

# **Photoshop CS3 Channels & Masks**

## **Introduction**

- Setting a few key preferences
- Loading shortcuts
- Loading color settings into Photoshop
- Synchronizing color settings across CS3

## **1. How Channels Work**

- Channels are everything
- The Channels palette
- Channels in color
- RGB color
- Single-channel grayscale
- Lab color
- CMYK plates
- Introducing multichannel
- RGB to multichannel to CMYK (and back)
- CMYK to multichannel to RGB
- Duotones, tritones, and quadtones
- Editing a quadtone
- Separating a composite quadtone
- 16-bit advantages

## **2. How Masks Work**

- The non-color-bearing channel
- The alpha channel
- The anatomy of a mask
- Making an alpha channel
- Using the new channel icons
- Saving an image with an alpha channel
- Loading an alpha channel
- Putting a mask into play
- Using additional masks
- Loading a mask from one image into another
- Viewing a mask as a ruyolith overlay
- Changing a mask's overlay color
- Modifying a mask
- Combining masks
- Blending image elements
- The lossless translation
- The goodness of masks

## **3. Selection Essentials**

- The selections is key, your understanding is core
- The marquee tools
- The lasso tools
- The automation tools
- Modifying a selection outline
- Moving and cloning selected pixels
- The floating selection
- Promoting a floater to a layer
- Nudging and aligning
- The Anti-alias check box
- How antialiasing works
- Partially selecting pixels

Blurring a selection with Feather

#### **4. The Automated Selection Tools**

Magic, quick, and magnetic  
The Magic Wand revealed  
Contiguous and Sample All Layers  
Changing the sample size  
Selecting with the Wand  
The Wand's fake antialiasing  
Dragging, dropping, and registering  
Perfecting your composition  
Meet the Quick Selection tool  
Using the Quick Selection tool  
Meet the Magnetic Lasso tool  
Using the Magnetic Lasso tool  
The new Refine Edge command  
The five Refine Edge slider bars  
Testing a refined selection outline  
QS + ML + RE = success

#### **5. Combining and Transforming Selections**

I'm trapped! Marching ants on the loose!  
Add, subtract, and intersect  
Single-tool calculations  
Networking selection tools  
The Polygonal Lasso trick  
Finessing your selection outline  
Transforming and warping a selection outline  
Pasting an image inside a selection  
Shading and intersecting  
Combining a selection with a mask

#### **6. Color Range and Quick Mask**

The best selection tool is a command  
Meet the Color Range command  
Working in the Color Range dialog box  
Primary colors and luminance ranges  
Sample all visible layers all the time  
Using the Color Range command  
Smoothing away auto-sharpened edges  
Remaking corners with the Magnetic Lasso  
Now for something a bit more complicated  
Meet the Quick Mask mode  
Editing in the Quick Mask mode  
Quick Mask and Quick Selection  
Making fine-tuned adjustments  
Hand-painting refinements  
Pasting an image in back of a selection  
Neutralizing a color cast

#### **7. Erase and Extract**

Extraction erases pixels for good (or ill)  
Meet the Magic Eraser tool  
The Magic Eraser in action  
Using the Background Eraser  
The Background Eraser's shameful secret

- The power of partial extractions
- Why the Extract command erases pixels
- Masking a tiger (or another colorful animal)
- Using the Extract command
- Smoothing edges with Textured Image
- Extracting with an alpha channel
- Shading an extracted image
- Cleaning up the rough edges

## **8. Everyday Channel Masking**

- It's time to select some hair
- Trompe l'oeil with hair
- Choosing a base channel
- Levels or curves
- Overlay painting pt. 1: The highlights
- Overlay painting pt. 2: The shadows
- Cleaning up with the Lasso
- Re-aliasing a selection outline
- Fixing the rough patches
- Testing your mask
- Creating a detailed silhouette
- Adding an underlighting effect
- Previewing the blended composition
- Blending hair and sky
- Select menu equivalents
- Toasting the edges
- Further toasting with Inner Glow
- Setting the image in a \$3000 frame

## **9. Compositing with Blend Modes**

- The world of parametric editing
- Bringing in a scanned logo
- The power of Multiply
- Resizing a Smart Object
- Invert and Screen
- Coloring the logo
- The amazing Difference logo
- The 25 standard CS3 blend modes
- Cycling from one blend mode to the next
- Lighten, Darken, and their composite offspring
- Screen, Multiply, Dodge, and Burn
- Why Multiply darkens (blend mode math)
- The seven contrast modes
- The two inversion modes
- Unearthing JPEG details with the Difference blend mode
- The four HSL modes
- Combining the effects of two blend modes

## **10. Advanced Blending**

- The Odyssey Continues
- Mapping one image onto another
- Making a custom contrast mode
- Luminance blending
- Forcing the visibility of underlying layers
- Adjusting the appearance of clipped layers
- Selecting a Blend If channel

Enhancing highlights by hiding them  
Smart Object first, layer mask second  
The Fill Opacity Eight  
Blending Smart Filters  
Cleaning up edges  
More fun with luminance blending  
A first peek at the Calculations command  
Masking a softly focused model  
Moving layers and masks between images  
Matching colors  
Building transitional blended layers  
Restoring normal colors

## **11. Layer-Specific Masks**

Layer masks, clipping masks, and knockouts  
Rotating and stretching  
A jet of motion blur  
Keyboard tricks  
Merging sky and landscape  
Masking an adjustment layer  
Creating two windows into an image  
Whitening teeth and adding other highlights  
Mapping a texture onto an image  
Isolating a texture with a layer mask  
Welcome to the glass composition  
Balancing shadows and highlights  
Masking the glass  
Masking the text  
Adding and blending the goldfish  
Assembling the perfect group photo  
Aligning photographs automatically  
Masking in each person's best shot  
Masking densely packed people  
Crafting the perfect final poster  
From the improbable to the impossible  
The fantastical "world of clones" effect  
Upsampling and blurring a background  
Adding a knockout mask  
Choking edges with Gaussian Blur and Levels

## **12. Specialty Masks**

The corrective power of masking  
The amazing luminance mask  
Brightening and neutralizing the eyes  
Adjusting a nondestructive composition  
Creating a corrective mask  
Averaging away irregular flesh tones  
Modifying specific colors  
Initiating the color mask  
Refining the color mask  
Adjusting the edges around fabric  
Perfecting hair  
Sharpening with a High Pass layer  
The also-amazing density map  
Adjusting the knockout depth

- Fashioning a depth map
- Invoking a depth mask from Lens Blur
- The perfect depth-of-field effect
- Sharpening an archival photograph
- Creating an edge mask
- Making a High Pass sandwich
- Applying the edge mask
- Customizing your sharpening effect

### **13. Channel Mixing and Other Tricks**

- Channel Mixer, I am your father!
- Three ways to gray
- Meet the Channel Mixer
- Mixing a custom black-and-white image
- Creating a professional-level sepia tone
- Employing the Black & White command
- Extreme channel mixing
- The infrared photography effect
- Taking shadows to the brink of black
- Elevating highlights, leeching saturation
- Deepening a black-and-white sky
- Infusing luminance levels with color
- Creating an opposing colorization scheme
- Bolstering contrast with the Green channel
- A tiny improvement to a terrific technique
- The simple (but wrong) approach to red-eye correction
- Channel-mixing red pupils
- The expert approach to red-eye correction
- Fixing problem coronas (pupil edges)
- Making pupils match

### **14. Calculations (aka Channel Operations)**

- Chops are dead; long live maskops
- The Calculations command
- Blue Screen blending
- Refining the Blue Screen mask
- Brushing away color fringing
- Locking the transparency of a layer
- Nondestructive layer painting
- How the Add blend mode works
- How the Subtract blend mode works
- Focus, noise, and other masking challenges
- The Add mode in action
- The Subtract mode in action
- Comparing two channels with Difference
- Enhancing the contrast with Curves
- Gathering details with Apply Image
- Dodge highlights, burn shadows
- Dodge and Burn in action
- Painting in the scalp
- Painting away the face and chin
- Compositing complementary images
- Multiply, Minimum, Blur, and Apply Image
- Crafting the final composition

### **15. The Pen Tool and the Paths Palette**

- Mark of the Pen tool
- The big paths project overview
- How to make a path
- Corner points and freeform polygons
- Editing paths with the arrow tools
- Adding and deleting endpoints
- Adding and deleting interior points
- Converting a path to a selection
- Converting a path to a mask
- Smooth points and control handles
- Making cusp points
- Combining paths in a vector mask
- Turning a path into a shape layer
- Combining paths to make a layer mask
- Mixing layer and vector masks
- Editing character outlines as paths
- Using the Convert Point tool

## **16. Masking the Tough Stuff**

- Where there's a will, there's a way
- Masking natural cast shadows
- Applying the cast shadow
- Creating a difference mask
- Applying an arbitrary map
- Making the flesh mask
- Roughing in an object mask
- Drawing missing details with the Lasso tool
- Combining flesh and object masks
- Amplifying the cast shadow
- Selectively choking edges
- Power duplication in Photoshop
- Masking blond hair
- Using Levels to mask iterations
- Drawing an iteration boundary
- Merging the best of two Levels iterations
- More fun with Dodge and Burn
- Fixing edges with the Pen and Stamp tools
- Pulling from another file with Apply Image
- Blending clipped layers independently
- Building the flame mask
- Amplifying the flame
- Masking an image against a busy background
- The Freeform and Magnetic Pen tools
- Masking with arbitrary maps
- A more deliberate approach to arb maps
- Combining arb maps with paths
- Masking with the help of the History brush
- Creating a High Pass mask
- Coloring in the outlines
- Mastering Calculations
- Subtracting and merging the beak

## **17. 16-Bit/Channel and HDR**

- The meaning of bit depth (and why you care)
- Scanning line art in 8-bit and 16-bit

- Measuring the 16-bit difference
- Correcting 8-bit images in the 16-bit space
- Opening a raw image directly in 16-bit
- Editing in Camera Raw, opening in 16-bit
- 16-Bit/channel vs. 32-bit/channel (HDR)
- Working with auto-bracketed photographs
- Using the Merge to HDR command
- Adjusting the HDR preview
- Building a 32-bit sky mask
- Properly exposing land and sky
- Modifying a layer mask in 32-bit
- Converting to and correcting in 16-bit Lab

## **18. DMaps and Lighting Effects**

- Photoshop flirts with the third dimension
- The displacement map
- Making custom waves
- Creating a Gaussian distribution
- Using a two-channel displacement map
- Creating a rustic edge effect
- Distorting and shading with a DMap
- Moonlight reflecting off water
- Mapping the reflection onto the water
- Dipping the moon into the water
- Turning flesh into stone
- Wrapping the stone around the face
- Softening a displacement map
- Making a repeating watermark pattern
- 3D embossing with Lighting Effects
- The amazing credit card type effect
- Lightening the credit card letters
- Wrapping the background around the text

## **Photoshop CS3 Portrait Retouching Techniques**

### **Welcome**

- Resources and inspiration
- Understanding the basics
- Using a Wacom tablet
- Using the exercise files

### **1. Basic cleanup**

- Reducing wrinkles with Burn and Dodge
- Softening skin with the High Pass filter
- Removing a garment strap
- Improving color and tone
- Softening the image
- Adding color
- Sharpening and final image review
- Enhancing the image with Burn and Dodge
- Reducing wrinkles
- Removing neck wrinkles
- Removing complex neck wrinkles
- Enhancing eyes

- Adding contour
- Adding local contrast
- Softening skin
- Enhancing color and tone
- Sharpening and final image review
- Fixing crooked teeth
- Adding natural gaps to teeth
- Cleaning up the image with the Clone Stamp tool
- Deep cleaning of the image with the Clone Stamp tool
- Enhancing the image with Burn and Dodge
- Improving skin color
- Sculpting the body
- Softening skin
- Adding softness and texture to skin
- Changing the color of a glove
- Improving eyes and makeup
- Enhancing lip color creatively
- Enhancing lip shape
- Adding shape with Burn and Dodge
- Adding shape with curves and masking
- Final image review

## **2. Cleaning up the background**

- Removing a background element pt. 1: Isolating the element
- Removing a background element pt. 2: Roughing it out
- Removing a background element pt. 3: Detailed skin work
- Removing a background element pt. 4: Finishing the removal
- Basic cleanup of a model
- Reducing wrinkles with Burn and Dodge
- Cleaning up skin
- Enhancing the shape of the body
- Adding shape and dimension
- Improving the tone of the face
- Enhancing lips
- Modifying eye brightness and color
- Enhancing hair
- Adding and evaluating accent color
- Cleaning up and adding dimension to the body
- Softening the background
- Softening skin
- Adding local contrast
- Sharpening the image
- Sharpening techniques
- Final image review

## **3. Correcting white balance with Camera Raw**

- Cleaning up small details
- Cleaning up hair
- Enhancing hair highlights
- Reducing wrinkles with Burn and Dodge
- Brightening eyes
- Enhancing eyelashes and eyebrows
- Improving lips

- Brightening hair highlights
- Adding contour to the face
- Adding a new light source
- Improving color and contrast with curves
- Sharpening
- Adding light with curves
- Final image review

#### **4. Introducing the magazine cover project**

- Cropping and composing
- Converting to black and white
- Cleaning up small details
- Cleaning up hair
- Darkening flyaway hairs
- Thinning the arm
- Reducing wrinkles
- Removing background elements
- Improving tone with Burn and Dodge
- Adding local contrast
- Sharpening
- Curves adjustment and final image review

#### **5. Basic cleanup**

- Reducing skin color variation
- Brightening teeth
- Fixing wrinkles with Dodge
- Fixing wrinkles with Burn
- Lightening wrinkles with the Clone Stamp tool
- Improving the shape of the nose
- Enhancing makeup
- Adding shape and dimension
- Enhancing eyes
- Cleaning up small details
- Correcting color and contrast
- Adding local contrast and sharpness
- Final image review

## **Photoshop CS3 Color Correction**

### **1. Setting Up Photoshop for Color Correction**

- [Color workflow preferences](#)
- [Managing your memory for optimization](#)
- [Assigning color settings](#)
- [Intro to the color tools](#)
- [Rules of engagement and keyboard shortcuts](#)
- [Accessing color correction tools with the keyboard](#)
- Customizing your color workspace
- Image navigation

### **2. Managing Images with Bridge**

- Bridge interface overview
- Batch renaming
- Using Bridge favorites

- Customizing Bridge preferences
- Navigating files and accessing metadata
- Sorting and labeling
- Copyrights and templates

### **3. Color Image Fundamentals**

- Pixels as brick building blocks
- It's all about grayscale
- Building block channels
- Bit depth and grayscale
- Bit depth and color
- Info palette measurements: RGB
- Info palette measurements: CMYK
- What is Lab?
- RGB vs. CMYK corrections
- Understanding the histogram display of color

### **4. The Evaluation Process: Physical, Visual, Graphical, Numeric**

- Physical and visual evaluation
- Should you correct or adjust?
- Graphical evaluation
- Numeric evaluation and correction results

### **5. Evaluating and Fixing Physical Characteristics**

- Image dimensions, linear resolution, and mode
- Straightening your image
- Cropping your image
- Finding and evaluating patterns

### **6. Evaluating and Correcting Your Color**

- Using master channel histograms
- Using individual channel histograms
- Highlights with Info and Color Sampler
- Identifying and correcting shadows
- Correcting and adjusting
- Finding and using neutrals
- Evaluating and correcting skin tones

### **7. Special Topics**

- Removing noise
- Removing screens
- Noisy image sharpening
- Retouching
- RGB sharpening
- Working in Lab

### **8. Putting It All Together**

- Correction order
- Resizing, resampling, and cropping your image, plus pattern (JPEG on blue channel) removal
- Setting up the Info tool and palettes
- Image evaluation: Histo and Info
- Setting Color Sampler points
- Making the corrections (curves)
- Fine-tuning overall brightness and contrast
- Tweaking saturation
- Proofing and gamut testing
- Sharpening (in Lab)

## **9. Target-Based Corrections**

- Intro to target-based corrections
- Two-step target-based corrections
- Multi-step target-based corrections

## **10. Color Correction Projects**

- Histogram only
- Histogram, Color Sampler, and Info
- Highlights and brightness
- Using neutrals and near/potential neutrals
- Skin tones and retouching
- Isolation adjustments
- Product shot 1
- Product shot 2
- Product shot 3
- Creative image adjustment
- Workflow review

## **Conclusion**

- Goodbye

# **Photoshop CS3 Creative Photographic Techniques**

## **1. Introduction**

- Overview
- Screengrab strategies
- Stretching and shortcuts
- Memorization techniques
- Hardware considerations
- Resources

## **2. Creative Color**

- Creative color with Curves
- Curves and blend modes
- The Replace Color tool
- Warming photo filters
- Photo filters and blend modes
- Sepia tone
- Color correction and multiple images
- Color correction - Wind turbine
- Deepening color with Curves and blending
- Masking and Hue/saturation
- Enhancing long exposures

## **3. Advanced Color Saturation**

- Advanced color saturation
- Advanced saturation with Lab
- Lab saturation and Hue/Saturation
- Saturation, color, masking, and tone
- Creative color with Lab

## **4. Advanced Color Correction**

- Removing reflective color
- Retouching cleanup
- Color correcting and RGB values
- Introduction to skin tone color correction
- Skin tone color correction by the numbers
- Studio color correction - Curves

Studio color correction - Hue and Selective Color

Studio color correction - Finishing details

## **5. Cross-Processing**

Introduction to cross-processing with Curves

Cross-processing demo

Applying cross-processing Curves to multiple images

Saving and applying a cross-process Curve preset

Custom cross-processing

Advanced tone and cross-processing effect

## **6. Edgy Color and Tone**

High-fashion muted tone

Nostalgic still life

Back alley edge

Metal wall and vines

Pro athlete in a warehouse part 1 - Color and tone

Pro athlete in a warehouse part 2 - Dodging and type

Custom brush resources

Font resources

Emotive color and tone

Edgy typography

Cool custom brushes

## **7. Soft Focus**

Lens soft focus - Wind shelter

Diffuse printing effect - English theatre

Lens soft focus - My Sophia

Interlude - Creative Tip - "Artist Statement"

## **8. Infrared**

Introduction to infrared

Infrared and tone

Infrared and foliage

## **9. Solarization**

Introduction to solarization

Solarization and creative color

## **10. Adding Light**

Adding light to a backlit subject part 1 - Adding light

Adding light to a backlit subject part 2 - Masking

Adding directional light part 1 - Adding copy

Adding directional light part 2 - San Francisco sign

Adding light for emphasis - Seattle

Adding light for drama - Product

Illumination - San Francisco Bay Bridge

## **11. Motion**

Radial motion blur

Panning motion blur

Extreme motion blur

Interlude - Creative Tip - "Just Because"

## **12. Actualizing Vision with Motion, Color, and Tone**

Simplicity part 1 - Reduce with selections

Simplicity part 2 - Masking

Simplicity part 3 - Final color and tone

Strength part 1 - Liquify

Strength part 2 - Zoom

Strength part 3 - Displacement map  
Speed part 1 - Retouching  
Speed part 2 - Surface blur and curves  
Speed part 3 - Color and zoom  
Speed part 4 - Final color and tone

### **13. Learning How to See Photographically**

Creative perspective part 1 - Annika - hot spots  
Creative perspective part 2 - Baja beach - burn and color  
Creative perspective part 3 - Baja boats - color and tone  
Creative perspective part 4 - Seattle - black and white  
Creative perspective part 5 - Train sign - reducing noise

### **14. Adding Film Grain**

Adding grain with the Film Grain filter  
Adding grain with the Noise filter  
Exposure plug-in demo  
Color and grain with Exposure  
Black and white and grain with Exposure  
Black and white, grain, and color with Exposure  
Infrared and grain with Exposure

### **15. Authentic Style**

Adding depth  
Curves, Color, Noise, and Blend modes  
Filter, Textures, and Blend modes  
Interlude - Creative Tip - "Reduce & Simplify"

### **16. Border and Edge Effects**

Applying prebuilt frames  
Building custom frames with a mask  
Sample frames  
PhotoFrame plug-in part 1 - Introduction  
PhotoFrame plug-in part 2 - Details  
PhotoFrame plug-in part 3 - Samples and inspiration  
PhotoFrame plug-in part 4 - Combining multiple frames

### **17. Creative Layer Blending Projects**

Wisdom  
Loneliness  
Verticals  
Memory  
Dream  
Infinite  
Flamenco  
Song  
Today  
Texture  
My little princess

### **18. Grid Photo Montage**

Grid photo montage part 1 - Five-minute walk  
Grid photo montage part 2 - Sophia  
Apple picking part 1 - Layout  
Apple picking part 2 - Arrange, crop, type  
Grid photo montage part 3 - Austin, Texas - details

### **19. Composite Inspiration**

The Iceberg - Ralph Clevenger

Photoshop composite inspiration - Websites  
Deconstructing a realistic composite part 1 - The airplane  
Deconstructing a realistic composite part 2 - The firefighters

## **20. Adding Shadows**

Drop shadows and beyond  
Blend modes and Shadow Tint  
Shadow point of contact  
Creating different versions

## **21. Combining Multiple Exposures**

Flag - Combining depths of fields  
Adding a new sky to an image  
Athlete part 1 - Setting the stage  
Athlete part 2 - Masking  
Athlete part 3 - Color and tone  
Nature - Combination of foreground and sky  
Architecture part 1 - Combination of interior and exterior  
Architecture part 2 - Exterior ambience and sky  
Architecture part 3 - Combination of clouds and light at sunset

## **22. Using Auto-Align and Auto-Blend**

Architecture interior part 1 - Auto-Align  
Architecture interior part 2 - Auto-Blend  
Architecture interior part 3 - Finishing details  
Family portrait - Auto-Align and blending multiple exposures  
Kids - Auto-Align and Auto-Blend  
Vertical architecture exterior - Auto-Align and Auto-Blend

## **23. Creating Photographic Panoramas with Photomerge**

Panorama part 1 - Road to Mt. McKinley, Alaska  
Panorama part 2 - Sequoia National Park

## **24. Correcting Perspective**

Exterior - Correcting keystoning  
Interior - Correcting perspective  
Lens correction decisions  
Lens correction and people  
Interlude - Creative Tip - "Defining Yourself"

## **25. Vanishing Point**

Single plane - Adding graffiti  
Multiple planes - Adding reflections

## **26. Lens Blur and Focus**

Deconstructing the Lens Blur effect  
The Lens Blur effect in action  
Lens Blur and a radial alpha channel

## **27. Workflow Speed Tips**

Image processor  
Layer comps  
Custom shortcuts  
Recording custom actions  
Batch processing with actions  
Interlude - Creative Tip - "Carry your camera"

## **28. Sharpening**

Deconstructing Smart Sharpen  
Advanced Smart Sharpen settings  
Sharpening and blend modes

- Sharpening a person
- Sharpening a flower
- Advanced edge sharpening with High Pass part 1 - Flower
- Advanced edge sharpening with High Pass part 2 - Beehive

## **29. Promo and Business Card Creation**

- Typography resources
- Modifying Type
- Typography Tips
- Adding type to a promo card
- Adding a logo to a promo card
- Building a grid-based promo card
- Building rapport with a promo card
- Business card resources
- Designing the front of a business card
- Designing the back of a business card

## **30. Printing**

- Printer considerations
- Paper recommendations
- Paper resources
- Test printing sample files online
- Test-print file resources - Downloads
- Soft proofing
- Photoshop Print dialog settings
- Printer dialog settings
- Printing and the gamut
- Specialty paper printing
- Printing saturated colors and rendering intents
- Test-strip printing part 1 - Setup
- Test-strip printing part 2 - Adjustments
- Test-strip printing part 3 - Masking