



What you'll learn in this lesson:

- Merging images
- Using Smart Filters
- Using the new selection tools
- Working with text
- Using unsharp masking
- Using Camera Raw

What's New in Adobe Photoshop CS3?

Welcome to Photoshop CS3! In this lesson, you'll get a look at many of the new features, such as easier-to-use selection tools, improved Vanishing Point, and Live Filter. You will also explore these features in more detail in the lessons that follow.



This lesson provides an overview of new features in Photoshop CS3. If you'd prefer to get familiar with all that Photoshop CS3 has to offer, including some of the new features, you can jump ahead to Lesson 2, "Exploring Adobe Photoshop CS3."

A different Photoshop for different users

In this release of Photoshop, there are two versions: Photoshop CS3 and Photoshop CS3 Extended. Don't worry about one being better than the other; that is not necessarily true. Photoshop CS3 in any flavor is a full, digital editing application. Photoshop CS3 Extended includes additional features geared toward industries such as multimedia, animation, film, architecture, engineering construction (AEC), manufacturing, and medical professions. In this lesson, the features mentioned are included in both Photoshop CS3 and Photoshop CS3 Extended.

Starting up

Before starting, make sure that your tools and palettes are consistent by resetting your preferences. See “Resetting Adobe Photoshop CS3 preferences” on page 4.

You will work with several files from the ps01lessons folder in this lesson. Make sure that you have loaded your pslessons folder onto your hard drive from the supplied DVD. See “Loading lesson files” on page 3. Now, let’s take a look at what’s new in Photoshop CS3.



See Lesson 1 in action!

Use the accompanying video to gain a better understanding of how to use some of the features shown in this lesson. Open the file PS01.swf located in the Videos folder to view the video training file for this lesson.

Easy-to-manage workspace

The interface has been standardized across all of the CS3 applications, making them easier to use. The added bonus is that the interface now takes up less of your screen real estate. In the next section, you’ll get your feet wet so you’ll see the benefits of the interface. You will more fully explore the interface in Lesson 3, “Getting to Know the Workspace.”

Using the new interface

This new interface is consistent with the interface you will find in the other Creative Suite 3 applications, allowing you to focus on your job, and not spend time searching for tools and menus. You will open a file using Adobe Bridge, which is the preferred workflow for the Creative Suite 3 applications.

Docking palettes

You can take advantage of new docking features that allow you to neatly store your palettes and tools until you need them. In fact, palettes can be collapsed to icons organized in a space-saving dock.

- 1 Choose File > Browse to open Adobe Bridge. Adobe Bridge provides you with image previews, as well as features to manage and organize your images. You’ll find out more about Bridge in Lesson 4, “Using Adobe Bridge.”
- 2 Click on the Folders panel that is in the upper left of the Adobe Bridge window to bring it forward, then click on Desktop. The items that are on your Desktop appear in the content panel on the right, including the pslessons folder that you have copied from the pslessons DVD supplied with this book.

If your content from the Desktop does not appear in the Content pane in Adobe Bridge, choose Desktop from the Favorites panel instead.

Open the plessons folder and then open the ps01lessons folder contained within it. Locate the file ps0101.psd and double-click on it to open the file. If a color profile warning dialog box appears, press OK.

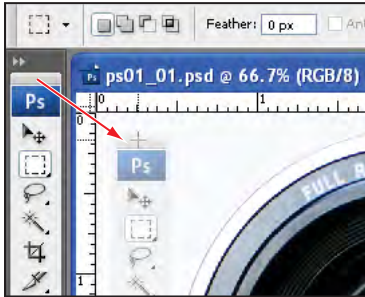
You are not creating a project at this time, but, you will explore the interface using this image. Note the single column Tools palette on the left of the display and the collapsible palette icons in the dock on the right side of the display.



The new streamlined interface saves space and is easier to navigate.

- 3 Notice that the Tools palette is in a space-saving, one-column format. Click on the gray bar or the left-facing double arrows at the top of the Tools palette to change it to two columns. Click on it again to switch back to one column.

- 4 Reposition, or undock, the Tools palette from the left side by clicking on the gray bar directly above the Ps logo and dragging it to another location.



Click and drag to undock the Tools palette.

- 5 To re-dock the Tools palette, click on the gray bar again and drag it to the left side of the workspace. When you see a ghosted gray bar, release the mouse; the Tools palette is re-docked.
- 6 Leave ps0101.psd open for the next section.

Unified user interface panels

You are likely to find Photoshop's new palette docking system very intuitive.

- 1 Before starting, make sure that you are back to the standard Photoshop workspace by choosing **Window > Workspace > Default Workspace**. This returns you to the original Photoshop workspace. In Photoshop CS3, there are many workspaces that you can choose. You'll find out how to use them and create your own in Lesson 3, "Getting to Know the Workspace."

- Click once on the left-facing double arrows in the gray area above the icons. The icons are expanded into full palettes, which is especially helpful for new users, as it can be difficult to decipher which palettes the icons represent.



Expand and collapse palettes to customize your workspace.

- Click on the right-facing double arrows to collapse the palettes back to icons. You'll notice that the expanded palettes on the right also have these arrows, so you can expand and collapse them as well.
 - Choose File > Close and close the ps0101.psd image. If you are asked to save changes, select No.
- Now you will discover some of the other new features in Adobe Photoshop CS3.

Understanding the Smart Filter feature

With the Smart Filter feature, you have the ability to turn filters on or off and blend or mask filters without editing the original image content.

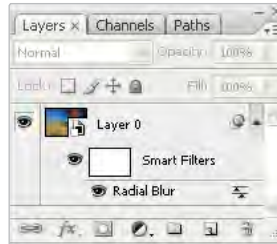
By choosing Filter > Convert for Smart Filters, you can save an original image that will not be affected when you apply filters. You can then add, adjust, and remove filters from the image without having to re-save the image or start all over again.

You'll now open a file with a Smart Filter already applied to it. You'll find out how to create and work with these filters more in Lesson 12, "Using Adobe Photoshop Filters."

- 1 Choose File > Browse. Adobe Bridge appears. If the ps01lessons folder is not visible, click on the Folders tab in the upper left side of the Adobe Bridge workspace, then click on Desktop and locate the ps01lessons folder inside the pslessons folder on your desktop.
- 2 Double-click on ps0102.psd to open the file. An image with an exaggerated radial blur appears. You'll tone this down a bit using the Smart Filter mask located in the Layers palette.



An image with a radial blur applied.



The Smart Filter is visible on the layers palette.

- 3 You'll now save this as a work file. Choose File > Save As. In the Save As dialog box, navigate to the ps01lessons folder. In the File name text field, type **ps0102_work**. Leave the format set to Photoshop and press Save.
- 4 If the Layers palette is not visible, choose Window > Layers. Note the Filters effects mask that is under the image layer.
- 5 Click on the eye icon (👁) to the left of Smart Filters. The unfiltered image appears. To turn the filter effect back on, click on the area where the eye icon was located.
Now you will make an adjustment to the radial blur filter.
- 6 Double-click on the words Radial Blur underneath Smart Filters in the Layers palette. The Radial Blur dialog box appears.
- 7 Click and drag the Amount slider to approximately 15, or type **15** into the Amount text field.
- 8 Select Zoom for the Blur method, then press OK. Notice that much of the detail is returned to the image, as it retained the original image data as a Smart Object.
- 9 Choose File > Save, and then choose File > Close.

You may use Smart Filters for simple processes, like clicking on the eye icon to turn filters that you applied off and on. You may want to take it further with creative masking techniques like painting on the Filter effects. Learn more about the Smart Filter feature, as well as the Smart Object feature, in Chapter 11, "Using Smart Objects."




See the Quick Selection tool in action!

Use the video that accompanies this lesson to gain a better understanding of how to take advantage of using the Quick Selection tool. Open the file PS01.swf located in the Videos folder to view the video training file for this lesson.




Select like a pro with the Quick Selection tool



Accurate selections in Photoshop are essential. If you do a good job using the selection tools, editing and retouching looks natural. Do it badly, and the image could look contrived. In Photoshop CS3, you can take advantage of new tools to make accurate selections more easily.

The new Quick Selection tool () allows you to paint a selection on an image. Photoshop automatically completes the selection for you with very accurate results. Of course, this won't work for every selection, but it will do the trick for many types of selections.

Once Photoshop has completed the selection, you can then refine it—or any selection, for that matter—with the new Refine Edge feature.

In this next exercise, you'll make the background transparent and change the color of the little girl's shirt using this new selection tool.

- 1 Choose File > Browse, or click on the Go to Bridge button () in the upper right of the options bar.
- 2 Locate the ps01lessons folder, and double-click on the image named ps0103.psd. An image of a young girl appears.
- 3 Choose File > Save As. In the Save As dialog box, navigate to the ps01lessons folder and type **ps0103_work** in the File name text field. Leave the format set to Photoshop and press Save.
- 4 In the Tool palette, click and hold on the Eraser tool () to reveal the Magic Eraser tool (). Using the Magic Eraser tool, click on the white background behind the little girl. You just eliminated the background, essentially turning it from white to transparent, using the Magic Eraser tool. This is not a new tool, but many users have yet to discover its possibilities.

- Now, select the Quick Selection tool () from the Tools palette and paint over the little girl's shirt. Watch as the selection is created with your cursor movement. If you accidentally select the area beyond the shirt, choose the Subtract from selection button () in the options bar and paint over the area that should not be selected. You can make the brush size smaller by pressing the [(left bracket key) or larger by pressing the] (right bracket key).



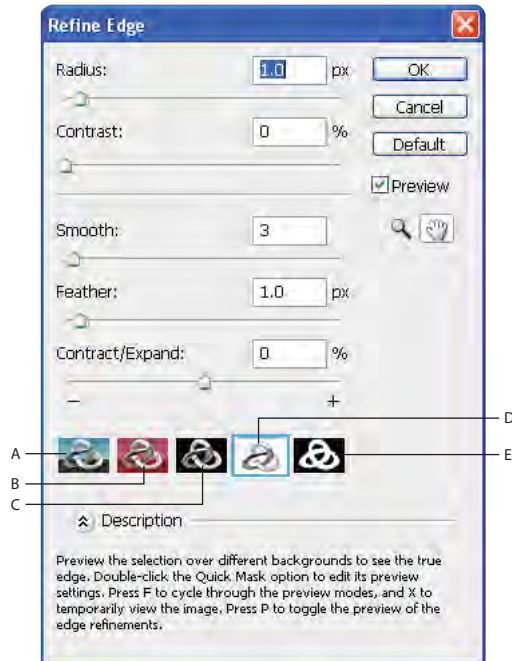
Brushing a selection with the Quick Selection tool.

- Choose File > Save. Keep this image open for the next part of this lesson.

Making selections with the new Refine Edge feature

After making a selection, you can click on the Refine Edge button in the options bar. This opens a Refine Edge dialog box full of options to improve your selection. In this section, you will use these options.

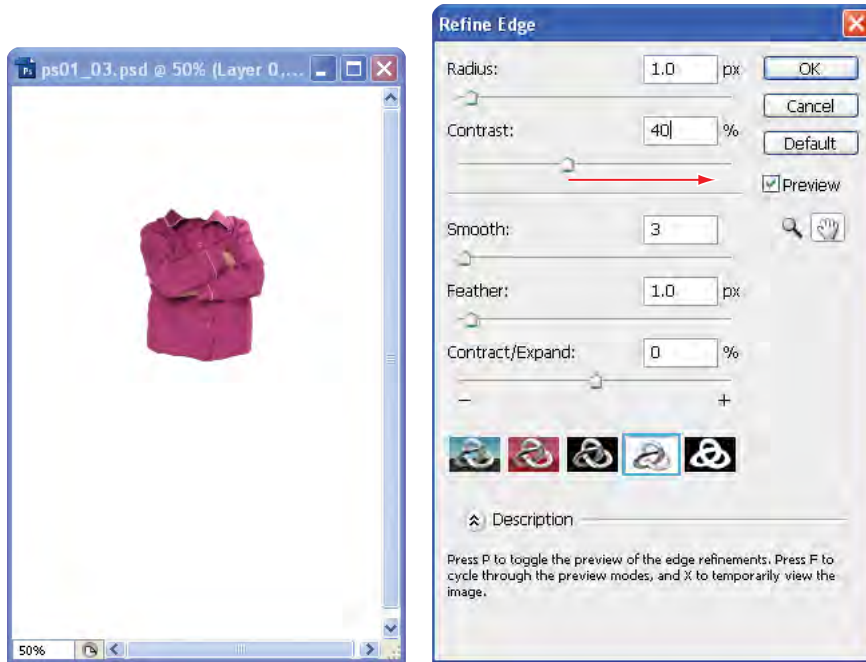
1. With your ps0103_work.psd file still open, click on the Refine Edge button in the options bar. The Refine Edge dialog box appears. You can click on the Preview buttons at the bottom of the dialog box to choose the preview method that works best for the image. In this example, the preview was left at On White.



A. Standard. B. Quick Mask. C. On Black. D. On White. E. Mask.

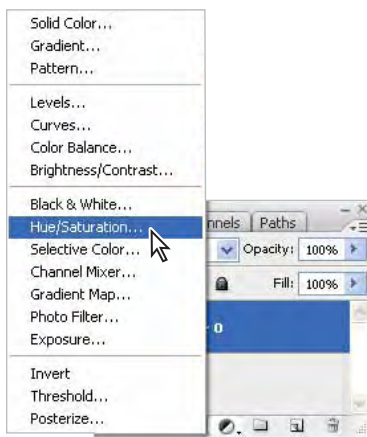
You can experiment with these new selection features and learn some tried-and-true methods for using them in Lesson 7, “Making the Best Selections.”

- Click and drag the Contrast slider to approximately 40, or type **40** into the Contrast text field. Press OK.



Use the Refine Edge feature to add contrast to the selection.

- With the selection still active, locate the Layers palette. If it is not visible, choose Window > Layers, then click and hold on the Create new fill or adjustment layer button (🍷) and select to Hue/Saturation. The Hue/Saturation dialog box appears.



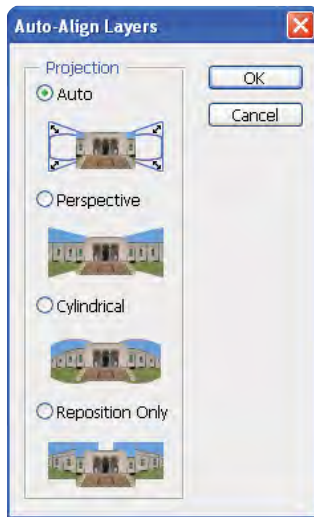
Choose the Hue/Saturation Adjustment layer.

- 4 You can drag the Hue slider to the left or right to change the color of the shirt. Don't worry if your selection is not perfect, as you will learn how to better create selections in Lesson 7, "Making the Best Selections." In this example, drag the slider to approximately +113 to change the color of the shirt to green, then click OK.
- 5 Choose File > Save, then choose File > Close.

Creating better composites

With the new Auto-Align feature in Photoshop CS3, you can align multiple layers quickly and accurately.

The Auto-Align Layers command quickly analyzes details and then moves, rotates, or warps layers to align them perfectly. This is a big boost for photographers who regularly shoot photos of groups, and for anyone else who wants to combine images more accurately.



The new Auto-Align Layers feature.

This new feature includes the Auto-Blend Layer option, which blends color and shading seamlessly into the final image. You could achieve the same high-quality results in earlier versions of Photoshop, but it was very time consuming. The new automatic layer alignment and blending features get you there faster, and with less work. You'll have the opportunity to use the Auto-Align feature in the Lesson 2, "Exploring Adobe Photoshop CS3."

Camera Raw improvements

Camera Raw is a file format option for many digital cameras. Camera Raw file formats can vary depending on the camera manufacturer and model, but Photoshop CS3 can handle most Camera Raw files. The Raw format is gaining popularity, especially among serious photographers, because it stores the largest amount of original digital image data—almost no processing occurs in the camera. This means that you have a lot more information to work with when you make adjustments, such as lighting, sharpening, and color changes.

Photoshop's improved Camera Raw processing

Photoshop has supported Camera Raw files in the past, but Photoshop CS3 is faster and supports more than 150 different versions of the Raw file format.

Photoshop CS3 now supports opening Raw, JPEG, and TIFF images in the Camera Raw Plug-in. By simply selecting a file from Adobe Bridge (see Lesson 4, “Using Adobe Bridge”) or choosing File > Open, you can open most Raw files. The Camera Raw interface in Photoshop CS3 allows you to make incredibly precise adjustments to an image. It includes new Fill Light controls, which are used to reduce the contrast of a scene and provide illumination in the shadows, and Vibrance controls, which are used to enhance or diminish the intensity of the colors in less-saturated areas of an image.

In this exercise, you'll open a Camera Raw file, so you can investigate the capabilities of working with Raw files.

- 1 Choose File > Browse, or select the Go to Bridge button (📁) in the options bar.
- 2 Double-click on the image named ps0104.CR2, a Camera Raw image from a Canon EOS Digital Rebel camera. The Camera Raw window opens.



The Camera Raw window.

- 3 Click and drag the Recovery slider to the right to a value of approximately 50. Notice that the detail is recovered in the sky. You will learn more about working with Camera Raw files in Lesson 6, “Creating a Good Image.”
- 4 When you are finished experimenting, click Open Image to open the Camera Raw file in Adobe Photoshop.
- 5 While you could continue to edit this file using Photoshop, you will not be performing additional edits at this time. Choose File > Close. If you are asked to save the changes, choose No.

Understand the improved Vanishing Point filter

You can now edit images in perspective with more creative options using the enhanced Vanishing Point feature. You can create multiple planes in an image—areas that are built in perspective—connect them at any angle, and then wrap graphics, text, and images around them. This is especially useful for package designers.



Artwork pasted into multiple perspective planes, such as the fence on the left which was added to the image.

The painting tools also work in perspective, allowing you to clone and to take advantage of retouching tools for healing. You can learn all about using the Vanishing Point filter in Lesson 12, “Using Adobe Photoshop Filters.”

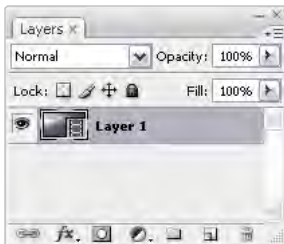
Photoshop CS3 vs. Photoshop CS3 Extended

If you purchased the Creative Suite 3 Design Premium Suite, Web Premium, or Master Collection Suite, you have Photoshop CS3 Extended. If you purchased the Design Standard Suite, you have Photoshop CS3. You can find out easily which version of Photoshop you have by choosing Help > About Photoshop (Windows) or Photoshop > About Photoshop (Mac OS). The version of Photoshop is listed in the welcome screen. Photoshop CS3 Extended is for multimedia and video professionals, as well as other users who have a need for extended capabilities to analyze data and build 2-D images from 3-D files. The features discussed below are available only in the Extended version.

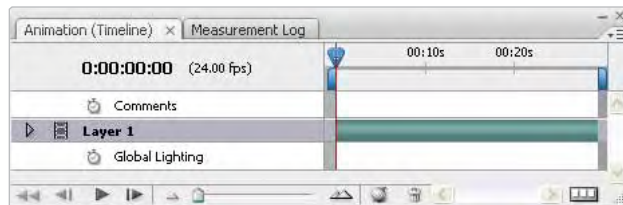
Create animation with the Animation palette

With Photoshop CS3 Extended, you can use the new Advanced Timeline palette to create animation from a series of images, such as time-series data. The animation can then be exported to QuickTime, MPEG-4, and Adobe Flash Video (FLV) formats.

If you are working with video, you can now open video files in Photoshop, where it is opened as a Movie layer. Using the Timeline controls, you can select footage and retouch video frame-by-frame using Photoshop's painting and editing tools. Find out more about the timeline in Lesson 13, "Creating for Web and Video."



Movie layer.



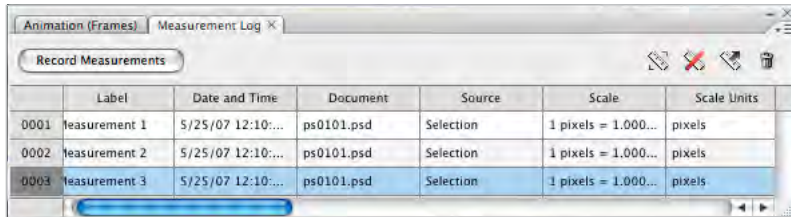
Advanced Timeline palette.

3-D compositing and texture editing

Using Photoshop CS3 Extended, you can also render and incorporate rich 3-D content into 2-D composites—and can even edit textures on 3-D models directly within Photoshop, and immediately see the results. Photoshop Extended supports common 3-D interchange formats including 3DS, OBJ, U3D, KMZ, and COLLADA, so you can import, view, and interact with most 3-D models.

2-D and 3-D measurement tools

If you work in the architecture, construction, engineering, manufacturing, or health care industries, you can use the new measurement tools in Photoshop CS3 Extended to extract quantitative information from images.



New measurement tools in Photoshop help you to extract quantitative information.

With the new measurement tools, you can easily calibrate or set the scale of an image, and then use any of the Photoshop selection tools to define and calculate distance, perimeter, area, and other measurements. You can also record data points in a measurement log and export data, including histogram data, to a spreadsheet for further analysis.

These advanced features are not covered in this book, but look for the *Photoshop CS3 Expert Answers* book and the [Digital Classroom](#) training videos for more information.