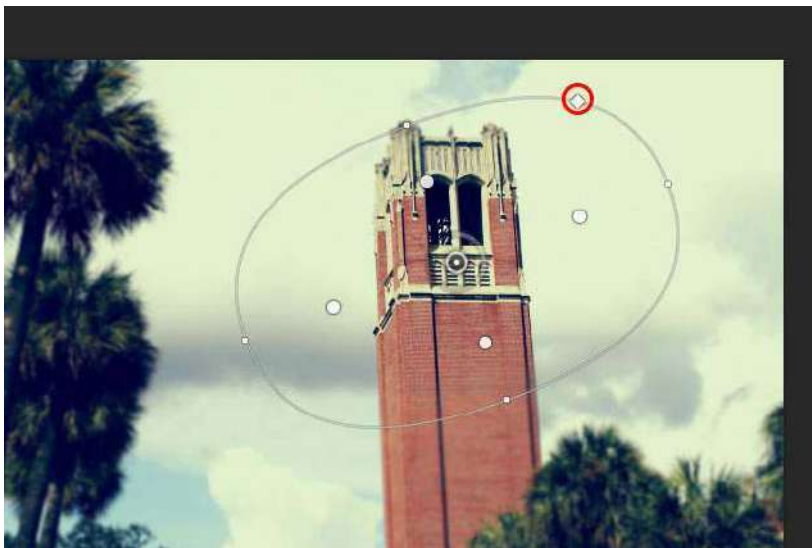When we've achieved our desired result we click "OK" to apply our changes.

Iris Blur

Now that we've applied Field Blur, let's try working with Iris Blur. Toggle which layer is visible by holding the "Alt" key on the keyboard while clicking on the eye of the layer that we haven't altered yet. Iris Blur takes a rounded area and keeps the center of the area clear and blurs outward in a gradient. To get to it we select "Filter" from the menu bar, go to "Blur" and select "Iris Blur" We can make the oval larger or smaller by placing the mouse on the outer edge of the oval and dragging in towards the center or out towards the border. We can rotate the oval my placing the mouse over one of the four small diamonds on each side of the oval.

We can make the oval more rectangular by dragging the large diamond outward and we can make the transition from crisp to blurry more subtle by pulling the inner circles closer to the center.

If we toggle back and forth between our layers, we see that they look very similar. Like many of the tools in Photoshop, Field Blur and Iris Blur can both get the job done using different methods. This allows users to choose which tools they like the best and essentially customize Photoshop to suit them rather than adjusting themselves to Photoshop.

Conclusion

In this session, we practiced working with some of most versatile features in Adobe Photoshop CS6, Review Mode in Bridge and Content Aware. Review Mode allows users to go through their photographs and narrow them down to the best ones using Rating and Labeling. Content Aware can be used is several different ways to remove and object from an image. We also

learned about using Levels and Curves to adjust the brightness and contrast in pictures with precision. After getting a grasp on those feature we combined a series of techniques to create a compilation poster. We used different selection tools combined with layer masks to combine several elements into one design. Finally we learned how keep up with the latest trends by having Photoshop Actions recreate the look of Instagram photos in addition to using Field and Iris Blur to call attention to an object by blurring out the rest of the photograph. You should know feel comfortable with Photoshop and be assured that you know enough techniques and features to delve deep into the world of photo editing.

Create a Compilation Poster

Topic: You favorite hobby

Include:

- At least five *appropriate* images
    - Make use of the content aware feature in at least one of the images. For example, erase something from the background by painting or using a selection tool. Show us the before and after.
- Browse for images online

Use

- Brushes
- Masking
- Gradients
- Selection Tools
- Content aware for at least one picture
- Adjust the Levels and Curves for at least one picture

You will be asked to explain what you did and how you did it