

# PHOTOSHOP MANUAL



# photoshop manual

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## Getting started

Before you get started with Photoshop®, there are important items to consider and understand. The first is the importance of organization, or file management. The second is the work each image will need to make it suitable for printing in your yearbook. Third, you need to know a little about digital cameras and scanners to help you make your digital imaging decisions. Finally, you should make sure your monitor is properly calibrated.

### File management

File management refers to the process of saving and organizing documents such as page files, digital image files and graphic files. Use the file management steps outlined in this section to get all necessary files in the same location. This will reduce missing files and links and will help make submitting your pages to Walsworth a quick and easy process.

The best way to ensure easy creation and submission of your yearbook is to use the WPCYB folder, installed on your computer, to manage and organize your yearbook files properly. For digital imaging, the PIX folder is the most important.

Inside this folder are two folders named **Originals** and **Prepared**.

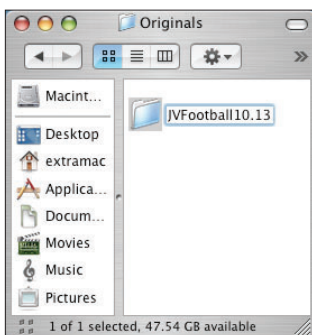
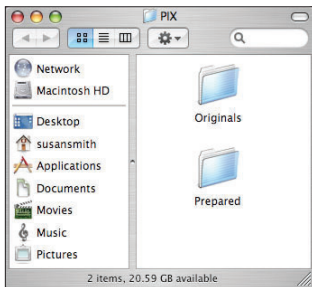
- Use the Originals folder to store files that you download from your digital camera or photos you scan.
- After you use Photoshop to save, correct or add special effects to digital images, save them in the Prepared folder.

Always keep the original files you download from your camera or scan. If you make changes with Photoshop, but then want to go back and use the original photo, you will always have a copy.

To make it easier to find images when you need them, train your photographers to create a new folder each time they download images from the camera or scan photos. Name the folders for the events that are the subject of the photos and the dates, if possible; for example, “jvfb10.13.” This will help the page designers know where to find the images they want to use.

Once the subject of individual spreads has been decided, you might even store the images that relate to those spreads in folders with the spreads. For example, store images for pages two and three with that spread in a folder titled 2-3. That will make it simpler to know that you have everything you need, especially if you must store your pages on a server and move the files back and forth from your hard drive.

As with yearbook pages, you should avoid working on or with digital images over a server. A slow or unreliable connection can cause file corruption and application crashes. For more information on the recommended



workflow for yearbook pages, see the Network Users manual, which can be found at Yearbook Help.

### Color and your monitor

One of the most important things to know before you start working with color, including color images, in Photoshop is that your eyes can deceive you. Due to various factors, monitor displays can sometimes make images look completely different than they appear in their final printed state. For that reason, there are some steps you should take to ensure that what you see on-screen more closely matches what is printed in your yearbook.

#### Work with a neutral background

Notice the circles printed on colored squares on the right. All of these circles are printed at 40% black, but the color looks different based on the color of the square. Similarly, the color bars printed below that appear different based on whether they are placed on a black or white background.

Because of this, you can help make sure that what you see while working on an image is as close to correct as possible by viewing your work in Photoshop's Full Screen mode. From the View menu, select **Screen Mode > Full Screen Mode** or press the **F** key to work in this view. The default neutral gray background helps you see colors more accurately.

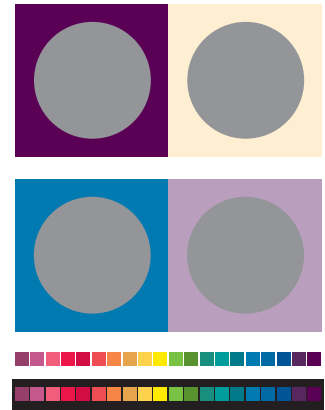
#### Minimize ambient light

The lighting in your classroom or work area may also interfere with your ability to see true color on your monitor. Ambient light, whether from daylight, incandescent or fluorescent lighting, lightens what you see on the screen. You can combat this in a couple of ways. First, consider working in a dark room, with the overhead lights off and blinds closed. If this is not possible in a school setting because the darkness might interfere with others' work, make a hood for your monitor. Use black foamcore boards to create a three-sided shield that fits around the monitor screen. Foamcore can be found at most art supply stores. The hood helps block light from directly hitting the monitor screen, giving you a more accurate view of your color.

#### Calibrate your monitor

Monitor calibration is the most reliable way to ensure you are seeing color properly, but it is also the least convenient.

The hardware in question is a device called a spectrophotometer, which attaches to the monitor to measure the light produced by the LCD or CRT. The three colors displayed — red, green and blue — are measured and plotted. The spectrophotometer's software then creates a table indicating which color is weak or strong and compensates for any errors. This creates a linear balance of the three colors and creates whites that



#### Shortcut Commands

**F** (Cycle Screen Modes) - Switch between Standard Screen and Full Screen modes. Press the Tab key to show or hide tool bars.



Image resolution 300 dpi

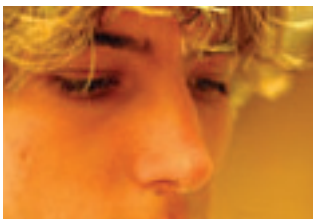


Image resolution 72 dpi

**Resolution Tip**

**dpi = dots per inch**

**ppi = pixels per inch**

Dpi refers to the actual number of dots printed on a square inch of paper. Ppi refers to the number of pixels that appear on screen when viewing an image at 100% (actual size). In Adobe programs these two numbers can be considered synonymous.

are white, grays that are gray and colors that are much more predictable. Several companies make calibration tools that can be purchased and used to calibrate your monitors. Some of the more popular brands include X-Rite, Datacolor, Color Vision, Pantone and GretagMacbeth.

## Digital images: What you need to know

This manual will go into a lot of detail about different ways to improve digital images or to create special effects. But primarily, there are three main concepts you need to understand to use digital images in your yearbook.

### Resolution

Resolution is the total number of tiny squares called pixels that make up a digital image. The higher the resolution of a digital camera or a scanner, the larger an image can be reproduced. To determine proper resolution and to prepare images properly for yearbook printing, the resolution of a digital image will be shown in pixels per inch (ppi) on-screen or dots per inch (dpi) when printed. The more dots contained within an inch of an image, the smoother an image will print. Yearbook images must be set at 300 ppi/dpi to print as high-quality images. Line art must be set at 600 ppi/dpi to print at high quality. Low ppi/dpi will produce jagged-looking images. This jagged look is referred to as pixelation because the square shape of the pixels is visible.

Even if you have saved an image in Photoshop with the proper resolution, you can still cause pixelation in the image if you enlarge it too much in your page design program. Never enlarge an image in InDesign more than 150%. This will drive the resolution too low, and your image will become pixelated.

Flatbed scanners sample images in resolution between 300 and 4800 dpi. Scanning at a higher resolution will produce a larger image. A digital camera's resolution determines the width and height of an image. The higher the resolution, the larger the image will produce. Digital cameras capture images at 72 dpi. Increasing the ppi of a digital camera image will shrink the image. Lowering the dpi of a scanned image will enlarge the image.

Following is a demonstration showing the importance of resolution to your digital images. The images on the next page are at the resolution listed. See how quickly the quality of the printed image decreases as the resolution goes down.

**Resolution 101**

Monitors display images at 72 dpi, so any image at 72 dpi and above will look the same on screen, but will look much different when printed on a press. The printer you use at school can print from 100 dpi to 1200 dpi. Again, a lesser-quality image may look fine when printed on your laser or ink jet printer, but may not be acceptable to you and your staff when printed in your yearbook. See the appearance of the images to the right change based on the resolution.

**What you need to know**

Resolution is one of the most important determiners of image quality. The higher the resolution, the larger the size at which the image can be used. Images with low resolution will reproduce pixelated in the yearbook.

**Colorspace or color mode**

Monitors and televisions produce color via electromagnetic waves that correspond to red, green and blue (RGB). Screens are not able to display the full range, or gamut, of colors visible to the human eye. Any desired color can be produced by adding the colors of the three color channels.

Printed colors are produced by overlaying translucent ink pigments on paper instead of combining wavelengths of light. Printing works with subtractive colors. When white light strikes a surface, it absorbs the complementary colors and reflects the rest. If we print an area with equal parts cyan and magenta, both cyan's complementary color — red — and magenta's



300 dpi



150 dpi



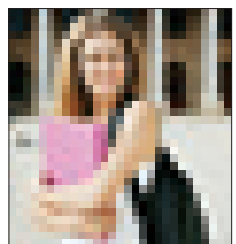
90 dpi



72 dpi



45 dpi



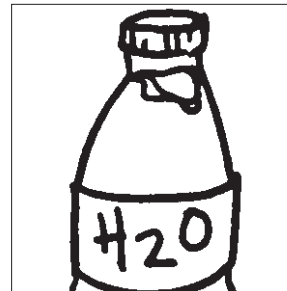
25 dpi



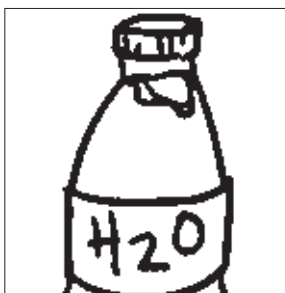
600 dpi



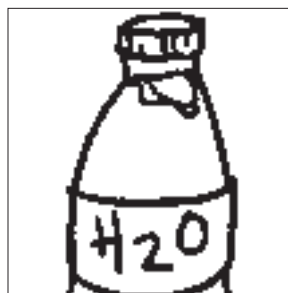
300 dpi



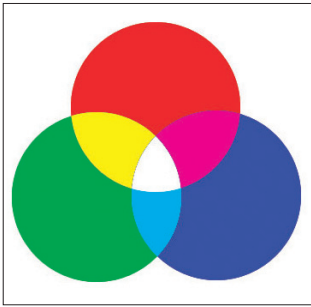
200 dpi



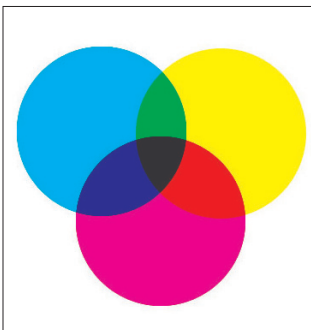
100 dpi



72 dpi



RGB - Red, Green and Blue



CMYK - Cyan, Magenta, Yellow and Black

complementary color — green — are absorbed. When the complementary colors are subtracted, all that remains is purple.

In theory, when printing a surface with equal parts of cyan, magenta and yellow, we should get black. However, we end up with a muddy brown. Therefore, four colors need to be used: cyan, magenta, yellow and black (CMYK). The printable range, or gamut, of colors is smaller than both the visible and the monitor gamuts.

### What you need to know

Digital images to be used in the yearbook must be in RGB color mode or Grayscale mode for black and white images and in one of the acceptable file formats. By default, almost all images captured by a digital camera or scanner are in RGB color mode.

### File formats

There are four suitable file formats for submission of images for yearbook production: JPEG, PNG, TIFF and EPS.

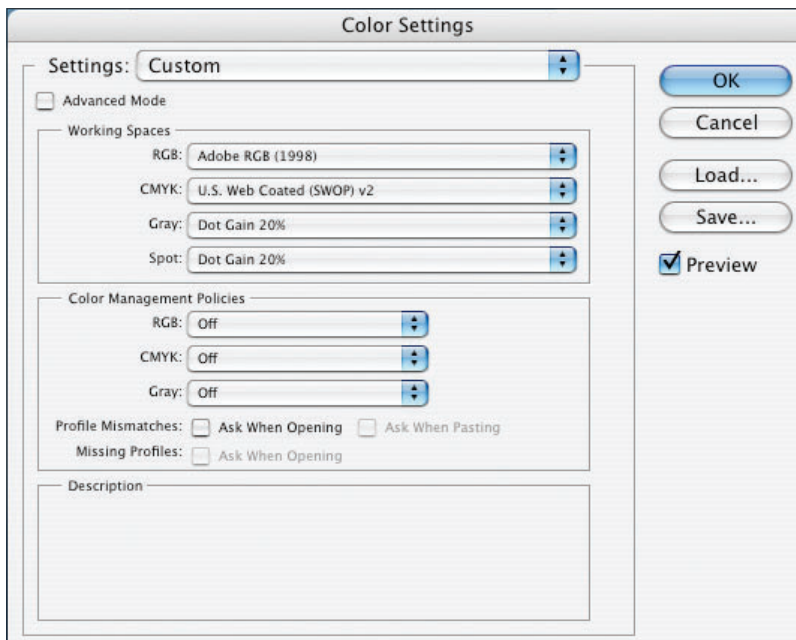
- **JPEG (Joint Photographic Experts Group)** This is a compressed format for digital images. When saving a file as a JPEG, the compression level should be set to at least a quality level of High. This will result in minimal loss of quality and significantly reduced file size, with results indistinguishable from the original. If a lower value is used, there will be a loss of quality in your photographs.
- **PNG (Portable Network Graphics)** This is also a compressed format for digital images, the main difference being that PNG files automatically support transparent backgrounds. When you want to crop an object out of an image and have it place on a page with no white or black ground, save it from Photoshop as a PNG.
- **TIFF (Tagged Image File Format)** Use TIFF format to store all line art scans such as ad artwork. TIFFs are generally larger in size than a JPEG, with a virtually imperceptible visual difference.
- **EPS (Encapsulated PostScript)** Use EPS format for true duotone images.

### Color settings

Selecting the appropriate output color settings to match Walsworth's press settings is the first step in producing quality digital images. The following settings will adjust your images to the amount of ink that will be applied at the time of printing. You will need the Color Settings file on Support Download. These steps will only need to be performed one time.

**Select Color Settings:**

1. Log in to Members Only at [walsworthyyearbooks.com](http://walsworthyyearbooks.com).
2. Click the Support Download button on the left.
3. Under the Photoshop tab, download the Walsworth Color Settings file. Save it to your computer.
4. Open Photoshop
5. Mac users: Select **Photoshop > Color Settings**.  
Windows users: Select **Edit > Color Settings**.
6. Click **Load**.
7. Navigate to the location where you saved the color settings.



8. Select the **WPC\_PS Color Settings.csf** file.
9. Click **Load**.
10. Click **OK**.

**Walsworth's Image Placer**

If you are simply trying to get images into InDesign and don't need to improve them or make any changes in Photoshop, you could use Walsworth's Image Placer plug-in, which converts and places images in one easy step. See the Image Placer At A Glance card on Yearbook Help for complete instructions.

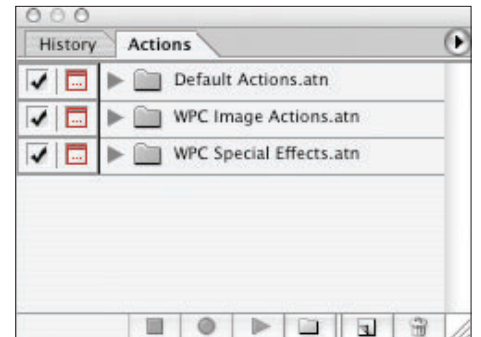
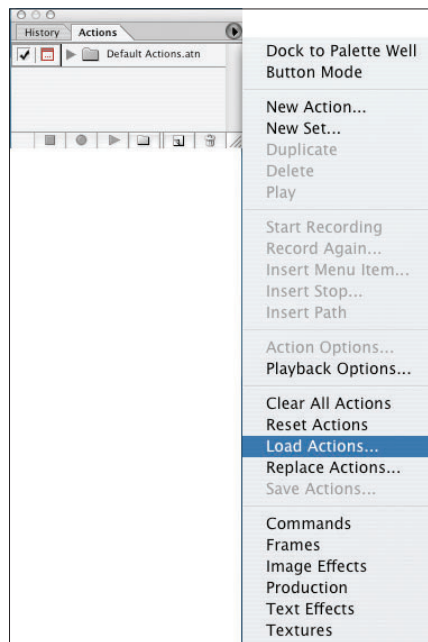
## Walsworth's Photoshop Enhancements

### Image Actions

If you have loaded Walsworth Actions in previous years, delete them before you load the new Actions. To do this, open the Actions palette (**Window > Actions**), and click to select the Actions folder you wish to delete. Once the folder is highlighted, click the **Trash can** icon in the lower right corner of the Actions palette. Click **Yes** to delete the Actions.

### Loading Actions

1. Log in to Members Only at [walsworthyyearbooks.com](http://walsworthyyearbooks.com).
2. Click the Support Download button.
3. Under the Photoshop tab, click to download the Image Actions (WIN or Mac version). Save them to your computer.
4. Launch Adobe Photoshop.
5. Open the Actions palette by selecting **Window > Actions**.
6. Click on the arrow in the upper right corner of the Actions palette and select **Load Actions**.
7. In the Load window, navigate to the location on your computer where the Image Actions were saved.



8. Select **WPC Image Actions**, and click **Load**. The WPC Image Actions folder will appear in your Actions palette. Repeat steps 2-8 to load the WPC Special Effects Actions.

## Using Walsworth Image Actions

Walsworth Image Actions help you properly prepare black and white and color images for submission to Walsworth. Actions save you time because you can accomplish several steps with just a few clicks. Actions can also help you improve an image slightly by changing the levels. Experiment with Actions. If you feel more ambitious, or if you don't feel like the Action has done enough to improve your image quality, try some of the exercises in subsequent sections of this manual, which will help you manually improve images. See what works best for you.

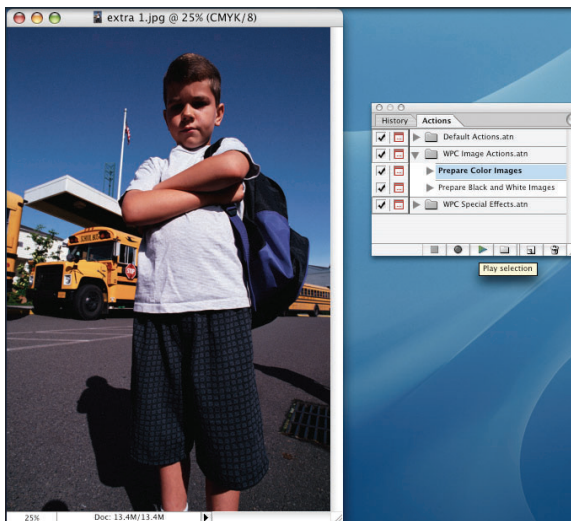
### Prepare black and white or color images using Actions

#### Open an image

1. Select **File > Open**.
2. Navigate to the image you want to prepare, and click **Open**.

#### Play the Action

1. Select **Window > Actions**.
2. Click on the arrow next to the WPC Image Actions folder to display the Prepare Black and White Images and the Prepare Color Images actions. If the WPC Image Actions folder is not present, follow the Loading



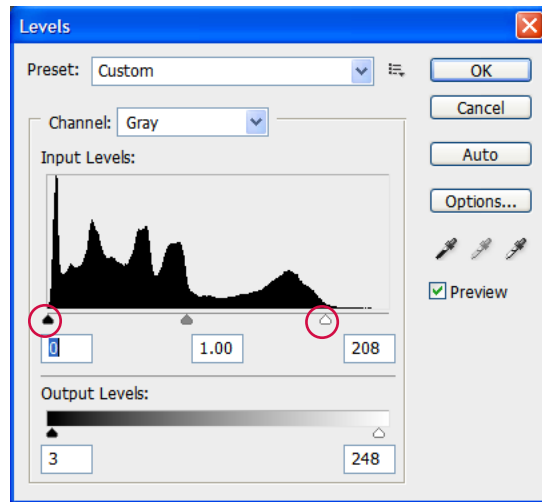
Actions instructions listed earlier.

3. Select the **Prepare Black and White Images** action for an image to be saved as in grayscale or **Prepare Color Images** action for an image to be saved in color.
4. Press the **Play** button at the bottom of the palette.

### Adjust Levels

The Levels dialog will open next and allow you to adjust the Input Levels, if necessary, to improve contrast in your image. Input Levels improve some images by lightening highlights, darkening shadows and setting the mid tone for your image.

The ideal input levels for an image would be to have the black and white sliders on either side of the histogram set to the base of the slope on their side. If your image already has good contrast, just click OK to proceed. If you need to adjust the contrast, move the black and white sliders in until they rest against the base of the histogram's slope.



### Save the image

The Action performs several steps that can improve the quality of your image. After these steps are completed, the Action stops, allowing you to name and save the file.

1. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.
2. Next, navigate to the location where you want to save the file. Click the **Save** button.
3. When the next window opens, click **OK**.

Remember, Actions use automated Photoshop processes to improve your images. It is possible that you may not be happy with the results of the Actions. In that case, open your original image again, and see the section in this manual on enhancing your black and white or color images for more advanced image enhancement information.

### Photoshop Droplets

Walsworth has also developed Photoshop Droplets, which further automate the process of preparing and saving images. You must have the Walsworth

Prepare Black and White and the Prepare Color Images Actions already loaded into Photoshop for the Droplets to work properly. Follow the instructions for Loading Actions before you attempt to use Droplets. You must have Photoshop CS4 or higher to use Photoshop Droplets.

### Preparing Droplets for use

1. Log in to Members Only at [walsworthyearbooks.com](http://walsworthyearbooks.com).
2. Click the Support Download button.
3. Under the Photoshop tab, download your version of the Photoshop B/W and 4/C Droplets, (WIN or Mac).
4. Navigate to where you saved the Droplets on your computer and open the **WPC Photoshop Droplets** folder.
5. There are two Droplets in the folder: Prepare BW Images and Prepare Color Images. Select **Edit > Select All**.
6. If you are using Mac OS 10.7 or higher, use the Droplets in the Mac 10.7.zip folder, which is also located in the **WPC Photoshop Droplets** folder.

The keyboard shortcut for Select All is Ctrl + a (Windows) or Command + a (Mac).

7. With both Droplets selected, select **Edit > Copy**.

You can use Photoshop Droplets from anywhere on your computer, but it is usually most convenient to place them on your desktop for easy access.

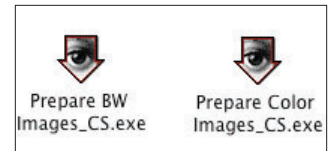
8. Navigate to the place you want the Droplets to reside.
9. Mac users: select **Edit > Paste**. Windows users: right-click on the desktop and select **Paste**.

### Using Photoshop Droplets

1. Drag the image(s) you want to convert over the Droplet icon, and drop it. Make sure the Droplet icon is highlighted before you release the image(s).

You can drag single files, multiple files or entire folders of images over the Droplets. If you drop multiple images on the Droplets, each image will open and all the steps will be performed before the next image opens.

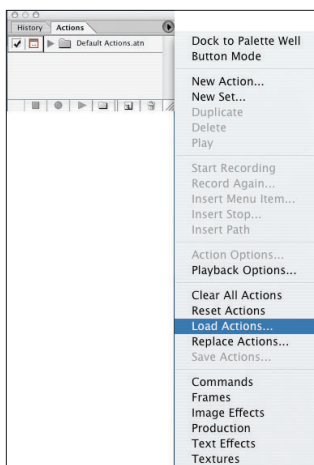
2. Photoshop will now automatically open, and the steps of the corresponding Action will be performed. The Action will stop at two places with each image. The first stop will allow you to adjust the tonal qualities of the image. The second will allow you to determine what to name and where to save the image.



For details on making tonal adjustments and file saving, refer to the instructions for Walsworth’s Image Actions: Prepare Black and White Images or Prepare Color Images.

### Special Effects Actions

If you have loaded Walsworth Actions in previous years, delete them before you load the new Actions. To do this, open the Actions palette (**Window > Actions**), and click to select the **Actions** folder you wish to delete. Once the folder is highlighted, click the **Trash can** icon in the lower right corner of the Actions palette. Click **Yes** to delete the Actions.

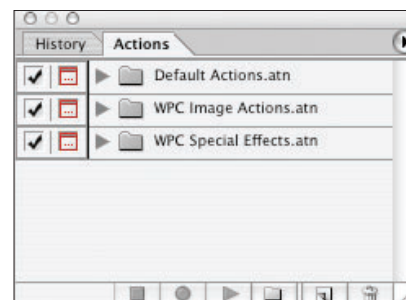


### Loading Actions

1. Log in to Members Only at [walsworthyyearbooks.com](http://walsworthyyearbooks.com).
2. Click the Support Download button.
3. Under the Photoshop tab, click to download the Special Effects Actions (WIN or Mac version). Save them to your computer.
4. Launch Adobe Photoshop.
5. Select **Window > Actions**.
6. Click on the arrow in the upper right corner of the Actions palette and select **Load Actions**.
7. In the Load window, navigate to the location on your computer where the Special Effects Actions were saved.
8. Select **WPC Special Effect Actions**, and click **Load**. The WPC Special Effect Actions folder will appear in your Actions palette.

### Special effects: Gilclear

This effect creates a ghosted area over a portion of your image, or the entire image.



### Open an image

1. Open an image in Photoshop.
2. Select **Window > Actions**.

### Select an area to apply effect

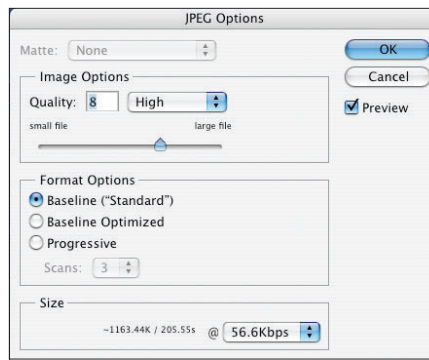
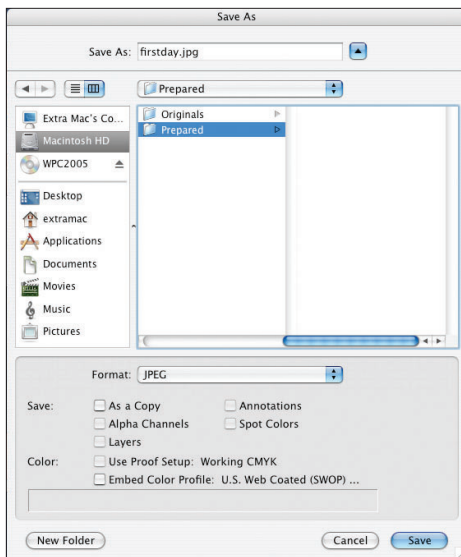
Use the Rectangular or Elliptical Marquee tool to select the area of the image to which you want to apply the Gilclear effect. You can select the entire image by going to **Select > All**.

## Play the Action

1. In the Actions palette, click on the arrow next to the WPC Special Effects folder to display the Gilclear action. If the WPC Special Effects folder is not present, follow the Loading Actions instructions listed on page 14.
2. Click once on the **Gilclear** action.
3. Press the **Play** button at the bottom of the palette.

## Save the image

1. Select **File > Save As**.
2. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.



3. Select **JPEG** as the format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline ("Standard")**.
7. Click **OK**.

### Special effects: Feather

This effect creates a ghosted feathered edge around a selected portion of your image.



#### Open an image

1. Open an image in Photoshop.
2. Press **D** on the keyboard to set the foreground and background color to default.
3. Select **Window > Actions**.

#### Select an area to apply effect

Use the Rectangular or Elliptical Marquee tool to select the area of the image to which you want to apply the Feather effect.

For the Feather effect to work, you must select an area of the image smaller than the entire picture.



### Play the Action

1. In the Actions palette, click on the arrow next to the WPC Special Effects folder to display the Feather action. If the WPC Special Effects folder is not present, follow the Loading Actions instructions listed earlier.
2. Click once on the **Feather** action.
3. Press the **Play** button at the bottom of the palette.

### Save the image

1. Select **File > Save As**.
2. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.
3. Select **JPEG** as the format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

### Special effects: Ripple

This effect applies a rippled edge around your photo.



### Open an image

1. Open an image in Photoshop.
2. Press **D** on the keyboard to set the foreground and background color to default.
3. Select **Window > Actions**.

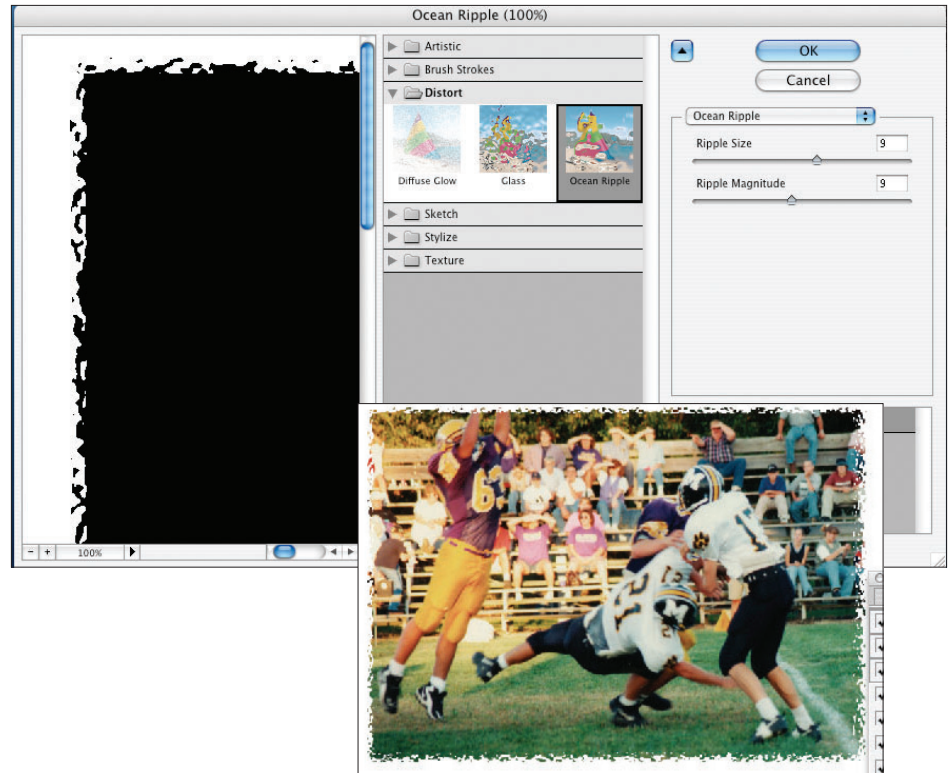
### Select an area to apply effect

Use the Rectangular or Elliptical Marquee tool to select the area of the image to which you want to apply the Ripple effect.

For the Ripple effect to work, you must select an area of the image smaller than the entire picture.

### Play the Action

1. In the Actions palette, click on the arrow next to the WPC Special Effects folder to display the Special Edges-Ripple action. If the WPC Special Effects folder is not present, follow the Loading Actions instructions listed earlier.
2. Click once on the **Special Edges-Ripple** action.



3. Press the **Play** button on the bottom of the palette.
4. This action contains a stop to allow you to review the Ripple Size and Ripple Magnitude being applied to the image.

A default of 9 has been given to both settings; no change to these settings is required to achieve the ripple-edge effect. You may, however, choose to change that number to achieve the effect you want.

5. Click **OK**.

### Save the image

1. Select **File > Save As**.
2. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.

3. Select **JPEG** as the format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

### Special effects: Light Speed

This effect creates a zoomed blur around a selected portion of your image.



### Open an image

1. Open an image in Photoshop.
2. Select **Window >-Actions**.

### Select an area to apply effect

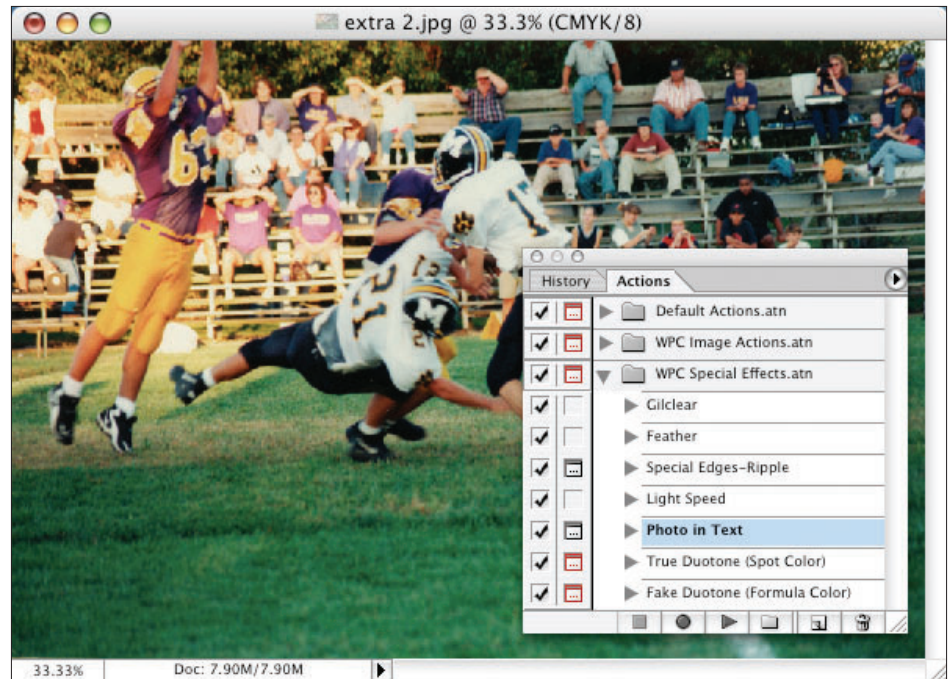
Use the Rectangular or Elliptical Marquee tool to select the area of the image to which you want to apply the Light Speed effect.



For the Light Speed effect to work, you must select an area of the image smaller than the entire picture.

### Play the Action

1. In the Actions palette, click on the arrow next to the WPC Special Effects folder to display the Light Speed action. If the WPC Special Effects folder is not present, follow the Loading Actions instructions listed earlier.
2. Click once on the **Light Speed** action.
3. Press the **Play** button on the bottom of the palette.



### Save the image

1. Select **File > Save As**.
2. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.
3. Select **JPEG** as the format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

### Special effects: Photo in Text

This effect allows an image to be seen through text.

### Open an image

1. Open an image in Photoshop.
2. Select **Window > Actions**.



### Play the Action

1. In the Actions palette, click on the arrow next to the WPC Special Effects folder to display the Photo In Text action. If the WPC Special Effects folder is not present, follow the Loading Actions instructions listed earlier.
2. Click once on the **Photo In Text** action.
3. Press **Play** on the bottom of the palette.
4. Your photo will disappear, and a cursor will appear on the blank screen. Type in your text, then change the font and size as you desire in the menus at the top of the screen.
5. Click **Play** again. Your photo will be cut out behind the text.

### Adjust the picture in text

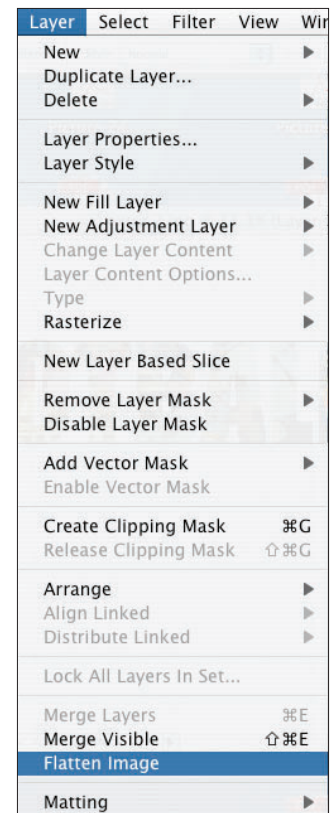
1. Select the Move tool from the Tool palette.
2. Click and hold down the mouse button while moving over your text window to adjust the portion of the picture you want displayed through the text.

You may have to resize or crop your workspace so your image is the right size when it is placed.

3. Select **Layer > Flatten Image**.

### Save the image

1. Select **File > Save As**.
2. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.
3. Select **JPEG** as the format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

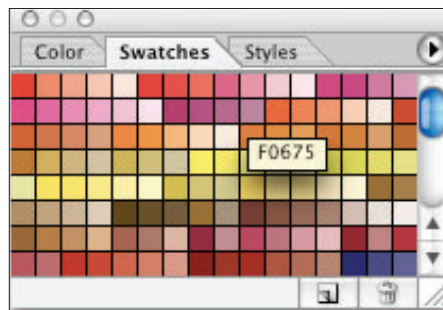
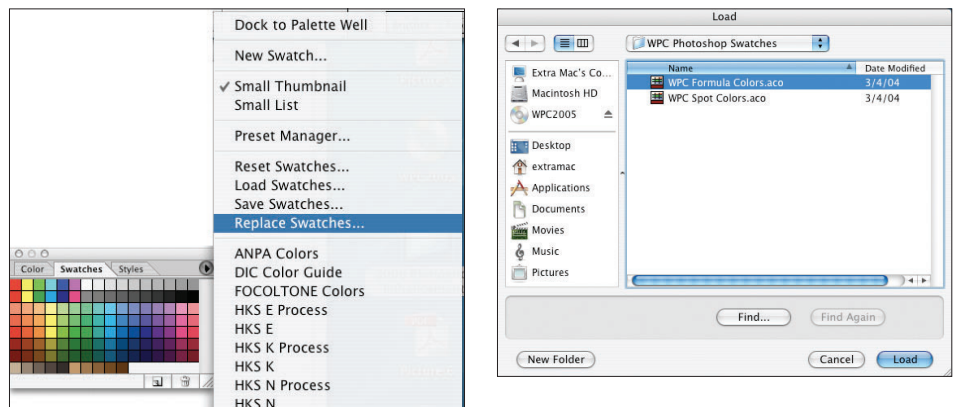


## Using Walsworth Color Libraries

If you are preparing a piece of artwork for use on a page that contains one of Walsworth's Formula Colors, you should apply the color to your page element in Photoshop before placing it in your page layout program. That ensures it matches the page prepared in InDesign.

### Load the Formula Color Library

1. Log in to Members Only at [walsworthyyearbooks.com](http://walsworthyyearbooks.com).
2. Click the Support Download button.
3. Under the Photoshop tab, click to download the Formula Color Library and save it to your computer. Launch Adobe Photoshop.
4. Select **Window > Swatches**.



5. Click on the fly-out menu icon in the upper right corner of the Swatches palette and select **Replace Swatches**.
6. In the Load window, navigate to where the Formula Color Library is saved on your computer.
7. Select WPC Formula Colors, and click **Load**. The swatches will load into your Swatches palette.

Hover your mouse over the individual color swatches to see the color name tool tip. Never select a color based on what you see on your monitor. Always select your colors from the Formula Color foldout brochure, found in the Spring Planning Kit.

## Photoshop Styles

Walsworth has created a selection of Photoshop Styles to help you quickly add special effects to text and page elements that can later be placed in your InDesign documents.

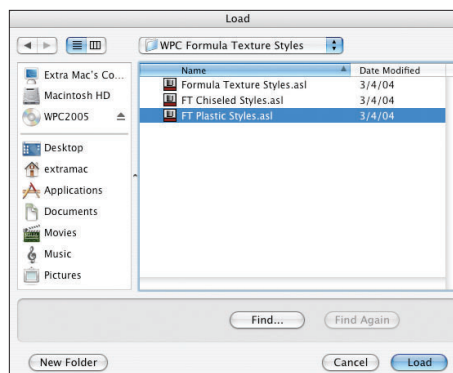
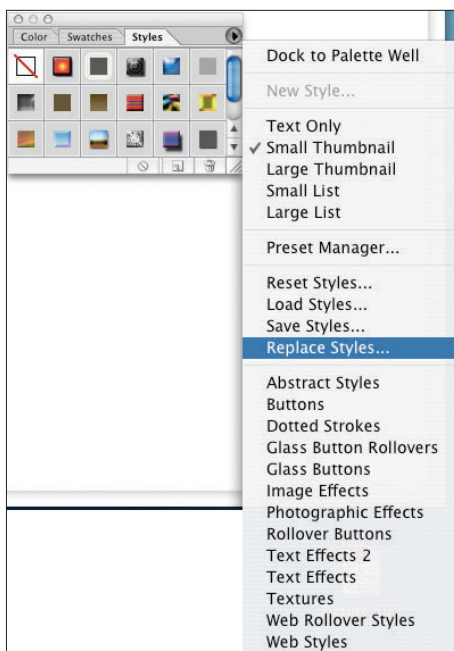
### Loading Photoshop Styles

Having too many styles loaded may affect the performance of Photoshop. Only load those styles you plan to use in your yearbook.

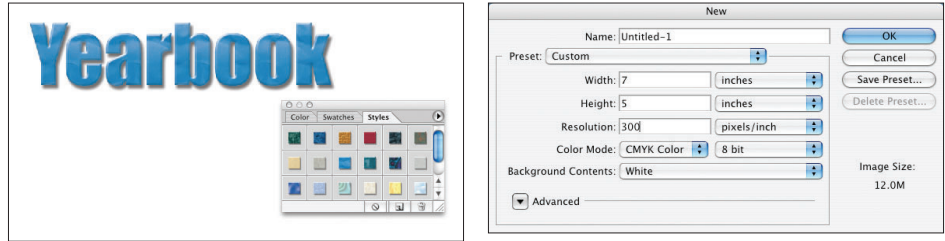
1. Log in to Members Only at [walsworthyyearbooks.com](http://walsworthyyearbooks.com).
2. Click the Support Download button.
3. Under the Photoshop tab, click to download the Photoshop Styles you would like to use and save it to your computer.
4. Launch Photoshop.
5. Select **Window > Styles**.
6. Click on the fly-out menu icon in the upper right corner of the Styles palette, and select **Replace Styles**. This takes out the default Styles that are currently loaded. These styles are not appropriate for use in your yearbook.
7. In the Load window, navigate to the location on your computer where the styles are saved.
8. Select the set of styles you want, and click **Load**. Your selected styles will now appear in the Styles palette.



The NEW 2017 Portfolio Styles will be located in Support Download. All Photoshop Styles are available through Support Download.

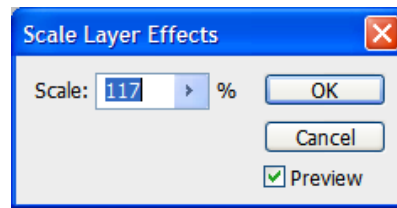


- To load other style sets, select **Load Styles** in the Styles palette menu, and repeat steps 2-8. The additional styles will now appear in your palette.



### Applying Photoshop Styles

- Select **File > New**.
- In the dialog that appears, set the size of your page by entering the Width and Height.
- Enter **300 pixels/inch** for the Resolution.
- Select a Mode: **Grayscale** if you will be creating your elements in black and white, or **RGB** if you will be creating your elements in color.



- On the new page, type a headline or draw a shape to which you wish to apply a style.
- In the Styles palette, click on the style you want. It will be applied to the text or element you have drawn on the page.

### Scaling a Style Effect

Sometimes the content of a style is too large or too small for the element being used. You can adjust the size of the style applied to the element.

- Select **Layer > Layer Style > Scale Effects**.
- Use the Scale slider to adjust the percentage of the effect. Be careful in this step since increasing the scaling to much will damage the resolution of the effect and cause it to pixelate.

After you have finished styling your page element, save it for use in your yearbook.

1. Select **File > Save as**.
2. In the Format field, make sure **JPEG** is selected.
3. To name the file, type a description of the subject of the photo. If known, you may also wish to type the page and position number in which it will be used.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

## Photoshop Styles

Walsworth offers 269 different Styles. Styles add special effects to text and other elements that can be placed in InDesign layouts.

Photoshop CS5 or higher is required to use Styles.



**The NEW 2017 Portfolio Styles are located in Support Download. All Photoshop Styles are also available through Support Download.**

04 formula styles



Vivid Purple



Chronos



Seascape



Diversity



Squares



Crayons



Proto Red



Splat



Technogaze



Vortices



Quasar Red



Quasar Purple



Quasar Blue

05 formula styles



Alpha Red



Classic



Dynamic Green



Mosaic



Stars and Stripes



Blaze



Autumn



Natural



Infinity



Fizzie Blue



Fizzie Purple



Fizzie Red



Fishbowl



Charge Green

06 formula styles



Eyes



Red Impact



Blue Impact



Spectrum



Magic



Rockey



Lightning



Construction



Tube



Red Velocity



Diverse



Storm



Window

07-08 formula styles



Lucky



Circles



Lockers



Retro 2



Signs



Old School



Beach



Collage



Post Cards



Blue Jeans



Koi



Electronica



Unscripted



Composition



Grafix



Package



Bamboo

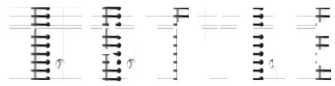
09-10 formula styles



StoryBook



Define



Notebook



Locker Infinity



Spotches



Doodles



Identity



Legs



Transformation



Waves



New World



Pieces



Life



Exploring



Fastlane



Silhouettes



Graffiti



Paper People

11-12 formula styles



Patriot Ties



Shattered



Our Photos



Intersecting



Leaves of Green



Submerged



Growing



Shift



Life As We Know It



Questions



Sunshine



Feature Presentation



Splash



Spirit



Streaks



Etching



Metro



Together

13 formula styles



Alternate Routes



Birds On A Wire



Colors



Paper Pieces



Spotlight



Pixels



A Year In Lights



Schoolhouse



Tree of Life



Unfold



Lucky 13



No Limits

14 formula styles



Space Between



Moon and Stars



On Our Way



Momentum



Prism



Sketch



Beyond



Brighter in Color



At Play



Monster



Between the Lines



Pieced Together

15 portfolio styles



LC15A



LC15G



LC15B



LC15H



LC15C



LC15I



LC15D



LC15J



LC15E



LC15K



LC15F



LC15L

16 portfolio styles



LC16A



LC16B



LC16C



LC16D



LC16E



LC16F



LC16G



LC16H



LC16I



LC16J



LC16K



LC16L

17 portfolio styles



LC17A



LC17B



LC17C



LC17D



LC17E



LC17F



LC17G



LC17H



LC17I



LC17J



LC17K



LC17L

Formula Textured Styles



Emerald Marble



Maze



Black Marble



Antique



Crushed Paper



Groovy



Specters



Dreamscape



Sun Weave



Linen



Swirl



Lawnmower



Arctic Marble



Brickhouse



Aztec Marble



Gray Parchment



Alaskan Marble



Confetti



Droplets



Sackcloth



Clouds



Austin



Blue Tile



Crystal

FT Chiseled Styles



Chiseled Emerald Marble



Chiseled Maize



Chiseled Black Marble



Chiseled Antique



Chiseled Crushed Paper



Chiseled Groovy



Chiseled Specters



Chiseled Dreamscape



Chiseled Sun Weave



Chiseled Linen



Chiseled Swirl



Chiseled Lawnmower



Chiseled Arctic Marble



Chiseled Brickhouse



Chiseled Aztec Marble



Chiseled Gray Parchment



Chiseled Alaskan Marble



Chiseled Confetti



Chiseled Droplets



Chiseled Sackcloth



Chiseled Clouds



Chiseled Austin



Chiseled Blue Tile



Chiseled Crystal

FT Plastic Styles



Plastic Emerald Marble



Plastic Maze



Plastic Black Marble



Plastic Antique



Plastic Crushed Paper



Plastic Groovy



Plastic Specters



Plastic Dreamscape



Plastic Sun Weave



Plastic Linen



Plastic Swirl



Plastic Lawnmower



Plastic Arctic Marble



Plastic Brickhouse



Plastic Aztec Marble



Plastic Gray Parchment



Plastic Alaskan Marble



Plastic Confetti



Plastic Droplets



Plastic Sackcloth



Plastic Clouds



Plastic Austin



Plastic Blue Tile



Plastic Crystal

Funky Styles



Black Opal



Crystal Reflections



Polyester Blend



Disco Tech



School House Rock



Jelly Swirl



Space Walk



Shiny Rainbow



Chalk Talk



Retro

### Nature Styles



Electrical Storm



Arctic Freeze



Wichita Stone



Rainforest



Inferno



Aquarium



Walnut Finish

### Metal Styles



Industrial



Bronze Foil



Silver Foil



Chrome



Gold Foil

Sport Styles



Football



Basketball



Baseball



Soccer

Puzzled Styles



Tiny Puzzle



Puzzle



Big Puzzle

Patriotic Styles



Stars



Stripes



Old Glory

### Classroom Textures



Black Chalkboard



Green Chalkboard

### Man-made Textures



Basket Weave



Cork Texture



Basketball Texture



Football Texture

### Natural Textures



Electricity Effect



Winter Snow



Tree Bark



Grass Effect



Autumn Leaves



Water Ripple

## Using Photoshop: The Basics

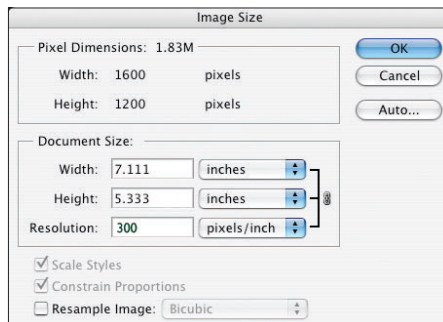
The instructions in this section are designed to give you basic Photoshop methods for manually correcting your images and preparing them for use in the yearbook. There are also exercises to help you do common Photoshop tasks.

### Preparing yearbook-ready images

The following instructions are for changing what we refer to as the Big Three: Colorspace, Resolution and File Format. For more information about these items, refer to the Getting Started section of this manual. Following these instructions will not improve your images at all; it simply does the bare minimum to prepare them for use on your yearbook pages.

#### Set color mode

1. Open an image in Photoshop.
2. Select **Image > Mode**.
3. Select **Grayscale** to prepare a black and white image. Select **RGB** to prepare a color image.
4. If you select **Grayscale**, click **OK** to discard color information.



#### Adjust resolution

1. Select **Image > Image Size**.
2. Make sure Resample Image is not checked.
3. Enter **300** in the Resolution field.

The numbers in the Width and Height field should change when this step is performed.

4. Click **OK**.

#### Save the image

1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to **at least 8** under the Image Options area.

5. Set Format Options to **Baseline (“Standard”)**.
6. Click **OK**.

### Enhancing yearbook images

This section contains instructions for manually enhancing the appearance of both color and black and white images. These are similar to the steps performed by Walsworth’s Image Actions.

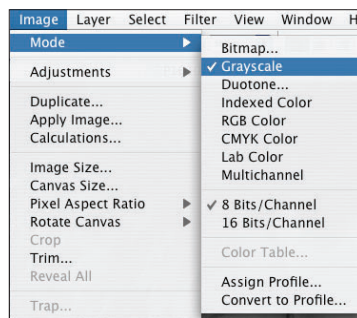
When you make image adjustments, trust your eyes. If what you are seeing on-screen does not look like it is improving the image, cancel, or undo the step. You might want to run an Image Action on your photo and then go back and make adjustments for a finer level of enhancement.

### Enhancing black and white yearbook images

Photoshop can also be used to enhance images. These basic instructions will help you quickly adjust the tone of your images, add contrast and increase the sharpness.

#### Set color mode (required)

1. Open an image in Photoshop.
2. Select **Image > Mode > Grayscale**.



#### Adjust resolution (required)

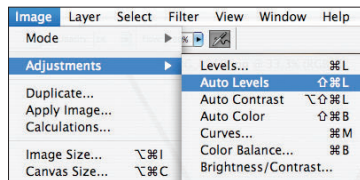
1. Select **Image > Image Size**.
2. Make sure Resample Image is not checked.
3. Enter **300** in the Resolution field.

The numbers in the Width and Height field should change when this step is performed.

4. Click **OK**.

### Make tonal adjustment (optional)

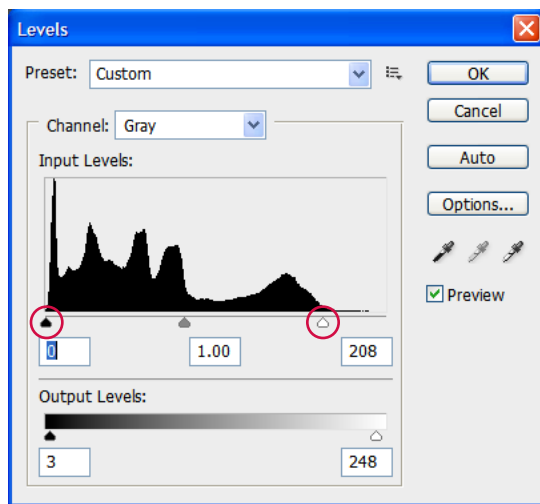
1. Select **Image > Adjustments > Levels**.
2. In the Levels dialog box select **Auto**.



This automatically adjusts the levels based on the amount of light and dark that Photoshop sees in the image. It may or may not improve your image. Use the History palette (**Window > History**) to click on the step before Auto Levels and then Auto Levels. This lets you clearly see the difference in the image before and after Auto Levels was run.

### Manually adjust levels (optional)

If you don't think the results represent an improvement to your image, you can try to manually adjust the image. To do that:



1. Select **Image > Adjustments > Levels**.
2. Manually slide the outside Input triangles — the left is black and the right is white — to the base of the mountains. “Mountains” is a Photoshop term used to express the histogram that is displayed in the Levels dialog window. Do not go into the mountains. This will adjust the black point and white point of your image.

The Input Levels should be set to **no more than 20** in the left Input Levels window and **no less than 220** in the right Input Levels window, unless your image is underexposed. If this is the case, use your best judgment as you make the adjustment.

3. Manually slide the center Input triangle (gray) to adjust midtone levels of the image. Stay within the range of **.80** to **1.40**. These numbers can be viewed as you adjust your slider in the middle Input Level window.

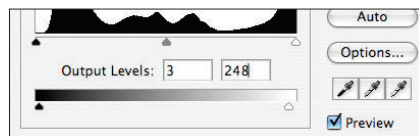
This adjustment is strictly visual. Staying within the range of .80 to 1.40 will not hurt your image.

4. Click **OK**.

### Change the Output Levels (required)

With the Levels dialog box open:

1. Enter **3** and **248** for the Output Levels.
2. Click **OK**.



### Increase contrast (optional)

CS4 and CS5 users – Select **Image > Auto Contrast**.

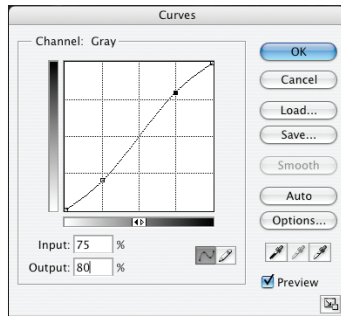
As with the Auto Levels, this adjusts the contrast based on how Photoshop sees the image. It may or may not improve your image. Use the History palette (**Window > History**) to click on the step before Auto Contrast and then Auto Contrast. This lets you clearly see the difference in the image before and after Auto Contrast was run. If you don't think the results represent an improvement to your image, you can try to manually adjust the image.

To do that, select **Image > Adjustments > Curves**.

In the Curves dialog there is a grid with a line going across it diagonally. If you click on this line with your mouse, a point appears. That point can be moved around to adjust the contrast. If you click on the line again, you can create another point. You will get the best results if you click to create two points on the line at approximately 25% from each end of the line, as in the example shown. This creates a shallow S curve that you can adjust. If you would like some numbers to get you started, use the following steps:

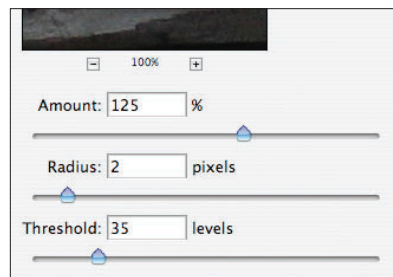
1. Place the cursor approximately over the 25% point and click a point on the diagonal line.
2. Enter **25** for Input.
3. Enter **20** for Output.
4. Place the cursor approximately over the 75% point and click a second point on the diagonal line.
5. Enter **75** for Input.

6. Enter **80** for Output.



Again, watch the image on your screen and move the two points as needed to achieve the look you want. When you are done, click **OK**.

Hold down **Ctrl + z** (Windows) or **Command + z** (Mac) to see if the effect improves the image, or use the History palette (**Window > History**) to compare the image before and after adjusting curves.

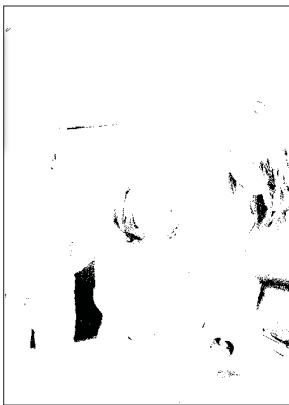


### Sharpen the image (optional)

1. Select **Filter > Sharpen > Unsharp Mask**.
2. Enter **125** for Amount.
3. Enter **2** for Radius.
4. Enter **35** for Threshold.
5. Click **OK**.

### Save the image (required)

1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to **at least 8** under the Image Options area.
5. Set Format Options to **Baseline ("Standard")**.
6. Click **OK**.



### Enhancing color yearbook images

Photoshop also provides some automatic settings for color balance and tonal corrections. These basic instructions will help you quickly adjust the tone of your images, add contrast and increase the sharpness.

Another step you might consider when adjusting a color image is to remove any color cast. Instructions for removing color cast are included after this section.

#### Auto Color (optional)

1. Open an image in Photoshop.
2. CS4 and CS5: Select **Image > Auto Color**.

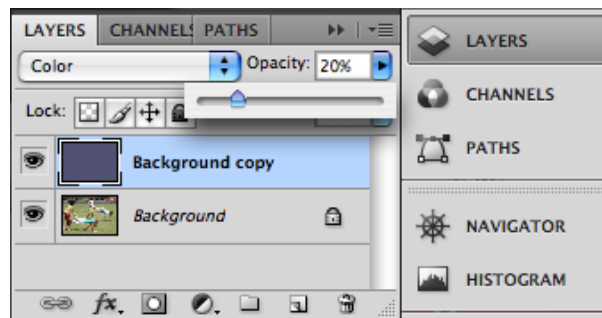
As with all other Auto settings, Auto Color may or may not improve your images. Use the History palette (**Window > History**) to click on the step before Auto Color and then Auto Color. This lets you clearly see the difference in the image before and after Auto Color was run. If you don't think the results represent an improvement to your image, you can try to manually adjust the image.

#### Remove color cast (optional)

Color images, especially those taken in schools under fluorescent lighting, sometimes have a green or yellow cast to them that causes the printed image to look flat. The easiest way to judge if your image needs to have a color cast removed is to look at the image and things you know are not the right color.

#### Color Correction – Averaging color with layers

1. Select **Window > Layers** to open the Layer palette.
2. Duplicate the original image layer. Select **Layer > Duplicate Layer**.
3. Select the duplicate layer you just created and select **Filter > Blur > Average**. The layer will turn a solid color.
4. Select **Image > Adjustments > Invert**.
5. In your Layers palette, select the drop-down menu to change the blend mode to **Color**.
6. Use the Opacity slider to reduce the transparency of the duplicate layer.



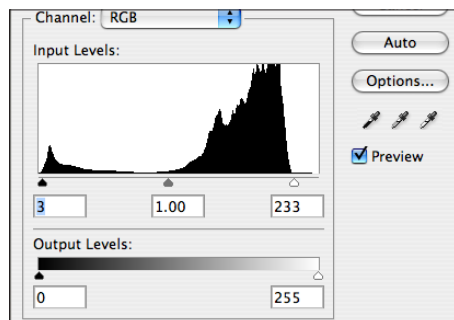
As you reduce opacity, the colors from the original layer start to appear. However, you should notice that as the layers blend, the color looks adjusted to a more natural hue. Typically, an opacity setting between 30% and 40% works best. Choose the setting that looks the most natural to you.

7. Combine the layers by selecting **Layers > Flatten Image**.

After combining layers you may find the color looks better but the image is too dark. This is easy to correct by making a quick image adjustment to the levels.

8. Select **Image > Adjustments > Levels**.

9. In the Levels dialog box, move the left black slider and the right white slider in toward the center of the Input Levels histogram until each slider touches the edges of the slopes that appear in the window.



10. Click **OK**.

### Sharpen the image (optional)

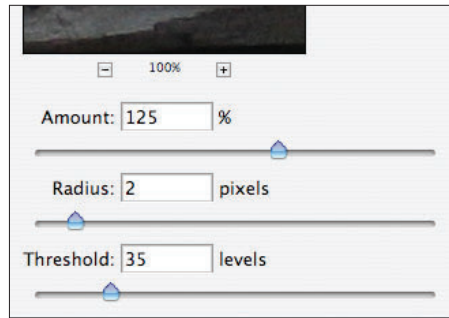
In this section we provide two methods for sharpening your digital images. These methods are helpful for images that have a soft focus or were taken from long distances. Although applying some sharpening to most images is a good idea, as with any Photoshop method, don't overdo it.

#### Method 1 – Using Unsharp Mask

1. Select **Filter > Sharpen > Unsharp Mask**.
2. Make sure the Preview box is checked and enter **125** for Amount.
3. Enter **2** for Radius.
4. Enter **35** for Threshold.
5. Click **OK**.

#### Shortcut Commands

- Create duplicate layer –  
Ctrl + J (Win) or  
Command + J (Mac)



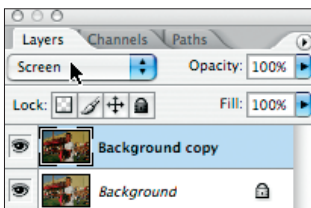
### Method 2 – Using the High Pass filter

1. Select **Window > Layers** to open the Layers palette.
2. Create a duplicate layer by selecting **Layer > Duplicate Layer**.
3. Select **Filter > Other > High Pass**.
4. Use the Radius slider to increase the pixel amount until you start seeing outlines of the objects in the image, usually between 1.5 and 4.0 pixels.
5. Click **OK**.
6. In your Layers palette, select the drop-down menu to change the blend mode to **Overlay**.
7. Flatten the image by selecting **Layer > Flatten Image**.

### Improving underexposed (dark) images

You can improve almost any digital image that comes from the camera, even if it was taken in less-than-ideal conditions. Sometimes photos are underexposed, meaning it is too dark.

1. Select **Window > Layers** to open the Layers palette.
2. Duplicate the layer by selecting **Layer > Duplicate Layer**.
3. Double-click the name of the new layer, and name it **Adjustment Layer**.
4. In the Layers palette, click to select the layer that was just created.
5. Just above the layer icons is a drop-down menu for Blending Modes. Change the blending mode for this new layer to **Screen**. Your image will be made brighter and you will see parts of the image that were previously too dark.
6. Use the Opacity slider to change the transparency level of the new layer and further adjust the exposure of your image.



### What if portions of the picture are now too bright?

1. Choose the Eraser tool from the Tool palette.
2. Change the brush type to a blurred edge brush in the brush properties of the erasers. Increase the size of the brush to erase efficiently. This will differ for every image.

3. In the Options bar, change the **Opacity** of the brush to medium, for example, 65%.
4. Drag your fuzzy eraser on the duplicated layer and you will be able to darken the light areas again.

### Improving overexposed (light) images

You can improve almost any raw photograph that comes from the camera, even if it was taken in less-than-ideal conditions. Sometimes photos are overexposed, meaning light areas of the image are blown out.

1. Select **Window > Layers** to open the Layers palette.
2. Duplicate the layer by selecting **Layer > Duplicate Layer**.
3. Double-click the name of the new layer, and name it **Adjustment Layer**.
4. In the Layers palette, click to select the layer that was just created.
5. Just above the layer icons is a drop-down menu for Blending Modes. Change the blending mode for this new layer to **Multiply**. Your image will be given more contrast and you will see parts of the image that were previously too light.
6. Use the Opacity slider to change the transparency level of the new layer and further adjust the exposure of your image.

### What if portions of the picture are now too dark?

Use this lightening technique to make your photo stand out by giving it shading and dimension.

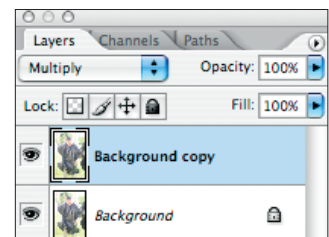
1. Choose the Eraser tool from the Tool palette.
2. Change the brush type to a blurred-edge brush in the brush properties of the erasers. Increase the size of the brush to erase efficiently. This will differ for every image.
3. Change the Opacity of the brush to medium, for example, 65%.
4. Drag your fuzzy eraser on the top layer and you will be able to lighten the dark areas.
5. Hide and show the adjustment layer to see the changes and make sure you didn't miss any area you needed to erase.
6. Save your graphic as a JPEG.

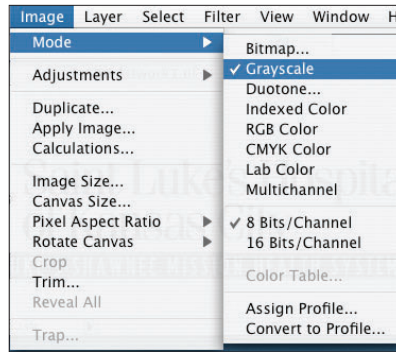
### Preparing yearbook-ready artwork

All artwork (line art) scans will need the following steps performed to create professional-looking ads. These steps will walk you through the basics for submission and instruct you how to take a grayscale scan and convert it into a sharp piece of line art. These instructions are intended for artwork appearing in black and white only. For artwork appearing in color, follow the instructions for preparing color photos.

### Check color mode

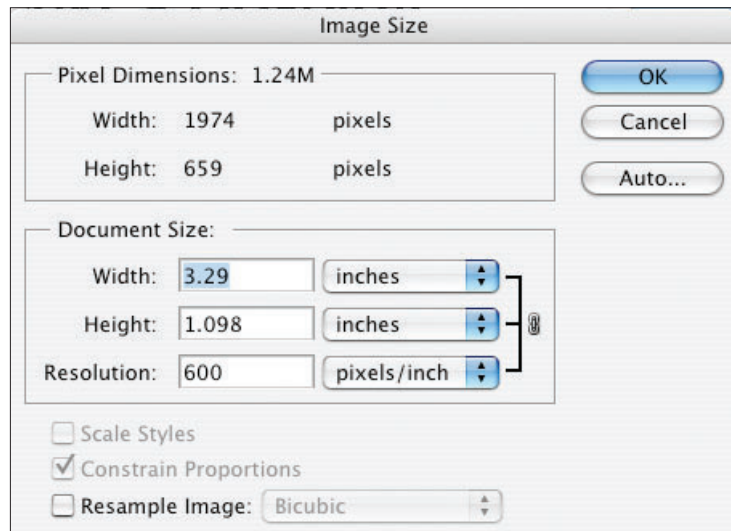
1. Open your scanned image in Photoshop.
2. Select **Image > Mode > Grayscale**.





### Adjust resolution

1. Select **Image > Image Size**.
2. Make sure Resample Image is not checked.
3. Enter **600** in the Resolution field.

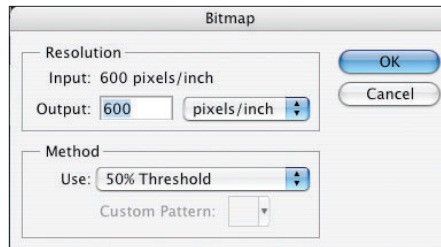
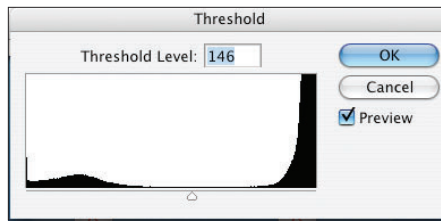
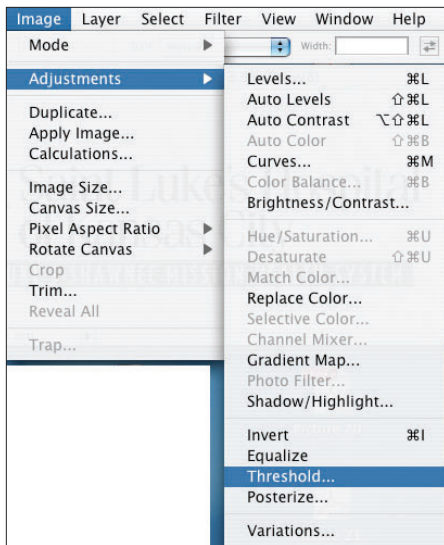


The numbers in the Width and Height field should change when this step is performed. The higher the resolution an image was scanned, the larger the image will be upon entering 600 pixels/inch in the Resolution entry.

4. Click **OK**.

### Adjusting the threshold

1. Select **Image > Adjustments > Threshold**.
2. Manually adjust the slider.



Adjusting the slider moves shades of gray to either white or black. The default of 128 determines shades above 50% black will print black and shades below 50% black will print white. This step is for visual purposes only. The shading should be based on user preference.

3. Click **OK**.

If the image appears jagged, select **View > Print Size**. This will give you a view of what the final image will look like when it is printed.

### Change the color mode

1. Select **Image > Mode > Bitmap**.
2. Input should say **600 pixels/inch**. Set Output to **600 pixels/inch**.

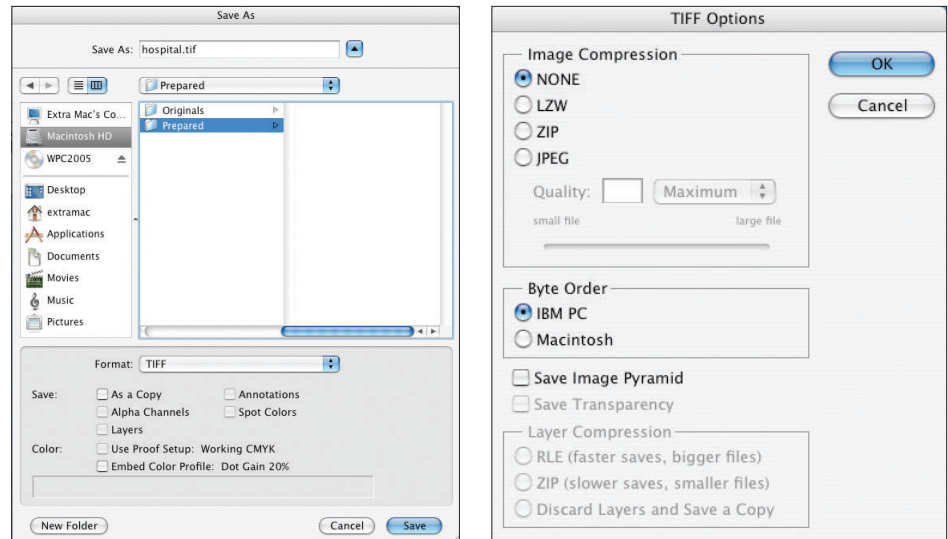
Input should always equal Output. Input is determined by Image Resolution.

3. Under Method, select **Use: 50% Threshold**.
4. Click **OK**.

### Save the image

1. Select **File > Save As**.
2. Name the file.
3. Select **TIFF** for format.
4. Click **Save**.

5. Under Image Compression, select either **LZW** or **None**. LZW compression will make your image file size smaller, but will not change the quality of your image.
6. Under Byte Order, select **IBM PC**.
7. Click **OK**.



### Cropping images

If there is a large amount of white space around the element you have created, you may wish to crop it. Keep in mind that cropping an image in Photoshop removes the extra area, so you will not have any 'give' if you place it in an image frame that is not exactly the same shape and size. It is best to err on the side of caution and leave a little extra space around the subject. On the other hand, if there is a lot of extra space in your image, cropping it will help bring down the file size.

1. In the Tool palette, choose the Marquee tool, and then drag around the portion of the image you wish to appear.
2. Select **Image > Crop** to remove the white space.
3. Save the image as you would any other.

### Creating contact sheets

By using Adobe Photoshop's automated Contact Sheet, you will quickly be able to create a single sheet of thumbnails labeled with file names of any source folder of images. This sheet of thumbnails can save you time when searching for files. It also will allow you to create directories of storage disks.

Note: This Contact Sheet process is no longer automatically available in Photoshop version CS4 or CS5. To create a contact sheet in CS4 or CS5, use the Adobe Output Module in Adobe Bridge.

## Move files to a folder

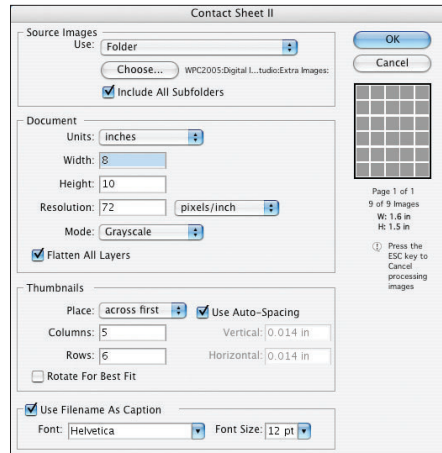
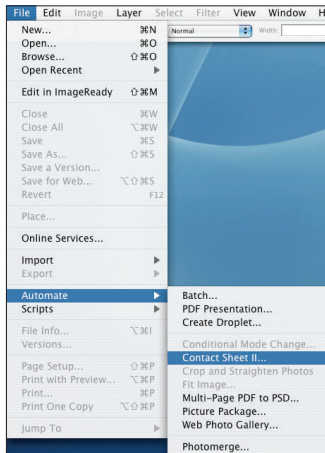
Move all digital files for which you would like to create a sheet of labeled thumbnails into a source folder.

This source folder may be a deadline folder, a new folder, files located on a CD or Zip disk, or the Originals folder within the PIX folder in the WPCYB folder.

## Set up the Contact Sheet

Note: The contact sheet functionality described below does not exist in Photoshop CS4 or CS5.

1. Select **File > Automate > Contact Sheet II**.
2. Click on **Browse** or **Choose** under Source Folder. Navigate to the source folder containing your images. Select the folder and click **OK**.
3. Enter the Document settings located in the sidebar.



These settings are based on a standard print area for most printers; 72 pixels/inch is recommended for smaller document size and to increase print speed. Any of these settings may be adjusted.

4. Enter the following Thumbnails settings:
  - **Place** across first
  - **Columns** 5
  - **Rows** 6
  - **Use Filename as Caption** should be checked.
  - **Font** Select the font of your choice.

A small preview to the right of the dialog box shows how the layout will appear. The entries in the columns and rows will alter the layout preview. These entries may be altered.

5. Click **OK**.

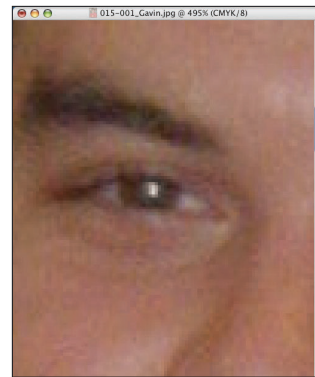
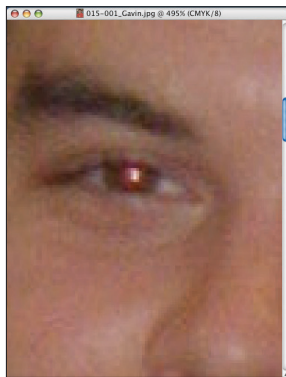
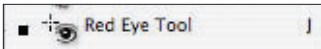
Photoshop will automatically produce as many new documents as it takes to create the contact sheets for the selected folder. If the folder contains many images, this process might take quite a bit of time.

Each page of your contact sheet(s) will open as an individual document. You will need to select each document and print it.

### Removing red eye

Red eye is a common problem in photography. The problem occurs when a photo was taken with the flash mounted directly on the camera. The result is an eye that appears bright red and looks unnatural. Photoshop has a tool that is very easy to use and will remove the red in the eye and apply a natural color in its place.

1. Select the Zoom tool from the Tool palette and zoom into the area around the eyes.
2. Select the Red Eye Tool from the Tool palette. (Located in the same menu with the Healing Brush and Patch tools.)
3. Click once on the pupil of each red eye.



### Save the image

1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to **at least 8** under the Image Options area.
5. Set Format Options to **Baseline ("Standard")**.
6. Click **OK**.

### Straightening a crooked image

Photographs can sometimes shift on a flatbed scanner. Instead of rescanning, here is a shortcut to straighten crooked scans using the Measure tool in Photoshop.

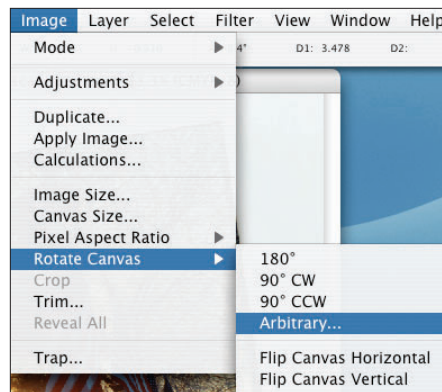
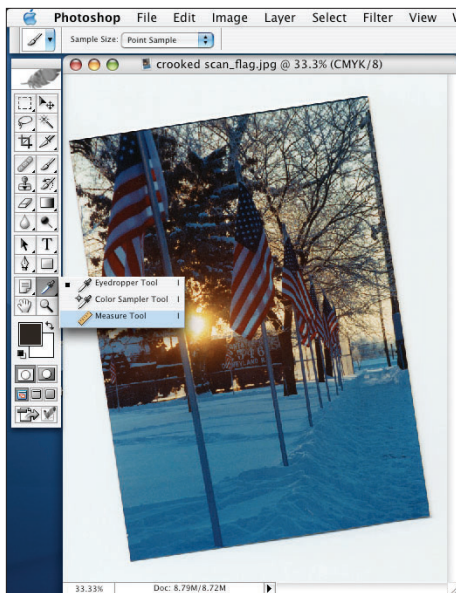
## Open an image

1. Launch Adobe Photoshop.
2. Open an image that needs straightening.

## Measure the angle of the image

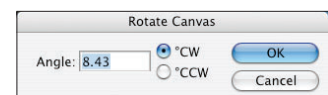
1. Select the Ruler tool from the Tool palette. In earlier versions of Photoshop this tool is named the Measure Tool.
2. Place the tool in the lower left corner of the image. Click and drag moving left to right, following the bottom edge of the image. Release the mouse button at the lower right corner of the image.

This step will measure the angle the image is rotated and record it for the next step.



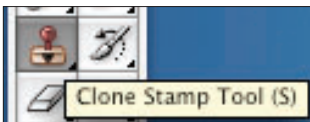
## Straighten the image

1. CS5 users will select **Image > Image Rotation > Arbitrary**. All other versions of Photoshop will select **Image > Rotate Canvas > Arbitrary**.
2. The angle that was measured using the Measure tool will already be present in the Rotate Canvas dialog.
3. Click **OK**.



## Save the image

1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to at least **8** under the Image Options area.
5. Set Format Options to **Baseline ("Standard")**.
6. Click **OK**.



### Removing scratches, lint and dust

Photoshop gives you the ability to remove distracting interruptions on pictures such as lint, dust, scratches, blotches, bright highlights, ink and tears.

#### Open an image

Open an image containing unwanted artifacts.

#### Zoom in

1. Select the Zoom tool from the Tool palette.
2. Place the tool over the area of the artifact. Click and drag a marquee or selection around the area of the artifact. The area selected will fill the screen.

#### Select the Clone Stamp tool

1. Select the Clone Stamp tool from the Tool palette.
2. In the Options Bar, set the Mode to **Normal**, the Opacity to **100%**, and click on **Aligned**.
3. Select a soft-edged brush from the Brushes palette that is slightly larger than the width of the artifact. If the artifact is large, select a medium-sized brush.

Click the black triangle next to the brush that is currently selected. A palette will drop down. Select a soft-edged brush. Place the brush or outlined circle over the artifact to check for size comparison.

#### Remove the artifacts

1. Hold down Option key (Mac) or Alt key (Windows) and click on an area that will closely match the area around the artifact. Think of this as repairing a hole in clothing. This step is like finding the exact color and pattern that needs to be placed over the hole to make the repair appear seamless.
2. Release the Option (Mac) or Alt (Windows) key.
3. Place the Clone Stamp tool over the artifact.
4. Click the Clone Stamp tool on the artifact. Continue clicking to cover up the artifact.
5. Repeat these steps to remove other artifacts in the image.

#### Save the image

1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to **at least 8** under the Image Options area.
5. Set Format Options to **Baseline ("Standard")**.
6. Click **OK**.

## Desccreening images/removing moire

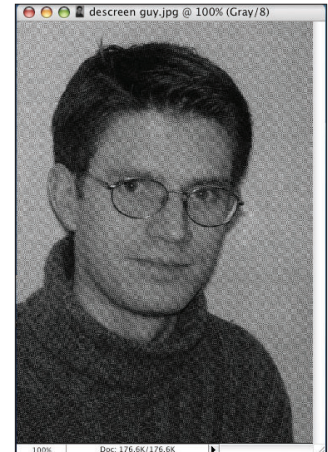
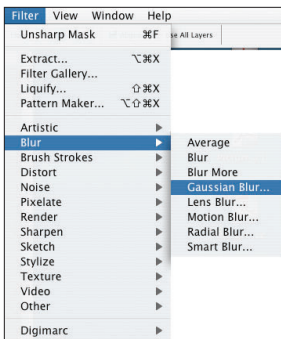
Scanning preprinted images can produce repeated patterns in an image, called a moire pattern, like the example. Patterns can sometimes be removed in the scanning process by selecting a descreeing angle in the scanning interface. Here's another way of removing a pattern using Photoshop.

### Open an image

1. Launch Adobe Photoshop.
2. Open an image containing a moire pattern.

### Remove the pattern

1. Select **Filter > Blur > Gaussian Blur**.
2. Enter **1.8** for Radius. If a pattern is still apparent, gradually increase the Radius until the pattern is subdued.
3. Click **OK**.



### Save the image

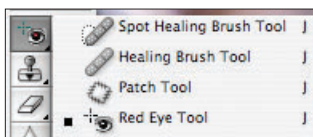
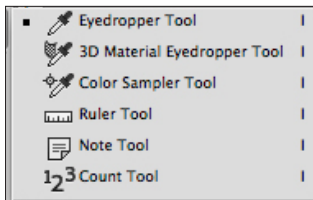
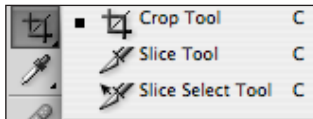
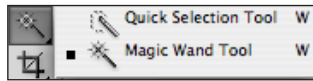
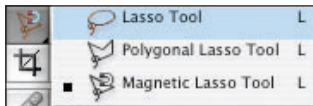
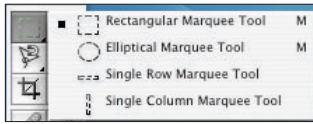
1. Select **File > Save as**.
2. Name the file.
3. Select **JPEG** for format.
4. Set Quality to **at least 8** under the Image Options area.
5. Set Format Options to **Baseline ("Standard")**.
6. Click **OK**.

## Using Photoshop: The Program

### Photoshop Tools

Like most Adobe programs, Photoshop has a Tool palette with tools that help you do various tasks. Click a tool to select it. If the tool has a small triangle in the lower right corner, click and hold to expose all of the tools available in that space.

This section is not meant to be an exhaustive explanation of all Photoshop tools, but instead an introduction to relevant tools. See Photoshop's Help within the program for complete instructions on using specific tools.



Many of the tools work in conjunction with Photoshop's Option bar, found at the top of the workspace in Photoshop CS4 and higher.

### Marquee tools

The Marquee tools let you make selections, which are areas of your image to which you wish to perform some action, such as copying, moving or designating for filtering or manipulation. Click and drag with the mouse to draw a marquee from the upper left corner. Holding down the Alt or Option key will draw the marquee from mouse center point outward. See the section on making selections for more information.

### Move tool

Use the Move tool to move the entire image area within the layer you have selected. When you have used a selection tool to select an area within the image layer, you can cut out and remove that area with the Move tool.

### Lasso tools

The various Lasso tools help you draw a custom selection out of the image. When you need a fine, perfect selection, one of the lasso tools will generally solve your problem.

### Magic Wand tool

Click in the image with the Magic Wand tool and you can select areas with similar color all at once. Use the Option bar to increase the tolerance to select more similar colors. Uncheck the Contiguous check box to select all similar colors within the image rather than just a connected area.

### Crop tool

Use the Crop tool to remove unwanted areas of the photo. Any image information outside the cropping area is deleted.

### Slice tool

The Slice tool is most commonly used for button graphics on websites. It is a time-saving tool that slices or designates areas for turning into separate graphic files, and is not commonly used for print graphics.

### Eyedropper tool

Click in your image with the Eyedropper tool to set the Foreground color to the color of the individual pixel in which you clicked.

### Healing Brush and Red Eye tools (Photoshop CS4 and higher)

Use the Healing Brush to fix flaws in parts of your image. Particularly useful for fixing skin flaws, it will take the surrounding pixel area and fill the area with like pixels using a similarity algorithm. The Spot Healing Brush tool (Photoshop CS4) works the same as the Healing Brush tool but does not

require you to sample like pixels to make corrections. The Red Eye tool (Photoshop CS4) is an easy way to correct red eye in images.

### Paintbrush tool

Paint in the canvas with the Paintbrush tool. In the Options bar, select your brush size, style and color for painting. To create straight lines, click at a starting point and Shift click at the end point. The Paintbrush tool will draw the line in between.

### Pencil tool

Create sharp lines with the Pencil tool. Set the brush size and color in the Options bar. To create straight lines, single click at a starting point and Shift click at the end point. The Pencil tool will draw the line in between.

### Clone Stamp tool

Create a cloned area of the image for painting the exact portion of that image in another area. Select the tool, then hold down the Alt or Option key while you click to select the area you want to copy. Then click and paint in another area of the image. Your strokes will copy the image area into the new area.

### History Brush tool

Painting with the History Brush will return your image to its original state in the area where you are painting. This is useful when you have made mistakes in erasing fine edges and need to restore just small portions of the image.

### Eraser tool

Erase parts of the image using the same brushes that the Paintbrush tool uses. Just like other tools, the Eraser tool will only erase in the layer you have selected. Other layers are not affected.

### Paint Bucket tool

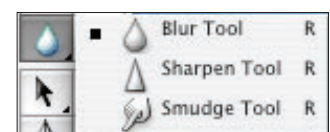
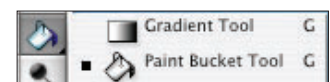
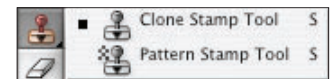
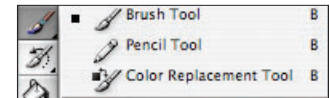
Use the Paint Bucket tool to fill an area with the foreground color. This tool only fills an empty area or area of the same color as that you clicked.

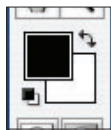
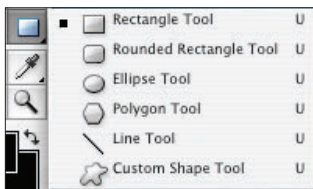
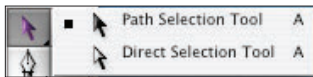
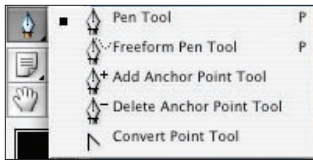
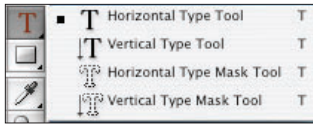
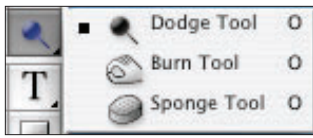
### Gradient tool

The Gradient tool will let you apply gradiated colors in a selected area or within an entire layer. You can create your own gradients or use a library of Photoshop gradients located in the Options bar.

### Blur, Sharpen and Smudge tools

Click and drag within your image area to blur, sharpen or smudge the area you just painted. Choose different brush sizes for these tools in the Options bar or the Brushes palette.





### Dodge and Burn tools

Derived from the photo development process, you can use the Dodge and Burn tools to darken or lighten parts of the picture where you click and drag with these tool. Set the exposure amount of burning and dodging in the Options bar.

### Type tool

Create type with the Type tool. Access type properties in the Options bar and the Character and Paragraph palettes.

### Pen tools

Create and modify paths with the Pen tools.

### Path Selection tool

Use this tool to move paths created by the Pen or Shape tools.

### Direct Selection tool

Use this tool to move individual points and bezier handles of your paths created by the Pen and Shape tools.

### Shape tools

Create Rectangles, Ellipses, Polygons and custom shapes with the Shape tools. Use the Options bar to create path shapes, layer mask shapes or pixel shapes in the layer. See the custom shape drop-down for a library of different shapes.

### Hand tool

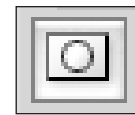
Use the Hand tool to move the canvas area within the window. This is useful when you are working at a high level of zoom. Hold down the Space bar to access the Hand tool more conveniently.

### Zoom tool

Use the Zoom tool to click and zoom into your canvas for a close-up. Hold down the Alt or Option key and click to zoom out. You can also zoom in and out of the canvas using Ctrl + or Ctrl - (Windows) or Command + and Command - (Mac).

### Foreground and Background color selectors

Click the squares to set your foreground and background colors. These affect your Paintbrush tool colors and the canvas background color when you erase in the background layer. Swap these colors using the swap arrows, and set the colors to default by clicking the small default icon, or click the letter **D** on the keyboard.



### Quick Mask mode

When you create a marquee selection, you can change your canvas to Quick Mask mode to see the marquee as a painted pink area. Paint with black or erase in the pink Quick Mask area to modify the selection. Once you return to Normal mode, you will see your modified marquee.

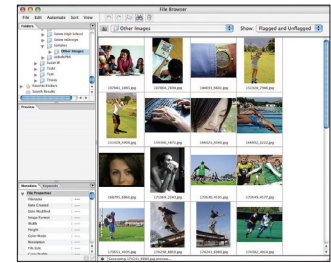
### Photoshop palettes

Like most Adobe programs, Photoshop puts many commands at your fingertips through the use of palettes. This is not a comprehensive list of the Photoshop palettes, but these are some you'll use most often.

Palettes are generally found under the Window menu.

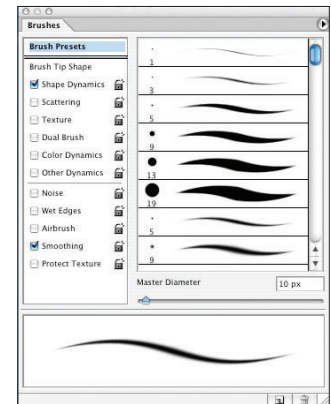
### Bridge

Adobe Bridge was created to make searching and opening images easier and more visual. Open Bridge and navigate to a folder where your images are located. Some of the options available in Bridge include adjusting the size of thumbnails, renaming images and rotating them.



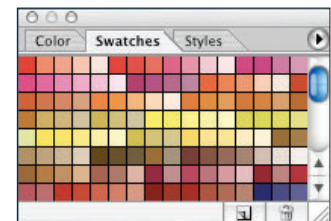
### Brushes palette

The Brushes palette allows you to choose various types of brush shapes for your Paintbrush and Eraser tools. You can modify the settings of a brush and make special particle or opacity effects with the Brushes palette.



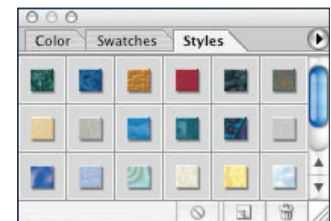
### Swatches palette

The Swatches palette is a place where you can create and store colors that you use often. It holds a default set of swatches, which you can change. See the Walsworth Enhancements section of this manual for instructions on loading Walsworth's Formula Color swatches.



### Styles palette

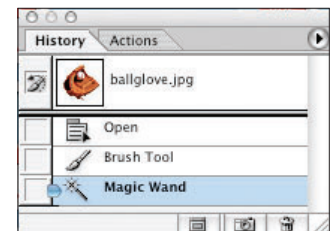
Walsworth provides more than 221 Photoshop Styles, which can be accessed through the Styles palette. Styles are an easy way to add special effects to text and page elements. See the Walsworth Enhancements section of this manual for instructions on loading and using Walsworth's Styles.

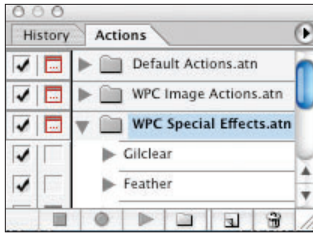


You should not use the Styles that come preloaded with Photoshop. These Styles do not have sufficient resolution for use in your yearbook.

### History palette

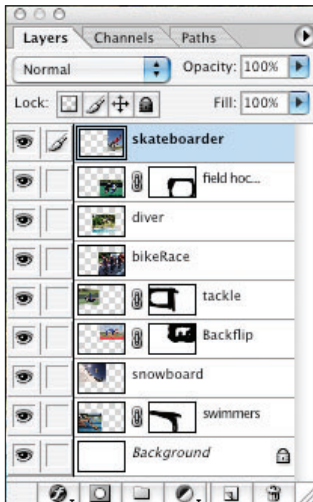
The History palette can save you from mistakes. It takes the Photoshop multiple-undo system and puts it in a list format you can pick from. If you did something regrettable to your image or graphic 10 steps back, open the History palette and see exactly where it was. When you click that step in the History palette, the image will go back to its previous state.





### Actions palette

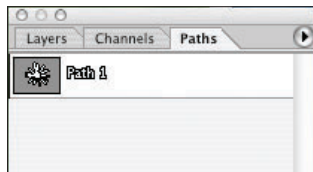
Actions are pre-recorded functions performed in Photoshop then saved for convenient playback on any image. You'll want to use Actions to save time when you need to apply a certain conversion or general enhancement to an image. Walsworth provides Image Actions and Special Effect Actions to save you time and help you do things right. You will want to become familiar with the Walsworth Image Actions so you can prepare your pictures for printing. See the Walsworth Enhancements section of this manual for instructions on loading and using Actions.



### Layers palette

Layers are essential in image editing. Think of layers like several panes of glass stacked on top of each other. You can paint on one glass layer, and paint something different on another glass layer, then overlap and combine them. Work in one layer and everything on the other layers goes untouched.

Every image has at least one layer. When you open a JPEG image you will see a Background layer in the Layers palette. If you want to create more layers, click the New Layer icon at the bottom of the Layers palette. When you select a layer in the Layers palette, anything you do will only be on that layer.

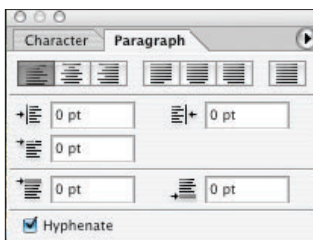


### Paths palette

Paths are vector objects created by the Pen tool. When you create a path, it shows up in the Paths palette. You can use paths to outline an area and make a selection around it. A common use for paths is to draw a path around a subject in an image and use it to remove the subject or cut out the background. You can also use paths to create custom shapes for drawing in the program. Drawing paths results in a clear, sharp edge to your selection.

### Paragraph and Character palettes

It's often overlooked, but a strong text system exists inside Photoshop. You can create a text layer and modify the type properties just like in your page design program. The advantage to creating text in Photoshop is the ability to apply effects to the type that can't be done in page design software. The disadvantage is once your graphics are flattened and saved, the quality of the type will never be as sharp as vector type inside the page design program.



If you are creating graphics with type, make sure your resolution is set fairly high for a large image. A higher resolution becomes more and more important the smaller your text is.

You can use the Paragraph palette to set formatting options for a single paragraph, multiple paragraphs or all paragraphs in a type layer.

The Character palette provides options for formatting individual characters. You can change your type kerning, line spacing, tracking, font family and size.

### Understanding selections

Selections are the basis of many of the tasks you do in Photoshop. Several different tools can be used to make selections, and their use will depend on the image you are working with. This section will help you learn how to make selections around various photos.

A selection is an area of a picture you designate from which you want to choose, apply an effect, cut, copy or paste, paint within, or delete. The simplest example is drawing a rectangle marquee within an image and creating a cutout.

You will use selections frequently in Photoshop to manipulate photos. Here are a few ways selections work.

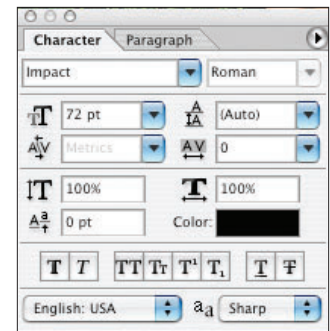
Follow along with these exercises by downloading the **flower.jpg** image from the Samples images folder within the Photoshop tab on Support Download.

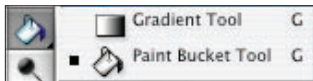
#### Using the Rectangle Marquee tool

1. Choose the Rectangle Marquee in the Tool palette.
2. Click, hold and drag a rectangle around just the blue flower in the photo. This creates a selection around it.
3. Go to **Select > Inverse**, which reverses the selection and selects everything except the flower.
4. Press the **Delete** key.

#### Using the Elliptical Marquee tool and adding/subtracting selections

1. Choose **File > Revert** or open the **flower.jpg** image again.
2. Select the Elliptical Marquee tool.
3. Hold down the Shift key and click, hold and drag a marquee around the flower. The Shift key will constrain the selection to a perfect circle.
4. After you have circled the flower, hold down the Shift key again, and draw a second circle. Notice the cursor has a plus sign next to it, when you press Shift. Pressing Shift allows you to add to selections.
5. Next, hold down the Alt or Option key and draw a third marquee overlapping the others. Notice the cursor shows a minus sign. This subtracts from the selection. Let go and your selection will show a gap within it.





### Using the Lasso tool

1. Open **flower.jpg** from the Samples folder on Support Download in the Photoshop tab.
2. Choose the Lasso tool from the Tool palette.
3. Draw around the flower. Click, hold and drag to draw the shape. Don't let go until you come back to where you started.
4. Rarely will drawing with the mouse produce a smooth shape. Go to **Select > Modify > Smooth**.
5. Smooth by **30 pixels**.
6. Click **OK**. You have smoothed out your selection.
7. Choose the Paint Bucket tool from the Tool palette.
8. Click the Foreground color picker. Choose a color from the color ramp.
9. Click with the Paint Bucket within your selection.
10. Your selection is filled with the color you selected.

There are two other types of Lasso tools. The **Polygonal Lasso tool** works similarly to the Lasso tool, but allows you to click multiple times to create the shape you want to lasso instead of just drawing it. The **Magnetic Lasso tool** works just like the Lasso tool, but “sticks” to the object you are lassoing based on color differences. So if you are trying to select something that stands in fairly stark contrast to its background, use the **Magnetic Lasso tool**.



### Using the Magic Wand tool

The Magic Wand tool makes selections based on color.

1. Open **flower.jpg** from the Samples folder on Support Download in the Photoshop tab.
2. Select the Magic Wand tool from the Tool palette.
3. Click with the Magic Wand tool on one of the flower petals. The selection that is made consists of all pixels with the same color.
4. Hold down the Shift key and click again on an area immediately outside the selection. All pixels of that color will be added to the selection.

Continue to Shift-click until the entire area you want to select has a marquee around it. Notice that this tool works best on images where the colors of the subject you are selecting are in stark contrast to the background.

### Converting paths to selections

You can create a path, or a vector pen drawing, using the Pen tool. The Pen tool can give you more control and smoother lines in your selections; however, the Pen tool is one of the more difficult tools to master.

1. Open **flower.jpg** from the Samples folder on Support Download in the Photoshop tab.
2. Choose the Pen tool from the Tool palette.
3. Before you draw anything, make sure the **Paths** option is chosen in the Options bar.
4. Click and release the mouse button along the edge of a flower petal. This creates a point.



- Find another area along the tip of a flower petal, then click, hold and drag to make a bezier curve. Continue to move the handles that appear until your curve fits around the petal the way you like.
- If you find your bezier curve isn't bending the way you like, click the Command key (Mac) or Control key (Windows) and your pen will turn into a Direct Selection tool. Use this to modify your bezier curve by its handles and points. Release the key and the regular Pen cursor reappears. You can continue with your path.

At some point, you will need to change directions with your path. You'll find when drawing bezier curves, they like to follow one another smoothly, but changing directions is essential as you maneuver inside tight crevices. After you make a point and are ready to change directions, hold down the Option key (Mac) or Alt key (Windows) and click the exact same point you just made. This converts the point, and allows a direction change.

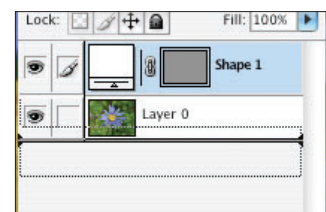
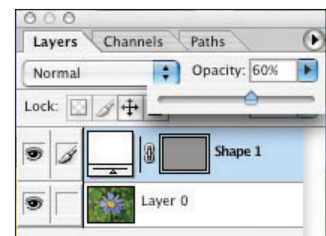
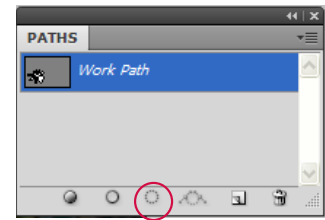
- In the Paths palette (**Window > Paths**) convert your path into a selection by clicking the Load Path as Selection button.

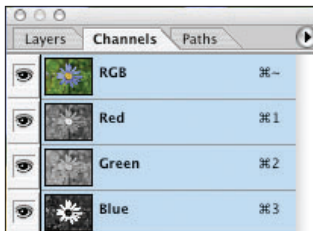
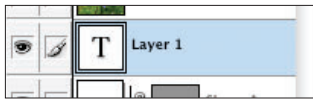
What is the advantage of using the Pen tool? The Pen tool will create a path that you can see in the Paths palette. A path is a form of selection, but it is vector-based. It can be enlarged or reduced very easily and will maintain its sharpness. Even better, when you save your Photoshop document as a .PSD, all paths will save with it, and you can return to it at a later time and make changes to the path.

### Understanding layers

There are a few tasks you might do frequently in the Layers palette.

- **Change Opacity:** Just above the list of layers is an Opacity slider. Move the slider or type in a value to increase the layer's transparency.
- **Linking Layers:** When you need to align objects or keep them aligned you will often link them. Hold down the Ctrl key (Windows) or Command key (Mac) and click on two or more layers to select them. Next, at the bottom of the Layers palette, click the Link Layers icon and you will see a small chain link appear in the selected layers. Now if you move objects or transform them, the linked layers will be affected too. You can also merge linked layers together by selecting the layers and choosing **Merge Layers** from the palette menu.
- **Hiding Layers:** Sometimes you need to hide a layer so you can see or paint underneath. To the left of the layer name is an icon of an eye. Click the eye to hide the content of that layer, and click it again to show the content.
- **Rearranging Layers:** If you need to bring the contents of a layer to the top, simply click in the layer and drag it up or down in the list. You will see the seam between the layers highlight where your layer will be stacked. Let go of the mouse button and the layer is rearranged.





- **Deleting Layers:** The simplest way to delete a layer is to highlight the layer, and click the Trash can icon at the bottom of the palette. You will be asked to confirm that you want to delete the layer.
- **Type Layers:** When you use the Type tool in Photoshop to make a text area in your document, a vector type layer is created. These are identified by a “T” in the layer thumbnail. After you have a type layer, you can move it around like any other image layer. Note that if you wish to apply certain effects to the type, you may need to rasterize the type. This turns it into pixels and lets you treat it like any other image.

### Understanding channels

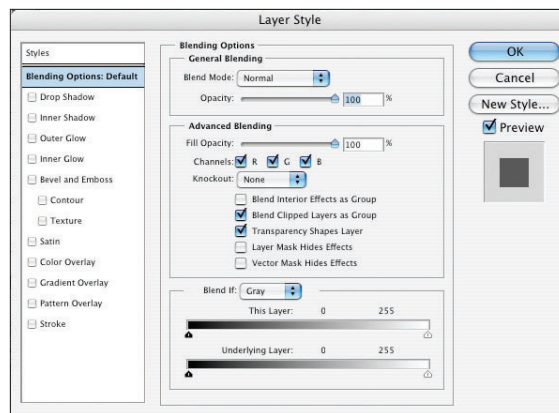
An image’s color information is stored in the Channels palette. The Channels palette shows you the color separation of the image. If you want to see how your image is color-separated, open the Channels palette and click the eye icons to hide and show the different channels.

For screen display, your digital images are almost always in RGB mode by default and have a red channel, a green channel and a blue channel. Your monitor emits these three colors within a single pixel area and from a distance you perceive a complete image. Even when your image color mode is CMYK, you are still seeing the image as RGB.

### Common Photoshop effects

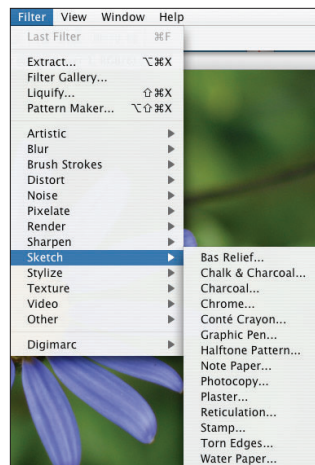
Photoshop allows for unlimited effects to your images. You’ll want to become familiar with the two prime sources for creating effects.

**Layer Styles:** Click **Layer > Layer Style**. The Layer Styles option lets you modify characteristics of the layer without actually causing permanent changes to the image in the layer. A “style” is applied that can add glows, 3D effect, drop shadows, color and pattern overlays. Unlike other filters you apply to a layer, these Layer Styles can be undone and changed just by checking and unchecking boxes and manipulating controls. Don’t like the result? Uncheck the box and the effect is hidden.



**Filters:** Photoshop is famous for its variety of filters. Built into the program are all kinds of mathematical formulas that will change your image in interesting ways. Click the **Filter** menu option. Notice the number of categories of filters, under which you can find all sorts of effects to add to your image.

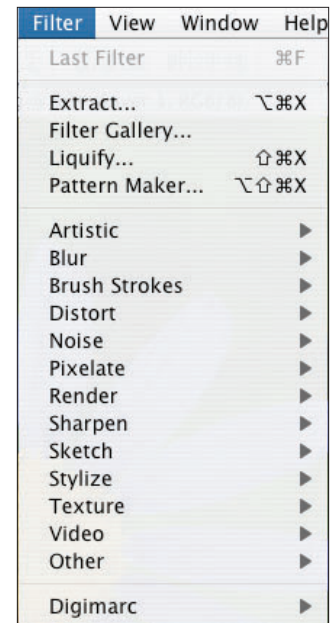
For example, look at the submenu for the **Blur** filters under Blur. You can blur your image to simulate motion or to bring out the subject. Under the **Sketch** submenu, you'll find ways to change your image with various hand-drawn effects. As you become more experienced, you'll find ways to use filters that have never been done, and combinations that will keep you busy for a long time. Try opening an image and applying a few filters to see what you come up with.



## Help

If you are stuck in Photoshop, consult Photoshop Help (**Help > Photoshop Help**). Photoshop Help has been the most beneficial and yet underused part of the program since its inception. The Help contains Adobe's entire Photoshop manual, and much more. Think of a keyword that relates to what you are doing and enter that word into the Search box. You should get several pages of information, and you can narrow it down from there. There's also an introduction to the program inside the Help and a pointer to other resources for self-study.

Also, be sure to check out the Mac and Windows listing of keyboard shortcuts.



## Using Photoshop: The Projects

This section contains tutorials for popular Photoshop effects. Each tutorial contains references to sample images in Support Download, although you are welcome to use your own images.

### Creating warped text

*Level: Beginner*

If you would like to create a fanned heading or warp or twist your text, then try using Photoshop's Warp Text feature. This feature is present in the Text tool's Option bar. Fanned headings are possible with the click of a button. The steps below will import text into InDesign with a transparent background and allow Formula Color to be applied.

#### Photoshop tools used

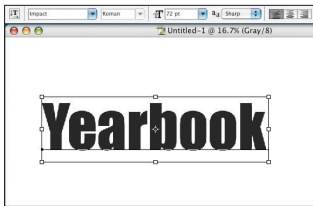
Type tool, Text Warp

#### Open a new document.

1. Launch Adobe Photoshop.
2. Select **File > New**.
3. Enter the following document settings:
  - **Width** 7 inches
  - **Height** 5 inches
  - **Resolution** 600 ppi
  - **Color Mode** Grayscale
4. Click **OK**.

#### Create text.

1. Select the Type tool from the Tool palette.
2. Click on the new document and type the text.
3. Triple-click on the text to select it.
4. With your text selected, you can adjust the font and point size in the Options bar.

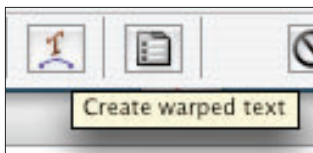


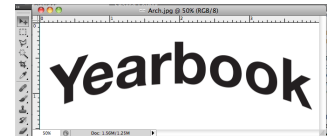
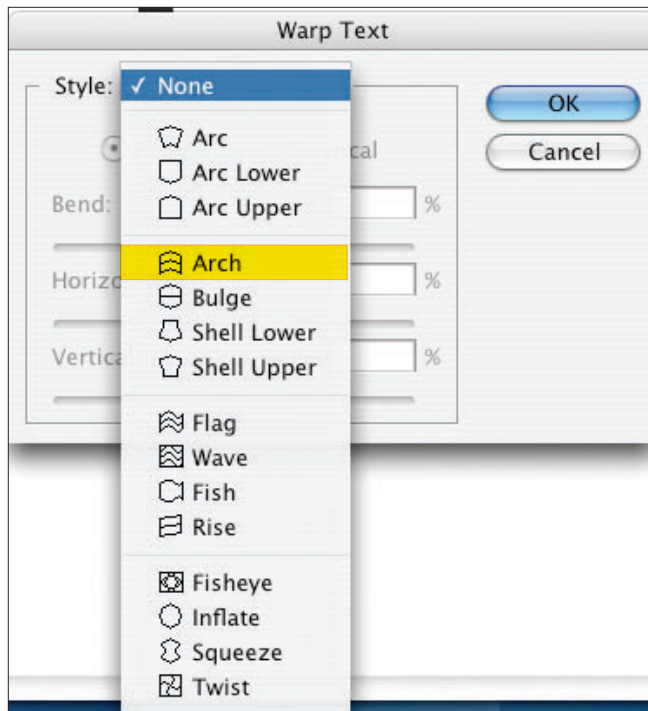
#### Warp the text.

1. Click on the **Warp Text** icon in the Options bar.

The Type tool must be selected from the Tool palette to activate this option.

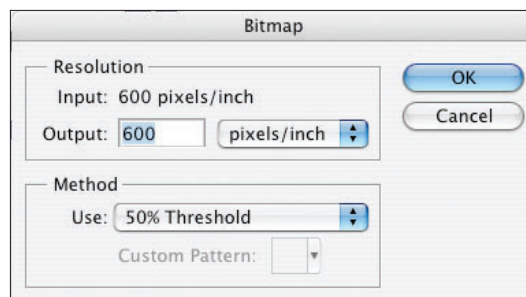
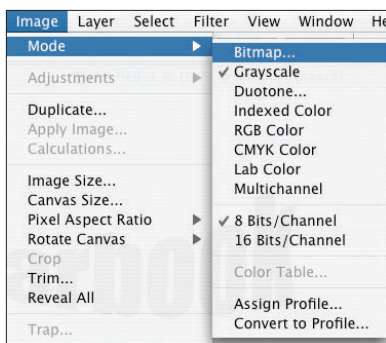
2. Select a style from the drop-down menu. Adjust the sliders to create your own effect.
3. Click **OK**.





### Change the mode to Bitmap.

1. Select **Image > Mode > Bitmap**.
2. Click **OK** to Flatten Layers.
3. Make sure Resolution Input equals **600 pixels/inch**.
4. Make sure Resolution Output equals **600 pixels/inch**.
5. Under Method, choose **50% Threshold**.

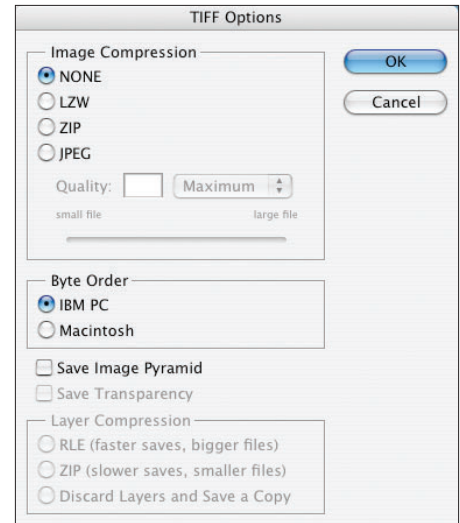
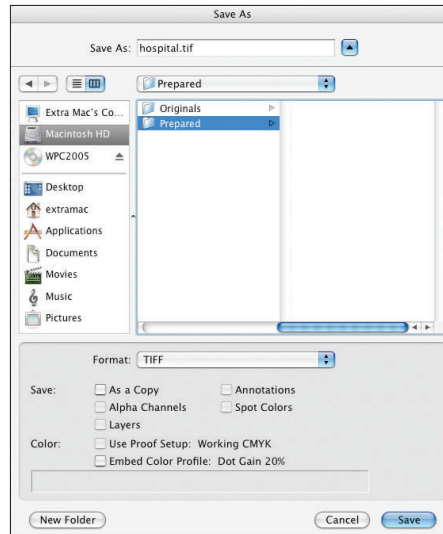


Input should always equal Output. Input is determined by image resolution.

6. Click **OK**.

### Save the image.

1. Select **File > Save As**.
2. Select **TIFF** format.



3. Click **Save**.
4. Under Image Compression, select either **LZW** or **None**. LZW compression will make your image file size smaller, but will not change the quality of your image.
5. Under Byte Order, select **IBM PC**.
6. Click **OK**.

### Applying drop shadows to text

*Level: Beginner*

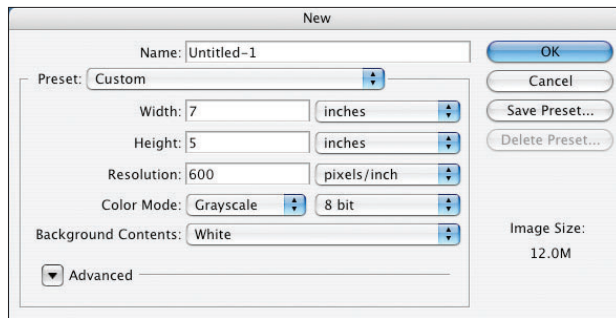
Applying a drop shadow to an object has been made easy with Photoshop CS4 and higher. This special effect will add depth and interest to your page. It is advised to only use this effect on pages with white backgrounds. Applying a clipping path to this effect will leave a white halo around the image.

### Photoshop tools used

Type tool, Layers

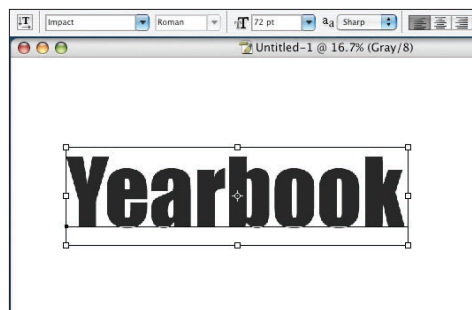
### Open a new document.

1. Launch Adobe Photoshop.
2. Select **File > New**.
3. Enter the following document settings:
  - **Width:** 7 inches
  - **Height:** 5 inches
  - **Resolution:** 600 ppi
  - **Color Mode:** Grayscale
4. Click **OK**.



### Create text.

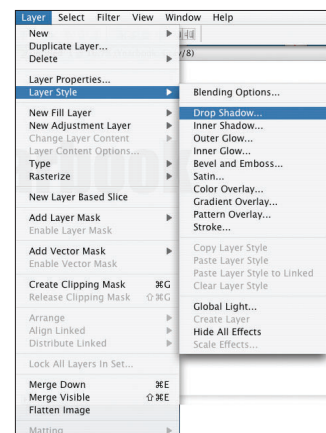
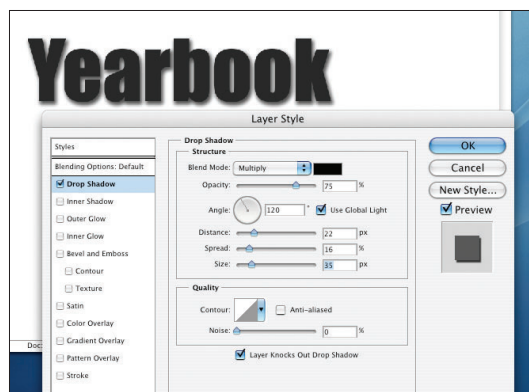
1. Select the Type tool from the Tool palette.
2. Click on the new document and type the text.
3. Triple-click on the text to select it.
4. With your text selected, you can adjust the font and point size in the Options bar.

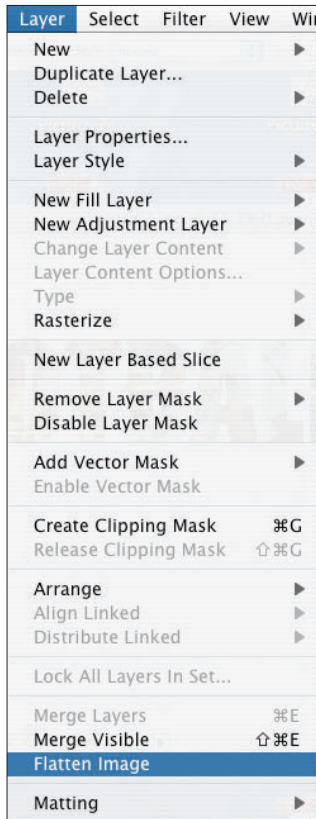


### Apply the drop shadow.

Photoshop CS4 and higher: Select **Layer > Layer Style > Drop Shadow**. The Drop Shadow dialog box will appear. A drop shadow will be applied to your object. The drop shadow can be altered by adjusting the following:

- **Opacity:** Altering the percentage will change the shade of the shadow.
- **Angle:** Altering the degree of the angle will change the position of the shadow.
- **Distance:** Increasing the number of pixels will offset the shadow further from the object.
- **Size:** Increasing the number of pixels will give the shadow a softer look.
- Try adjusting all the settings to get a feel of how they affect the shadow. Click **OK**.





### Flatten the image.

Select **Layers > Flatten Image**.

### Save the image.

1. Select **File > Save As**.
2. Name the file.
3. Select **JPEG** for format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline (“Standard”)**.
7. Click **OK**.

### Sharpening a photo that is slightly blurry

*Level: Intermediate*

Here’s an easy way to sharpen a photo. You will not be able to make a very blurry photo usable, but this may be a way to save an image that is slightly blurry. This effect should be applied conservatively as it is easy to make a photo look unrealistic or even jagged.

### What you need

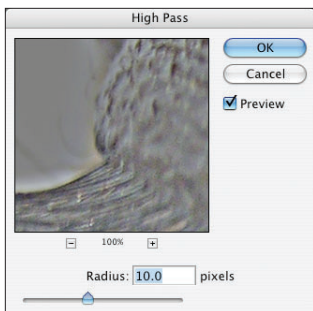
Go to Support Download. Under the Photoshop tab, download the Samples folder. Locate the picture highpass.jpg.

### Photoshop tools used

Layers palette, High Pass filter, Blending Modes

### Sharpen Photo

1. Open your photo.
2. Open the Layers palette (**Window > Layers**).
3. Click the image layer (if the photo is a jpeg, it should be the only layer).
4. In the palette fly-out menu, choose **Duplicate Layer**. A copy of the layer will appear on top of the original.
5. Double-click the name of the new layer, and name it **Adjustment Layer**.
6. In the Layers palette, click to select the layer that was just created.
7. Go to **Filter > Other > High Pass**.
8. Move the high pass slider so you just begin to see subtle edges of the picture. Use the hand tool in the window to move the image around and view different parts. Moving the slider too high will make the photo look unrealistic.
9. Click **OK**.



10. In the Blending Mode drop-down at the top of the Layers palette, select **Overlay**. There will be noticeable differences in sharpness.

If you want to see a before/after version of the image, click the small eyeball icon next to the duplicated layer to hide and show it again. If you do not like the result of your picture, you can delete the duplicate layer and start again.

For some blurred images, you will see huge improvements, but if the image is too blurry, it is beyond fixing and you will need to shoot the image again.

Pay particular attention to close-ups of faces and make sure you didn't add any jagged pixels to the image. It's a good idea to have another person look at your picture.

### Creating a background

Level: *Intermediate*

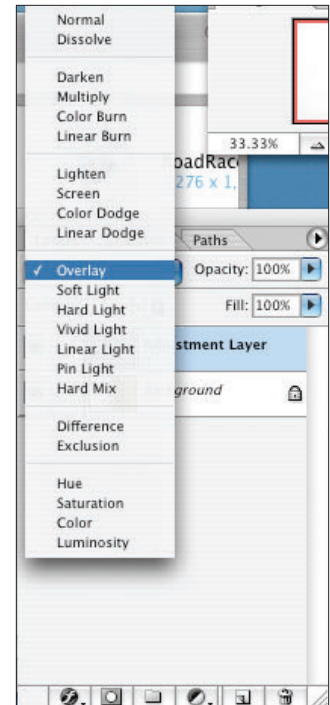
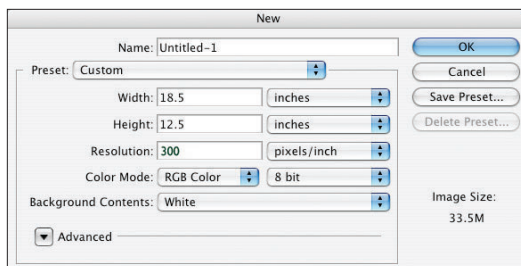
There are many ways to create a custom background for your page spread. In this project you will create a colorful graphic using some of Photoshop's many filter options. This exercise takes you through creating a very specific background but once you have mastered these steps, you can experiment and create your own graphic.

### Photoshop tools used

Color Selector, Clouds Filter, Texturize Filter, Motion Blur

### Create the document.

1. Open Photoshop.
2. Enter the following document settings. The size will guarantee your background will be large enough to fit on any yearbook spread and bleed fully off the pages:
  - **Width** 18.5 inches
  - **Height** 12.5 inches
  - **Resolution** 300 ppi
  - **Color Mode** RGB
  - **Background Contents** White

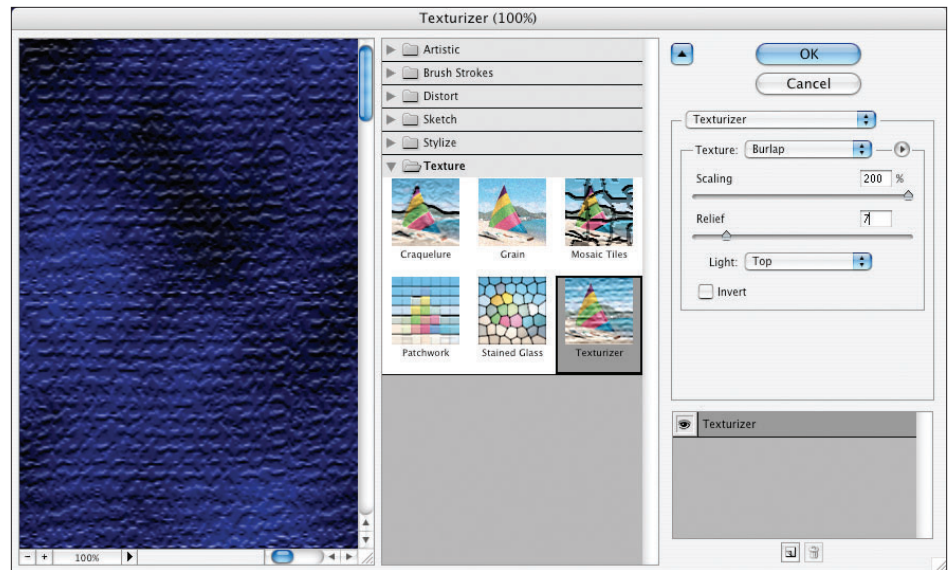
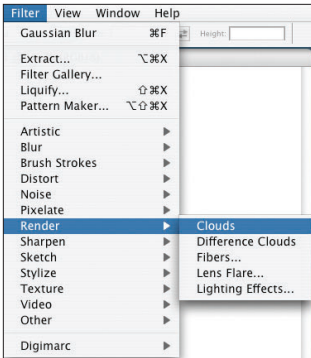


3. Click **OK**.

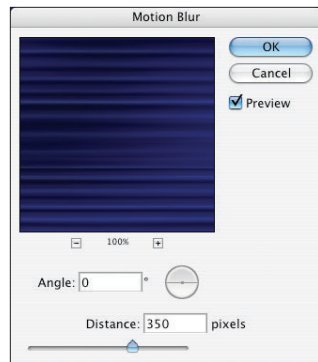
Your blank Photoshop document will be created. Note the Zoom percentage in the title bar so you can see how large the final picture will be.

**Apply the effects.**

1. Locate the Foreground and Background selectors on the Tool palette. Click on the Foreground color selector and choose a bright or royal blue from the Color Picker.
2. Click **OK**.
3. Click the Background color selector and choose a black from the Color Picker.
4. Click **OK**.
5. Go to **Filter > Render > Clouds**. This will create a cloud effect on your document using the foreground and background colors.
6. Go to **Filter > Texture > Texturizer**.
7. In the Texturizer box, select **Burlap** for the texture. Make the following selections:
  - **Scaling 200%**
  - **Relief 7**
  - **Top Light**



8. Click **OK** to apply the texture.
9. Go to **Filter > Blur > Motion Blur**.
10. Choose **0 Degrees** for Angle, and **350 pixels** for Distance.
11. Click **OK**.



Your texture should become very sleek and smooth. This will be our background.

### Save the document.

1. Go to **File > Save As**.
2. Name the file. Use a name that will help you remember what it is when you place it on your page.
3. Choose **JPEG** for the file type.
4. Browse to your WPCYB folder. You might want to create a folder named “Backgrounds” to save it if you’re going to be creating several backgrounds.
5. Click **Save**.
6. Choose a quality level of the image. Make sure **Baseline “Standard”** is checked.
7. Click **OK**.

You can use the **File > Place** command in your page design program to place your background or place it with Image Placer. Remember to submit your background graphic along with your page file so it can be printed correctly.

These are just a few of the many filters you can apply. Experiment with different colors and filters. A lot of patterns and backgrounds can begin from just rendering clouds.

### Creating a filmstrip

*Level: Intermediate*

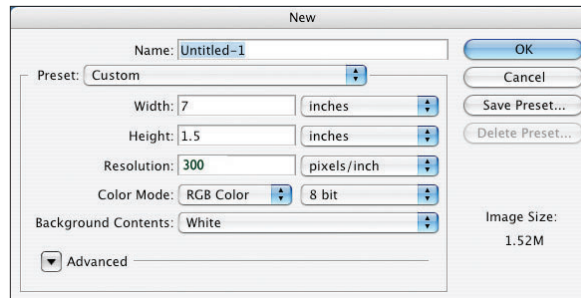
This tutorial will teach you how to create a filmstrip effect. A filmstrip is a creative way to dress up and contain any type of photo and can also be used to enhance the theme of your book. This effect, slightly modified, could also be used to create a movie reel of pictures.

### Photoshop tools used

Move tool, Rectangle Marquee tool, Free Transform, Layer palette, Navigator palette

### Create the filmstrip document.

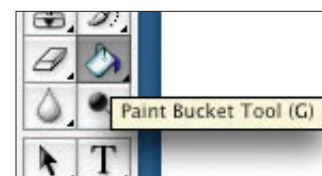
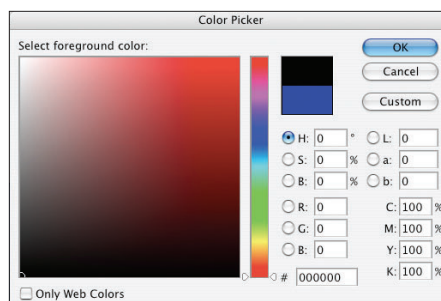
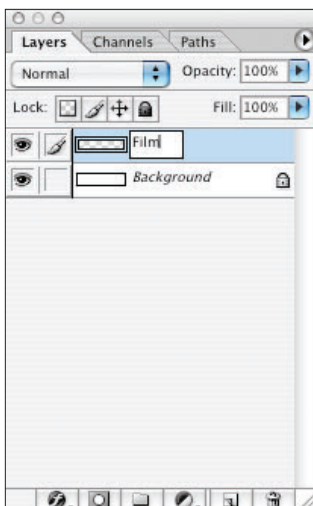
1. Select **File > New**.
2. Enter the following document settings:
  - **Width** 7 inches
  - **Height** 1.5 inches
  - **Resolution** 300 ppi
  - **Color Mode** RGB
  - **Background Contents** White or Transparent



3. Click **OK**.

### Create the film effect.

1. Open the Layers palette (**Window > Layers**).
2. Click the **New Layer** button.
3. Click on **Layer 1**.
4. Double-click to select Layer 1 and rename the layer **Film**.
5. Click the foreground color icon in the Tool palette and choose black as the color.
6. Choose the Paint Bucket tool, which may be hidden under the Gradient tool.
7. Click to fill the entire layer 1 with black.



**Create the sprocket holes for the film.**

1. Choose the Rectangle Marquee tool from the Tool palette.
2. In upper left corner of your document, draw a small rectangle marquee in the shape of a sprocket hole.
3. Click the **Delete** key on the keyboard. This will cut that hole in the black layer. The white or transparent background layer should show through. The marching ants marquee should still be visible.
4. Hold down the Shift key, then click the right arrow key six times. This will reposition the marquee.
5. Click the **Delete** key again. Another sprocket hole is created.



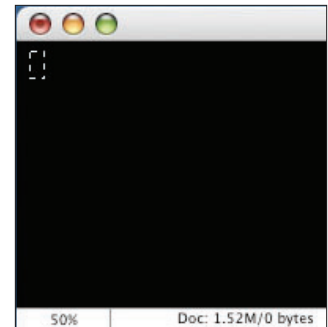
6. Repeat steps 4 and 5 until you get about six sprocket holes across the top of the document.
7. Once you get a few sprocket holes, choose the Magic Wand tool from the Tool palette. Hold down the Shift key and click inside of all six sprocket holes. You should see several small marquees. This is a shortcut that will help you create more holes.



8. Hold down the Shift key and click the right arrow key until your marquees are all positioned over black. Check your spacing between the last hole and the next set you've created to make sure it's even.
9. Delete the next set of sprocket holes and repeat the process until you finish the entire row.

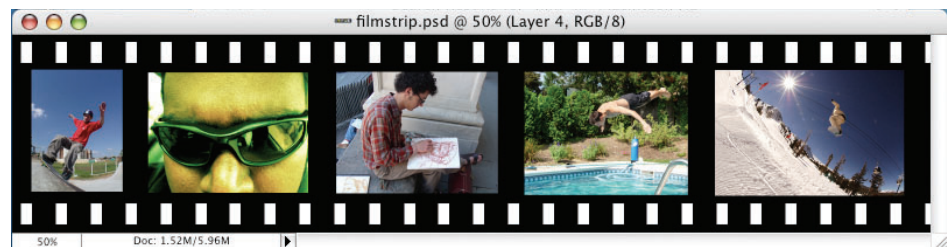
Creating the bottom sprocket holes are a cinch. When you have your top row finished, choose the Magic Wand tool again. Shift-click inside each sprocket in the row until they are all selected.

Once you have the row of smaller marquees, hold down the Shift key again and click the down arrow as many times as it takes to position the sprockets at the bottom of the strip. Click the **Delete** key, and the holes are created again.



### Bring in your filmstrip pictures.

1. Go to **File > Open**, or use the File Browser to locate the following photos that were downloaded from the Samples folder on Support Download: skateboard1.jpg, snowboard1.jpg, diver1.jpg, art\_student.jpg, sunglasses.jpg.
2. Open each of these pictures in Photoshop as a separate document.
3. Position the picture windows in Photoshop so you can still see the filmstrip.
4. Bring the **skateboard1.jpg** picture to the front by clicking on its title bar.
5. Choose the Move tool from the Tool palette.
6. Click inside the skateboard picture, hold and drag the picture onto the filmstrip.
7. Once you let go, a new layer in the filmstrip document is created with the skateboard picture.



Most of the time when you bring images into your filmstrip, they will need to be resized.

1. Rename the skateboard picture layer as **skateboarder** in the Layers palette. (Double-click the layer and enter the new name.)
2. Go to **Edit > Transform > Scale**.
3. A bounding box with handles will appear around the photo, but you may not see it because of its size.
4. Open the Navigator palette (**Window > Navigator**) and drag the slider to the left until your gray canvas is showing and you can see the handles.
5. Hold down the Shift key, and click and drag one of the corner handles toward the center of the image. Your skateboard image should shrink.
6. Once it is the proper size, click **Enter** or **Return** to apply the transformation.

### Put together the filmstrip.

1. After scaling, you'll probably need to reposition the picture. Click inside the picture with the Move tool and drag it to the desired location.
2. Once you get your photo positioned, do the same to the other candid photos. Continue to move, scale and position each image.
3. Line them up along the filmstrip, and space them as evenly as possible.
4. If you need to reposition a photo, click on its name in the Layers palette to select it. You will only be able to move a photo within its layer.

Your final graphic should look something like the finished filmstrip on the previous page.

**Save your project.**

1. Save your project file as **filmstrip.psd** in case you need to make changes later. This will preserve it as a Photoshop document with all layers intact.
2. To save the graphic for your yearbook page, go to **File > Save As**.
3. Name your document.
4. Choose **JPEG** for the file type. Quality should be 8 or higher.

Remember, if you later place this filmstrip in InDesign with Image Placer, you'll need to draw and tag an image window that is close to the proportion (width/height) of the entire filmstrip and place the graphic inside.

**Applying drop shadows to objects**

*Level: Intermediate*

This special effect will add depth and interest to your page. It is advised to only use this effect on pages with white backgrounds. Applying a clipping path to this effect will leave a white halo around the image.

**What you need**

Go to Support Download in Members Only, under the Photoshop tab and download the Samples folder. Locate the picture ballglove.jpg.

**Photoshop tools used**

Selection tool, Layers

**Open an image.**

1. Launch Photoshop.
2. Open a Grayscale or RGB image.

**Select the object.**

1. Select the object using one of Photoshop's selection tools.
2. The object should have a moving selection around it.

**Create a new document.**

1. Select **Edit > Copy**.
2. Select **File > New Document**.
3. Increase the canvas size (width and height) to allow for the drop shadow.
4. Select **Edit > Paste**.

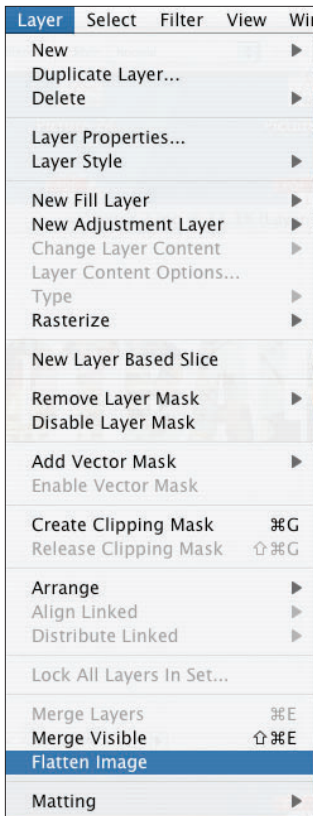
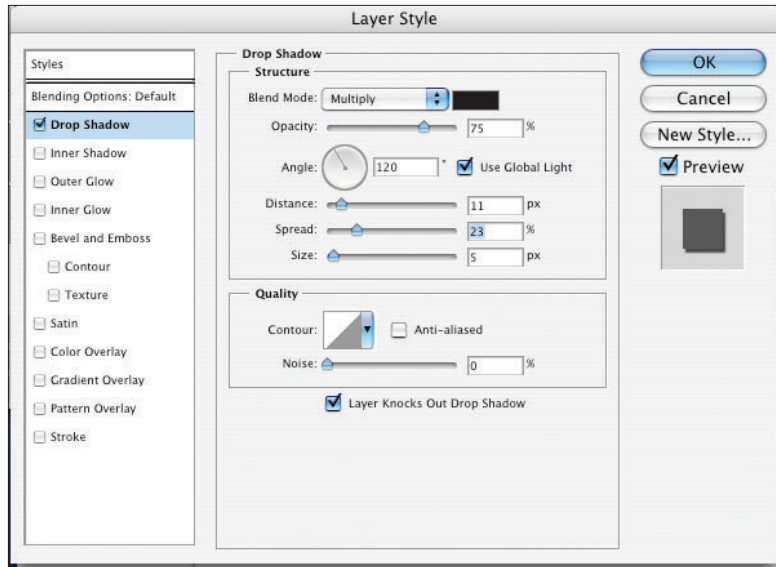
**Apply the drop shadow.**

Select **Layer > Layer Style > Drop Shadow**. The Drop Shadow dialog box will appear. A drop shadow will be applied to your object. The drop shadow can be altered by adjusting the following:

- **Opacity** Altering the percentage will change the shade of the shadow.



- **Angle** Altering the degree of the angle will change the position of the shadow.
- **Distance** Increasing the number of pixels will offset the shadow further from the object.
- **Size** Increasing the number of pixels will give the shadow a softer look.



By adjusting the settings, the offset or look of the shadow changes. Click **OK**.

**Flatten the image.**

Select **Layer > Flatten Image**.

**Save the image.**

1. Select **File > Save As**.
2. Name the file.
3. Select **JPEG** for format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline ("Standard")**.
7. Click **OK**.

**Painting out color**

*Level: Intermediate*

Leaving part of an image in color while making its surroundings black and white is a great way to emphasize the subject. This effect simply “paints” away color. This effect should only be used with an image that will print on a four-color page.

**Photoshop tools used**

Paintbrush tool, Brushes palette, Blending Modes

**Open an image.**

Open a RGB color image.

**Select the Paintbrush tool.**

Select the Paintbrush tool from the Tool palette.



In the Options bar, set the paintbrush blend mode to Color. Choose a soft-edged, medium-sized brush from the Brushes drop-down menu located on the right side of the Options bar.

**Paint away the color.**

1. The foreground color must be set to black to paint away the color in the image. To set the foreground color to black, press **D** on the keyboard.
2. Start painting. As you paint, the color in the image will turn to grayscale.

As you get closer to the subject, you may want to use a smaller brush for finer details.

**Save the image.**

1. Select **File > Save As**.
2. Name the file.
3. Select **JPEG** for format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline ("Standard")**.
7. Click **OK**.

These images should only be used on four-color pages.

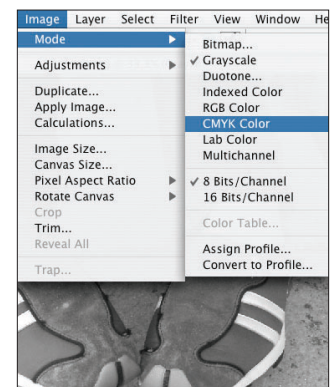
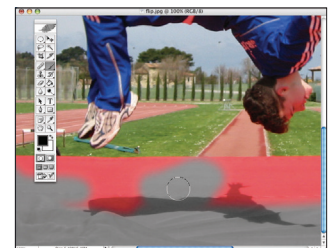
**Hand-coloring black and white images**

Level: *Intermediate*

This exercise will give the look of an old photo that has been hand-colored. This effect should only be used with an image that will print on a four-color page.

**Photoshop tools used**

Paintbrush tool, Swatches palette.



**Open an image.**

1. Open a Grayscale image or open a Color image and change the mode to Grayscale (**Image > Mode > Grayscale**).
2. Select **Image > Mode > RGB**. The image will still appear grayscale.

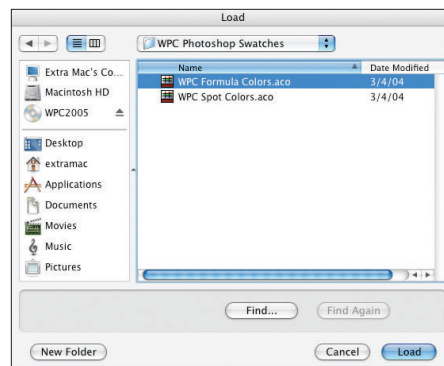
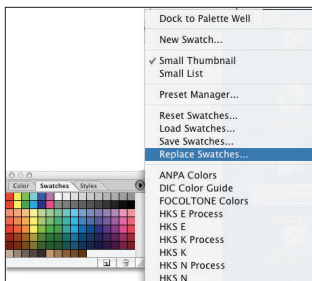
**Select the Paintbrush tool.**

Select the Paintbrush tool from the Tool palette.

In the Options bar, set the paintbrush blend mode to Color. Choose a soft-edged, medium-sized brush from the Brushes drop-down menu located on the right side of the Options bar.

**Select a color.**

1. Select **Window > Swatches**.
2. From the palette menu, select **Replace Swatches**.
3. Go to the Formula Colors Library you downloaded earlier, or to download it now, go to Members Only>Support Download>Formula Colors Library and click to download.
4. Open the **Walsworth Colors** folder.
5. Select the **WPC Formula Color** file.
6. Click **Load**.
7. To select a color from the palette, place the cursor over a color and click. The color will appear as the foreground color in the Tool palette. You can also double-click on the foreground color in the Tool palette and select a color from the color picker.



8. Click **OK**.

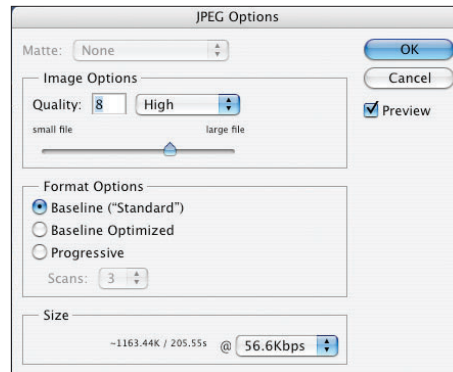
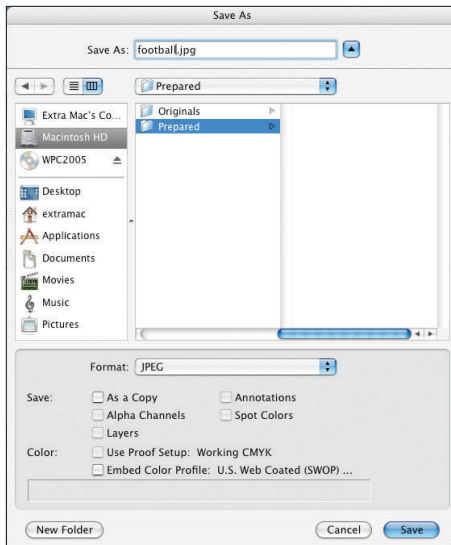
**Apply the color.**

Click and drag the Paintbrush tool over an area in which the color is to be applied.

The color will react with the shades of gray in the image. Areas that are dark will have darker color applied to it. Areas that are light will have light color applied to it. White areas will remain white.

**Save the image.**

1. Select **File > Save As**.
2. Name the file.
3. Select **JPEG** for format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.
6. Set Format Options to **Baseline ("Standard")**.
7. Click **OK**.



These images should only be used on four-color pages.

**Creating a collage**

*Level: Intermediate*

One of the advantages of a computer is the ability to manipulate photographs in a non-destructive way. In the real world, when you cut around the edges of a photograph for a collage, once it's cut, you are stuck with that cut.

We are going to make a collage using the Layer Mask technique. This method minimizes the rework if we change our minds on the look of the collage.

To start a collage you must have a group of images you want to put together.

**Choose your photos.**

1. Select **File > Open** and browse to an folder on your system that contains multiple image files.
2. Hold down the Shift key or the Ctl key (Windows) or Command key (Mac) and click to select multiple image files and click **Open**. Your image windows will cascade and overlap in the Photoshop workspace.
3. Go to **Window > Arrange > Tile** to see all of the images at once.



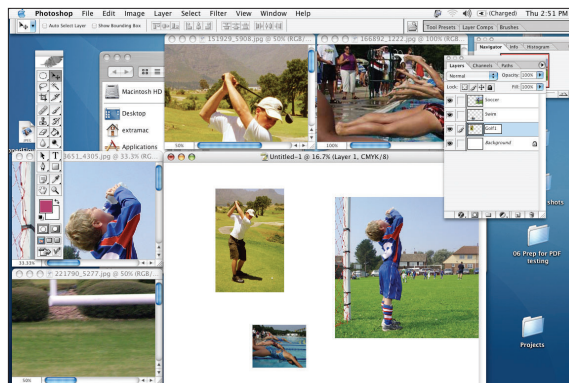
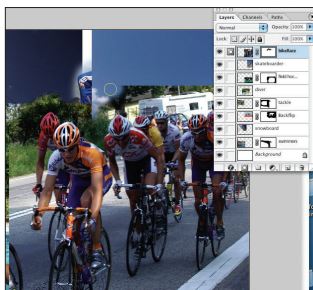
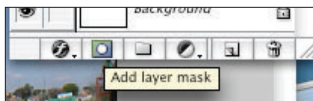
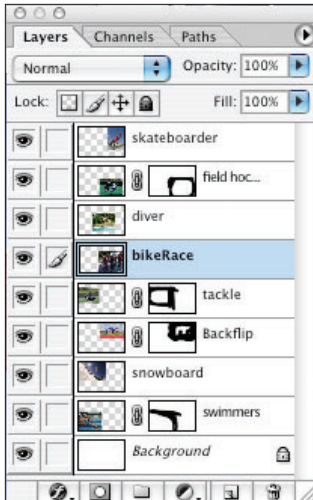
**Create your file.**

1. Select **File > New Document**.
2. Set the following specifications in the document:
  - **Width** 8 inches
  - **Height** 11 inches
  - **Resolution** 300 ppi
  - **Color Mode** RGB
  - **Background Contents** White or Transparent
3. Click **OK**.

This will create a collage that will bleed off one Size 7 yearbook page. If you have a Size 8 or Size 9 book, make your document slightly larger than the page size if you want it to bleed. If you want to make a collage that covers a double-page spread, make it slightly taller than the page height and slightly wider than two times the page width.

**Move the images into the collage.**

1. Select the Move tool from the Tool palette.
2. Click and drag the collage images into the blank document.
3. A new image layer will be created in your source image every time you drag in a photograph.
4. Double-click on each layer as it is created and rename the layers in the source image to something descriptive. This will help you when you move the images.
5. Move your images around on each layer to put pictures next to each other or even overlap images from different layers.
6. Choose one of your image layers in the Layers palette.
7. At the bottom of the layers palette, click the **Add Layer Mask** icon.



8. Your layer will show a second thumbnail. This is the mask of the layer. Anything you paint on the mask will hide the content of the layer.
9. Click on that layer mask thumbnail. Notice how you can switch between the layer and the layer mask just by clicking the thumbnail.
10. Make sure your foreground color is **black**.

11. Choose the Paintbrush from the Tool palette. Choose a fairly large brush size with a blurred edge, rather than a sharp one.
12. Make sure your Foreground color is set to black. Press the D key to set the Foreground and Background colors to black and white.
13. In your collage, paint around the edge of the picture with the brush. You will see its edges disappear, like they are being erased. In fact they are not. You are painting a mask, and hiding them. The mask is separate from the image itself.



If you make a mistake, choose the Eraser tool, and rub the eraser on the image. You will remove the mask and reveal the photo again.

14. Using the Brush tool, carve out the area of the photographs you don't need. The blurred edge brush allows us to create a transparent or seamless overlap.
15. Go back to the Layers palette, and click on a different image layer. Create the layer mask like before and click the layer mask thumbnail. Grab the Brush tool and paint the edges of the image layer.
16. Repeat these steps for all images.

Once in a while, select the Move tool and position your pictures to see the overlap. With some practice, this will make a great-looking collage in your book. Take the time to make it look great.

17. When you are finished with your collage, first go to **Image > Mode > RGB** to save in the proper color mode.
18. Go to **File > Save As**.
19. Save your collage image as a JPEG Quality **8**, and you are ready to place the JPEG in your book like any other graphic.

## Creating motion/blur effects

Level: Intermediate

Motion effects make your image come to life. This is an artificial effect that in some cases can make an image seem more realistic in the action it portrays. For example, taking a photograph at a baseball game with a high shutter speed will capture that instant with little or no blurring. Later, in Photoshop, you could apply a motion blur to both the bat and the ball to depict the speed of the action as it actually happened. You can also use a motion blur in only the background of your image to isolate the foreground subject in an abstract effect. This background blur is what we will demonstrate here.

1. Open an image in Photoshop.
2. Choose the Magnetic Lasso tool from the Tool palette.
3. Quickly make an outline around the subject in the image, allowing the magnetic lasso to attach itself to the outside edge of the subject.
4. After you have a rough outline, click the **Quick Mask** button on the Tool palette to go into Quick Mask mode.

Make sure your foreground color is set to solid black in Quick Mask mode.



5. Zoom in to your subject. Notice there may be areas where the Magnetic Lasso tool did not select enough background, or overlapped into the subject. Clean up the selection by choosing the Paintbrush tool and painting in all the areas up to the edge of the skateboarder. After the outside of the skateboarder is painted, don't forget to paint the mask in the area through his legs where the background shows through.
6. If additional cleanup is needed, use the Eraser tool and remove any paint that should not be inside the subject area. Alternate between brush sizes to get a precise selection using the bracket keys ([ and ]) on the keyboard with both the Paintbrush and the Eraser tool.
7. When you have your subject masked out, exit out of Quick Mask mode to see your selection.

8. With the marching ants running around the subject, make a copy of that selection (**Edit > Copy**).
9. **Edit > Paste** the selected area. Only the subject should have been pasted into a new layer.
10. Select the background layer again in the Layers palette.
11. Go to **Filter > Blur > Motion Blur**.
12. With the **Preview box** checked, you will see the image blurring underneath, while the top layer is still clear and intact.

Try different types and amounts of blurring from the Filter menu to get variations on this effect.

Save your image in the proper resolution, color space and file format for placing in your yearbook.

### Creating clipping paths (using the Pen tool)

*Level: Advanced*

If you are an experienced Photoshop user or have used the Pen tool in programs such as Adobe Illustrator® or InDesign, then you may want to follow these directions to gain more precision and control with the clipping path you create.

#### Photoshop tools used

Pen tool, Paths palette

#### Open an image.

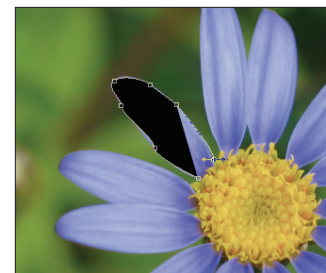
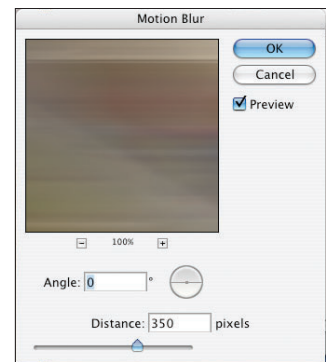
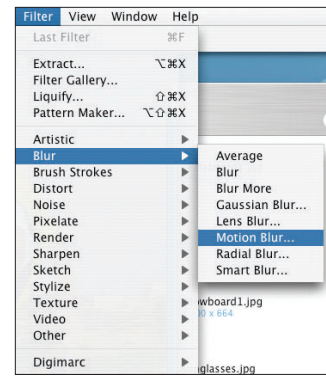
Open a Grayscale or RGB color image.

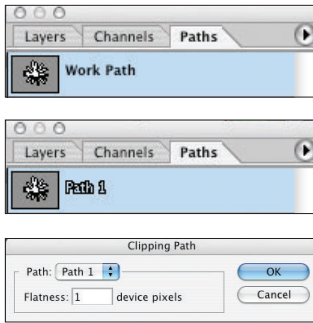
#### Create a path.

These instructions use the Pen tool to make a selection of the portion of the image you want to clip. You can, however, use any of the selection methods discussed in the previous sections to make a selection around the subject of the image.

1. Select the Pen tool from the Tool palette.
2. Click a starting point on the edge of an image.
3. Click another point on the edge of the image to create a straight line from the starting point.
4. To create a curved line, click and drag. This will create handles on either side of a point which control the angle and size of the curve.
5. Continue to create connecting points to trace the outline of the image.

When you reach the starting point of your image, hover the Pen tool over the starting point. It will have a small circle beside it. Click to close the path.



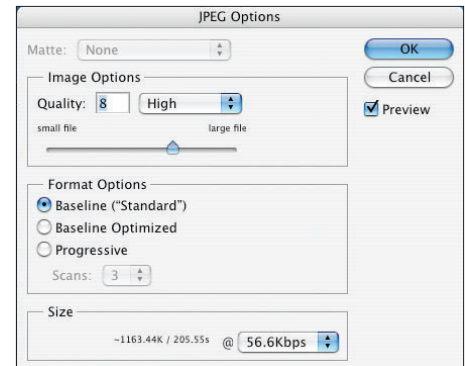
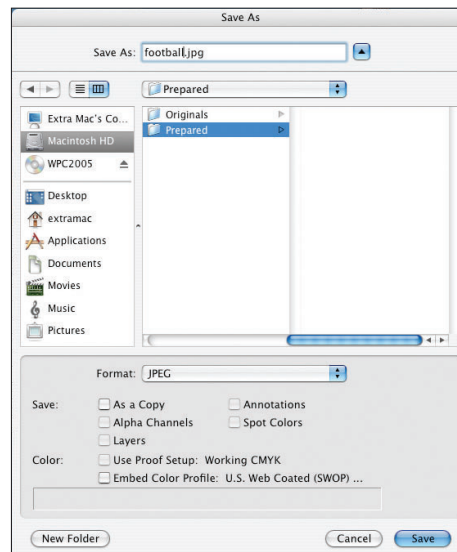


**Save the path.**

1. Select **Window > Show Path**.
2. **Work Path** will appear in the palette. This is the path that was created in the last step.
3. Click on the **Work Path**. The path will be highlighted in the palette.
4. From the palette menu, select **Save Path**. Name the path **Path 1**.
5. Click **OK**.
6. From the palette menu, select **Clipping Path**. Select **Path 1** for Path. Set the Flatness to **1 device pixels**.
7. Click **OK**.

**Save the image.**

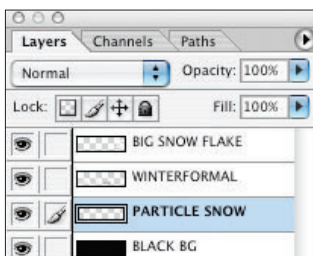
1. Select **File > Save As**.
2. Name the file.
3. Select **JPEG** for format.
4. Click **Save**.
5. Set Quality to **at least 8** under the Image Options area.



6. Set Format Options to **Baseline ("Standard")**.
7. Click **OK**.

**Creating particle effects with brushes**

*Level: Advanced*



To create a particle effect of snowflakes, use the options in the Brushes palette. It might look like every dot of snow is painted individually, but an effect can be created without the tedious work.

1. Open the file **WinterFormal.psd** from the Samples folder in the Photoshop tab on Support Download.
2. Open the Layers palette (**Window > Layers**).



3. The image contains four layers: BIG SNOW FLAKE, WINTERFORMAL, PARTICLE SNOW, and BLACK BG.
4. Select the **Particle Snow** layer in the Layers palette.
5. Change the foreground color in the Tool palette to white.
6. Select the Paintbrush tool from the Tool palette.
7. Open the Brushes palette (**Window > Brush**).
8. Note all the tabs along the left side of the Brushes palette. We will use these to customize the brushes.
9. Click the **Brush Tip Shape**. Enter the following settings:
  - **Size** 22px
  - **Hardness** 14%
  - **Spacing** 150%
10. Choose **Shape Dynamics**. Enter the following settings:
  - **Size Jitter** 90%
  - **Minimum Diameter** 20%
  - **Angle Jitter** 10%
  - **Roundness Jitter** 40%
11. Choose **Scattering**. Enter the following settings:
  - Change **Scatter** to 1000%
  - **Count** 1
  - **Count Jitter** 100%
12. Choose **Color Dynamics**. Enter the following settings:
  - **Foreground / Background Jitter** 20%
  - **Brightness Jitter** 23%
13. Once you have these options, paint onto the canvas and see the particle effects you have made. It should look like a snowy background behind the WINTER FORMAL type.
14. Save your file in your yearbook folder as a JPEG with a quality of 8 or higher.

You could use this for snow, space, or some other kind of visual effect or pattern on your page backgrounds. Search the Photoshop Help for “Define Brush” to learn how to make your own brushes which you can turn into your own particle effects.

