Accented Edges filter

Menu: Filters > Brush Strokes > Accented Edges
Shortcut: Ctrl F   **See also:** Ink Outlines filter
Version: 6.0, 7.0, CS, CS2, CS3

The Accented Edges filter searches out the edges within a picture and then highlights them with a line. The size of the line is controlled by the Edge Width slider (1) in the filter's dialog. The darkness or lightness of the line is determined by the Edge Brightness slider (2). A high value produces a lightly colored edge that appears like chalk and a low value, like the one used in the illustration here, creates an ink-like outline. The Smoothness slider (3) is used to even out the roughness of jagged edges of the line.
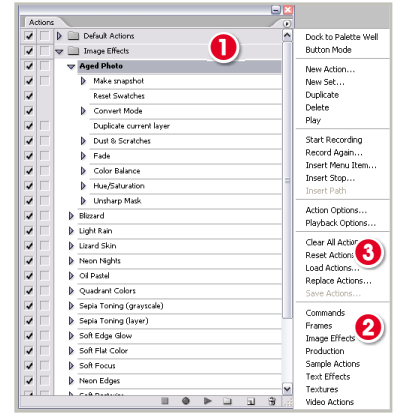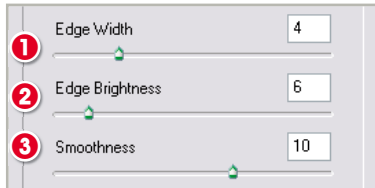
Actions

Menu: Window > Actions
Shortcut: Alt/Opt F9   **See also:** Batch command,
Version: 6.0, 7.0, CS, CS2, CS3   Droplet

An action is a way of automatically applying a technique to an image using a prerecorded series of commands. Actions are triggered either by pressing one or a combination of keys or selecting the action from the Actions palette (1). Many actions are already supplied with Photoshop and can be found at the bottom of the Actions menu (2) by clicking on the side-arrow at the top right of the Actions palette.

An action can be as simple as opening a new canvas or as advanced as creating a drop shadow on an existing picture or, as in our example, making snow.

Ready-made actions can be downloaded from the internet, saved to your hard drive and then installed in Photoshop. Use the Load Actions command (3) in the Actions menu to search for and install the downloaded ATN or Photoshop Actions file.

You can also create your own Photoshop actions using the Record mode, so if there are techniques you find particularly fiddly or ones you'll want to use again, record the commands as you run through them and assign the action a shortcut key.

1. Actions can also be applied to several images in one go using the Batch command or created into droplets.

2. If a command cannot be recorded you can insert it manually using the Insert Menu command.

3. If you make a mistake, keep going, you can edit the script later.

4. Some settings may need modifying for different images. Clicking on the box to the left of the action will stop the script at that point and bring up the dialog box so you can manually adjust before continuing the script.
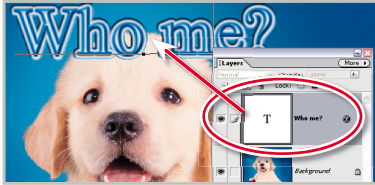
Active layer

Menu: –	
Shortcut: –	**See also:** –
Version: 6.0, 7.0, CS, CS2, CS3	

The Layers feature is great for creating pictures that are made up of a variety of parts. But the way in which the feature works means that it is only possible to edit or enhance one layer at a time. You must activate the layer first before applying changes.

To select the layer, click on its thumbnail in the Layers palette. At this point the layer will change to a different color from the rest in the stack. The layer is now active and can be edited in isolation from the others that make up the picture.
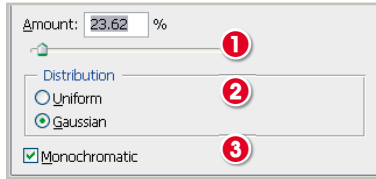

Add Noise filter

Menu: Filter > Noise > Add Noise	
Shortcut: Ctrl F	**See also:** Grain filter,
Version: 6.0, 7.0, CS, CS2, CS3	Texturizer filter

Many photographers like to replicate the look of film grain in their digital photographs. Using the Add Noise filter is one way to introduce this texture into your digital pictures. The filter adds random speckled pixels to your picture. A small amount of noise can be applied to gradients to prevent banding when printed.

The filter uses a single Amount slider (1) to control the strength of the texture effect. The higher the setting the more obvious the results will be. Two different types of texture are provided – Uniform and Gaussian (2).

The Uniform option adds the noise evenly across all the tones in the picture. In contrast the Gaussian setting concentrates the noise in the midtones with fewer changes being applied to the highlight and shadow areas.

Selecting the Monochrome option (3) restricts the noisy pixels added to white, black and gray only.
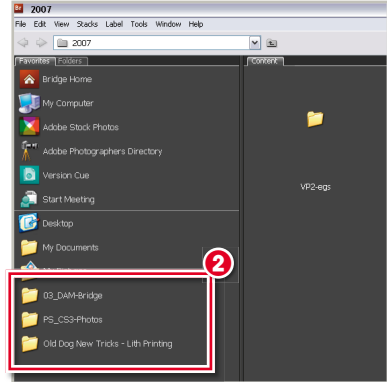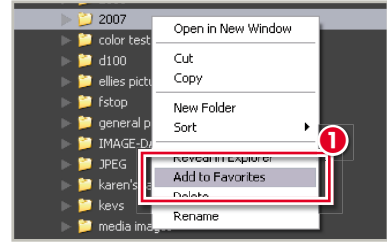

Add to Favorites

Menu: –	
Shortcut: –	**See also:** Favorites
Version: CS3	

The Favorites panel in Bridge provides fast access to regularly visited folders and directories. By default Bridge includes a basic set of entries in the Favorites panel, which includes Bridge Home, Able Stock Photos, Adobe Photographers Directory, Version Cue and Start Meeting.

In addition users can add their own Favorites entries by right-clicking on specific directories in the Folders panel and choosing Add to Favorites (1) from the pop-up menu. Shortcuts to these directories will then be listed in the Favorites panel (2) providing one-click access to regularly used folders.


Favorites entries are also listed in the Adobe dialog version of the OS file browser that can be used to open and save files in Photoshop. When using the Adobe dialog you can add folders to the Favorites list by right-clicking on the directory and choosing the Add to Favorites menu entry.
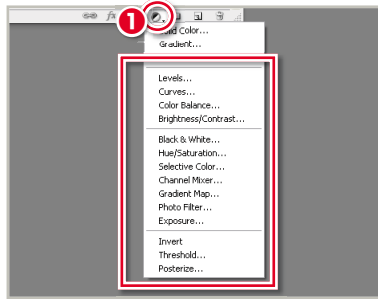
Adjustment layers

Menu: Layer > New Adjustment Layer
Shortcut: Layers palette button **See also:** Grain filter,
Version: 6.0, 7.0, CS, CS2, CS3 Fill layers

These special layers alter the look of the layers that are arranged below them in the stack. They act as a filter through which the lower layers are viewed. You can use adjustment layers to perform many of the enhancement tasks that you would normally apply directly to an image layer without changing the image itself. CS3 contains 14 different adjustment layers, which are grouped with the fill layers under the Create Adjustment Layer button (1) in the Layers palette or the Layer > New Adjustment Layer menu. They are:

Levels – Adjusts the tones in the picture.
Curves – Adjust the tones in the picture.
Color Balance – Used for adding or removing color casts from images.
Brightness/Contrast – revamped in CS3 to be less destructive, this feature lightens, darkens and controls contrast.
Black and White – New for CS3, this adjustment customizes grayscale conversion and tinting monochromes.
Hue/Saturation – Changes the color and strength of color in photos.
Selective Color – Adjusts the hue of a single group of colors.
Channel Mixer – Changes the color makeup of individual channels and in the Monochrome mode creates great black and white conversions from color pictures.
Gradient Map – Changes the photo so that all the tones are mapped to the values of a selected gradient.
Photo Filter – Reproduces the color changes of traditional photo filters.
Exposure – New for CS3, the feature is designed for making tonal changes to High Dynamic Range images but also works on 8-/16-bit files as well.
Invert – Reverses all the tones in a picture, producing a negative effect.
Threshold – Converts the picture to pure black and white with no grays present at all.
Posterize – Reduces the total number of colors in a picture and creates a flat paint (or poster)-like effect.
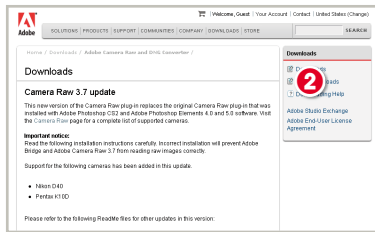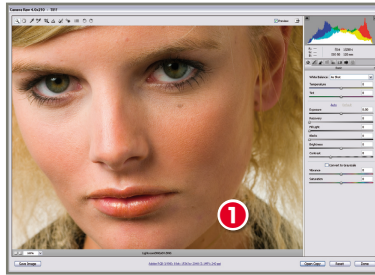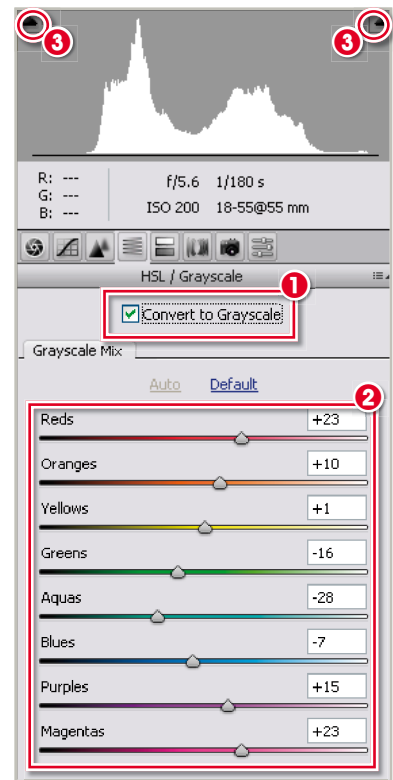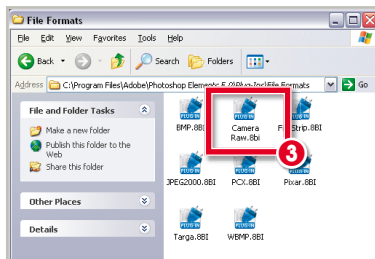

Adobe Camera Raw – Camera updates

Menu: –
Shortcut: – **See also:** Raw files, Camera
Version: CS2, CS3 Raw 4.0

When opening a Raw file in Photoshop, the picture is first displayed in the Adobe Camera Raw (ACR) dialog (1). This feature is Adobe's Raw conversion utility and is common to both Photoshop and Photoshop Elements (although in slightly different forms).

Adobe releases new versions of the feature on a regular basis to ensure that the utility stays up to date with the latest camera models. The update needs to be downloaded from www.adobe.com (2) website and installed into the \Program Files\Adobe\Photoshop CS3\Plug-Ins\File Formats folder (3). To install simply drag the 'Camera Raw.8bi' file into the folder.

The next time Photoshop is started, and a Raw file opened, the new version of ACR is used to display and convert the file.

For some installations of CS3 the ACR plug-in can now auto-update at the same time that other Creative Suite programs are patched or updated.


Adobe Camera Raw – Convert to Grayscale

Menu: –
Shortcut: – **See also:** Black & White,
Version: CS3, ACR4 Channel Mixer

Adobe Camera Raw 4.0 (ACR) ships with Photoshop CS3. Included in the revamped Raw conversion utility are some great tools for converting to grayscale.

The conversion can be set using the supplied checkbox in either the Basic or HSL/Grayscale panel (1).

Once this option is selected the sliders in the HSL/Grayscale panel switch to house sliders that control the Grayscale Mix or the customized mapping of colors to gray (2). Using these controls it is possible to customize the specific gray tone attributed to a color range. In this way users can alter the dominance of hues in the conversion process and control the overall contrast of the resulting monochrome.

Unlike the Channel Mixer control, which provides similar control when used in the Monochrome mode, there is no need to ensure that the settings in this dialog add up to 100% to ensure that no shadow or highlight detail is lost. But as with all tonal controls, the Clipping Warnings should be used to help guide all changes (3).

PhotoshopA-Z-CS3_a-c-ver08.indd 25 13/06/2007 7:53:14 PM
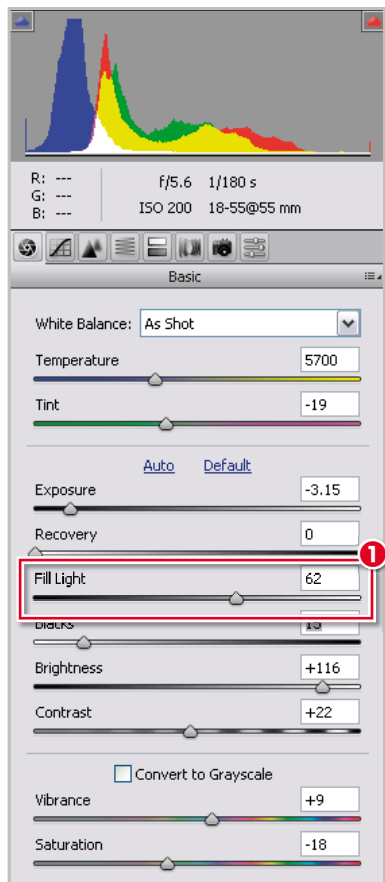
Adobe Camera Raw – Fill Light

Menu: –
Shortcut: –   **See also:** Adobe Camera Raw – Recovery, Camera Raw 4.0
Version: CS3, ACR4

One of the new controls added to the Basic panel in Adobe Camera Raw 4.0 (ACR) is the Fill Light slider (1). Designed to help lighten shadow or dark areas of the photo, this slider concentrates on moving the bottom quarter of tones in the histogram towards the highlight end of the graph (to the right). This action lightens these areas of the photo.

The feature is meant to be used after the black and white points of the picture have been established using the Blacks and Exposure sliders. Adjustments made with the Fill Light control have less chance of clipping highlights and shadows, as the feature compresses and stretches the dark tones rather than moving black or white points. This said, it is still important to ensure that the Clipping Warnings are activated when making any tonal changes in ACR.
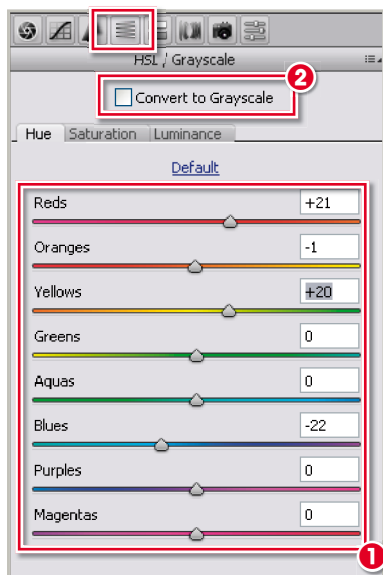
Adobe Camera Raw – HSL/Grayscale panel

Menu: –
Shortcut: –   **See also:** Adobe Camera Raw
Version: CS3, ACR4   – Convert to Grayscale

Drawing inspiration from the type of features that are included in Photoshop Lightroom, the sliders in this panel provide control of the Hue, Saturation and Luminance of each color group (red, orange, yellow, green, aqua, blue, purple and magenta) independently (1).

Hue – Alters the slider color to a different hue.

Saturation – Controls the strength or vividness of the slider color.

Luminance – Alters the brightness of the slider color.

By clicking the Convert to Grayscale option (2) the panel also provides custom mapping of the same color groupings to gray.

It is also important to note that the settings between Adobe Camera Raw and Lightroom are consistent and interchangable.
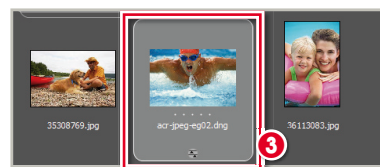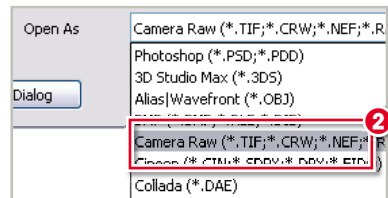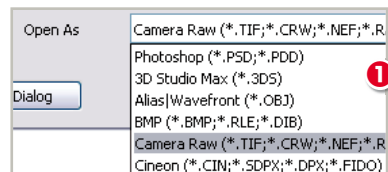

Adobe Camera Raw – Jpeg and Tiff support

Menu: –
Shortcut: –   **See also:** Camera Raw 4.0
Version: CS3, ACR4

The new features and controls in Adobe Camera Raw 4.0 can now be applied to TIFF and JPEG files as well as Raw captures. Though enhancing TIFF and JPEG files in this way doesn't provide some of the core advantages of working on the Raw files, such as being able to change the camera set White Balance options losslessly during conversion, using ACR with these other formats does provide two distinct advantages:

1. The enhancements are made losslessly with all alterations being stored in metadata attached to or embedded within the picture file, and

2. It becomes possible to use the great controls in ACR 4.0 such as Split Toning, on non-Raw files.

JPEG and TIFF files can be opened directly into ACR from Bridge by selecting the file in the content space and then choosing Open with Camera Raw from the right-click menu (1).

In Photoshop CS3 use the File > Open As option with Camera Raw format selected (2). Once open in ACR the picture is enhanced as normal before being saved as a DNG file. The processed result appears in Bridge complete with the Conversion Settings icon that we traditionally associated with processed Raw files (3).

Before

After
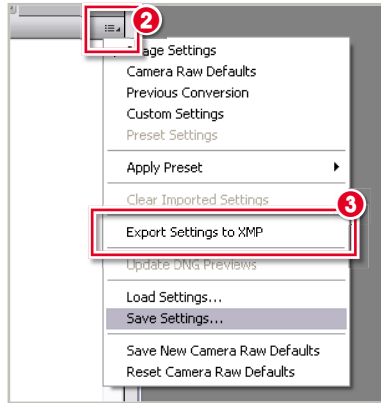
Adobe Camera Raw – Presets panel

Menu: –	
Shortcut: –	**See also:** Camera Raw 4.0
Version: CS3, ACR4	

Adobe Camera Raw 4.0 includes a new Tab area providing a place to store and access previously saved conversion settings (1). It was possible to save conversion settings in previous versions of ACR but applying these settings was possible by selecting entries from the Settings menu (just below the histogram) or via the right-click menu options in the Bridge workspace. Having a separate tab recognizes the importance of customized settings presets to the workflow of most photographers.

Options for saving loading and clearing settings are housed in the menu accessed via the menu button at the top left of the panel (2).

An interesting new inclusion in the menu is the ability to Export conversion settings to XMP (3), making it possible to transfer previously embedded settings to .XMP sidecar files.
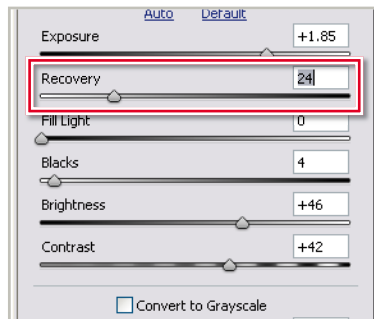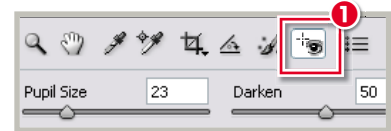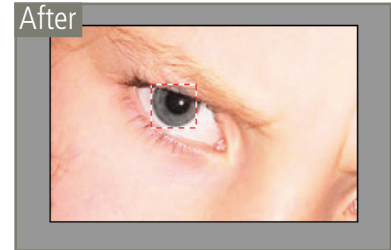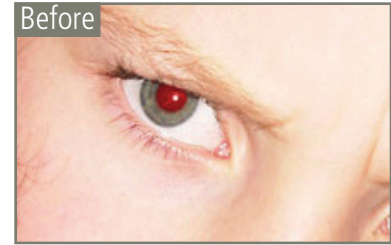
Adobe Camera Raw – Recovery

Menu: –	
Shortcut: –	**See also:** Camera Raw 4.0
Version: CS3, ACR4	

Located in the Basic panel, the new Recovery slider is designed to provide fine control over the highlight areas of a photo. Targeting areas where details have been lost due to being clipped to white in one of the three color channels (Red, Green, Blue), ACR reconstructs some of the tones using detail from the other two color channels.

Some photographers think of the Recovery slider as the Highlight section of the Shadow/Highlight control.

This feature is great for correcting mild overexposure but is unable to successfully reconstruct detail where clipping has occurred in multiple channels.

Adobe camera raw – Red-Eye Removal

Menu: –	
Shortcut: E	**See also:** Red Eye tool, Camera Raw 4.0
Version: CS3, ACR4	

New for Adobe Camera Raw 4.0 is the inclusion of a Red Eye Removal tool designed to correct the appearance of red eye in photos taken with flash.

The tool is simple to use and as with all controls in ACR the changes it applies are non-destructive.

After selecting the tool from the toolbar (1) at the top of the ACR workspace, click and drag a rectangular marquee around the red eye in the photo. ACR automatically locates the color red and replaces it with a neutral, more natural looking gray by desaturating this area of the photo.
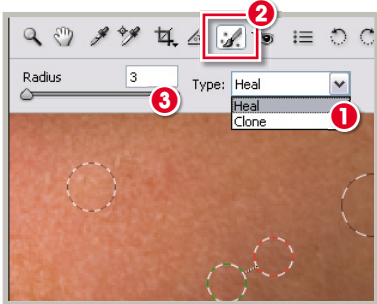
Two fine-tuning adjustments are available in slider form for the tool:

Pupil Size – determines the size of the area altered by the feature.

Darken – controls the darkness of the gray that is substituted for the red eye.

The size and shape of the marquee used to outline the area to be altered can be changed by click-dragging the edge of the frame. Red eye corrections can be hidden from view by unchecking the Overlay option in the tool's options bar. All corrections can be deleted by clicking the Clear All button in the same bar.

Before

After

A

Adobe Camera Raw – Retouch tool

Menu: –	
Shortcut: B	**See also:** Spot Healing Brush,
Version: CS3, ACR4	Camera Raw 4.0

For the first time a new Retouch tool has been included in Adobe Camera Raw 4.0. The tool has two modes (1):

Heal – for matching underlying tones, colors and details, and

Clone – to switch the feature so that it behaves more like the Clone Stamp tool.

Designed for removing spots from photos during the enhancement process, this tool is non-destructive and its effects can be removed at any time by clicking the Clear All button. To hide the retouching marquees uncheck the Overlay option. To remove a spot select the tool (2) and then click-drag a circular marquee from the center of the mark. Automatically ACR places a second linked circular marquee to indicate the area used as the source for the retouching. You can click-drag this source point to fine-tune the retouching results. The size of an existing marquee can be altered by clicking the selection and then altering the Radius value. Using Synchronize there is also the option to remove sensor dust spots over several frames.

Adobe Camera Raw – split toning

Menu: –	
Shortcut: –	**See also:** Colorize, Camera
Version: CS3	Raw 4.0

Monochrome printers can now rejoice as the addition of this new feature in Adobe Camera Raw 4.0 means that you can tone highlights and shadows independently with the included Hue and Saturation sliders.

The Hue option (7) controls the color of the tint, whilst the Saturation (8) alters the strength of the color. Both these settings add color to the monochrome whilst still retaining the detail of the original photo.

Holding down the Alt/Opt key whilst moving the Hue slider will show the selected color at 100% saturation, making it easier to choose distinct color when using low saturation settings.

This is similar to the effect gained when using the Colorize option in the Hue/Saturation control but with the added advantage of being able to selectively tint highlight and shadow areas.

Add to these controls the Balance slider (9), which provides the ability to change the point at which the color changes.

(1) Original grayscale
(2) 47(hue), 29(sat), 0(bal), 240(hue), 27(sat)
(3) 47, 29, 60, 240, 27
(4) 47, 29, -50, 240, 27
(5) 47, 43, 0, 14, 19
(6) 131, 15, 0, 14, 19
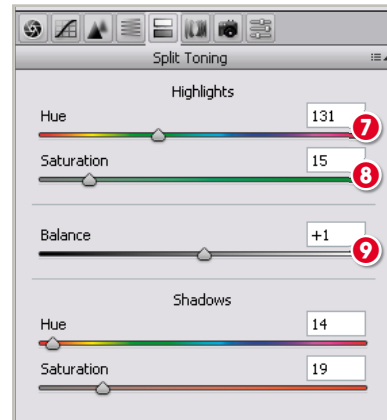
The pro trick for using this feature involves holding down the Opt/Alt key while dragging the Hue slider and you will see a 100% preview of the saturation color.
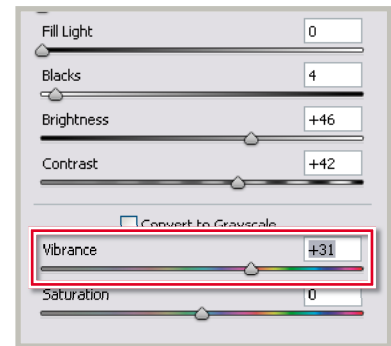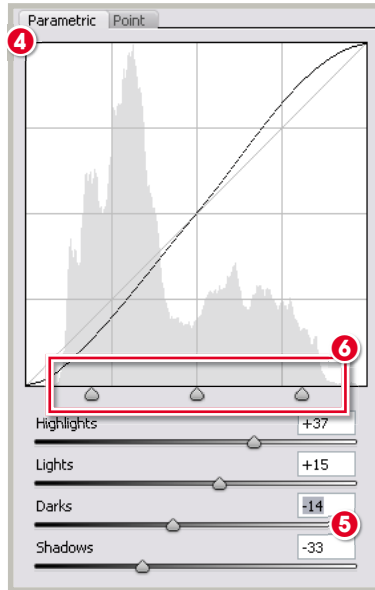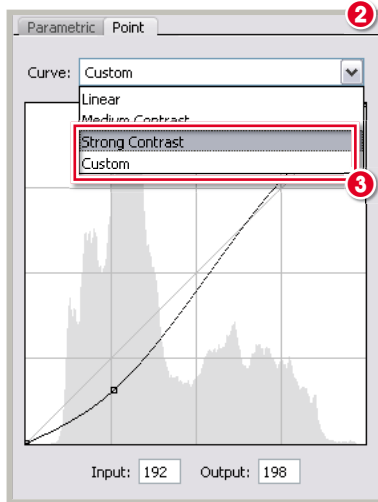
Adobe Camera Raw – Tone Curve

Menu: –
Shortcut: –   **See also:** Adobe Camera Raw 4.0
Version: CS3, ACR4

The Curves feature that was introduced to Adobe Camera Raw (ACR) in Photoshop CS2 has been revamped for ACR 4.0, which ships with Photoshop CS3. Now called Tone Curve there are two modes in which the feature can operate – Point and Parametric (1).

Point – works like the previous version of Curves allowing users to push and pull the curve to manipulate the tones within the photo (2). Click onto the curve. Several standard curve shapes are supplied as presets available from the drop-down Curve menu at the top of the dialog (3).

Parametric – breaks the curve into four tonal areas: highlights, shadows, lights and darks, and then provides slider controls to alter each range of tones independently (4). Unlike the Point mode, these sliders (5) are used to change the curve shape rather than for direct manipulation of the curve. You can also refine the adjustments by altering the position and range of the tonal quadrants via the three sliders directly under the curve graph (6).

Adobe Camera Raw – Vibrance

Menu: –
Shortcut: –   **See also:** Camera Raw 4.0
Version: CS3, ACR4

The Vibrance slider is a new addition to the Basic panel of Adobe Camera Raw 4.0. Like the Saturation control, Vibrance controls the strength of the color in the photo. Movements to the right boost the color and movements to the left make the vividness of the hue more subtle. But unlike the Saturation slider, Vibrance manages these changes selectively, targeting the least saturated colors and protecting (to some extent) skin tones.

This makes the new control the first tool to reach for when you want to boost the color in your photos. The results are easier to control and less likely to display posterization or color clipping from over application than the traditional Saturation control.

Adobe Online

Menu: Help > Photoshop Online
Shortcut: –   **See also:** –
Version: 6.0, 7.0, CS, CS2, CS3

CS2 users can be transported directly to Adobe's official Photoshop (and ImageReady) website by clicking on the Picture icon (feather for CS and CS2) at the top of the toolbar (1). This action displays your default web browser and automatically loads the Photoshop home page.

For CS3 users the same web page is displayed if you select Help > Photoshop Online (2).
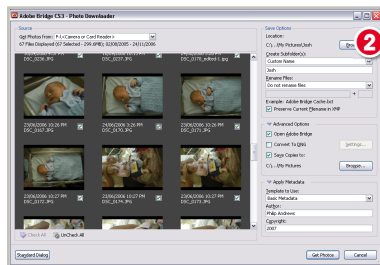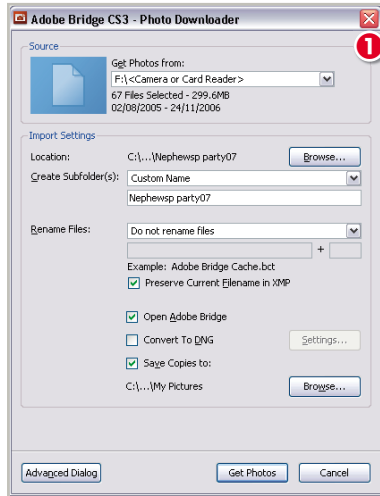

Adobe Photo Downloader (APD)

Menu: Bridge: File > Get Photos from Camera
Shortcut: –   **See also:** –
Version: CS3

Bridge 2.0 (and Photoshop CS3) now ships with its own downloading utility for transferring photos from your camera or card reader directly to your computer.

The feature's full name is the Adobe Photo Downloader (APD). It contains both Standard and Advanced modes.

In the **Standard Dialog** (1) you nominate where the photos are located (card or camera), where they are to be transferred to, how to rename them during the download process and whether to create new destination folders for the transferred images. Also included is the option to open Bridge after the download is complete, convert to DNG and save backup copies of the pictures.

The **Advanced Dialog** (2) also contains extra options for previewing the pictures to be downloaded, selecting specific groups of pictures to transfer and applying pre-saved metadata templates and Author/Copyright information on the fly.
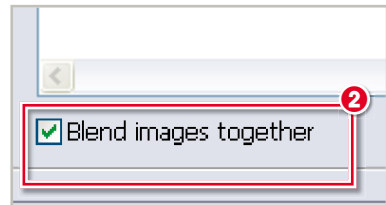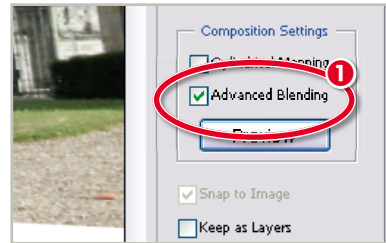
Advanced Blending

Menu: File > Automate > Photomerge
Shortcut: –   **See also:** Photomerge (CS3)
Version: CS, CS2, CS3

The Advanced Blending option (1) in the Photomerge workspace in CS and CS2 provides an automatic approach to balancing the color and tone of sequential pictures in a composition.

The feature is designed to even out slight exposure or color differences that can occur when creating source images.

When used in conjunction with the Preview button the results can be reviewed on screen before proceeding to the creation of the full panorama.

On some occasions it is difficult to assess the accuracy of the blending action via the preview. If this occurs then create several different panoramas applying different Blending, Perspective and Mapping settings for each.

CS3 users can find a similar option in the revamped Photomerge dialog just below the include files list (2). Select the Blend images together option to instruct Photomerge to automatically match color and tone across the range of source images used for the panorama.