



Photoshop® Finishing Touches

By Dave Cross, Senior Developer, Education and Curriculum National Association of Photoshop Professionals

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Overview

If you're primarily interested in finishing touches--the million creative ways you can use your favorite software to improve, polish, and add pizzazz to your images--this is the book for you! The first book devoted exclusively to the topic, *Finishing Touches for Photoshop CS2* offers a treasure chest of creative finishing techniques. With chapters on frames and border effects, color and artistic effects, presentation, sharpening, and printing, this full-color guide covers everything from creative cropping to dramatic lighting, stock photos, collage ideas, combining black-and-white and color, selective blurring, storybook layouts, PDF presentation, and more. Each technique is a stand-alone tutorial, so you can jump in at any point without weeding through a lot of info that's not relevant to the task at hand. Even better, author Dave Cross' two-column format--with simple instructions in one column and lavish, full-color photos and artwork running alongside--makes the techniques instantly accessible. You'll also find several variations for most techniques as well as instructions for creating reusable templates.



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Dedication

I dedicate this book to inspiration, since that's a big part of the creative process, and the things that inspire me: music, photography, teaching, and my family.

Acknowledgments

I'm a firm believer in the whole life-long learning concept. One of my favorite things about working in the Photoshop industry is that you literally never stop learning new things. I feel very privileged to work in an environment where I'm surrounded by people who constantly teach me things, and remind me about stuff I occasionally forget.

Scott Kelby has taught me a ton of things, and I'm not just talking about the obvious clever uses of Photoshop, although he has certainly done that. Scott reminds me every day through his actions and his personality that people are the most important thing. That includes the people you work with, the people in your family and circle of friends, and in our case, the people who are members of the National Association of Photoshop Professionals. Everything Scott does reflects not only his passion for Photoshop, but also his never-ending belief in doing things as best as they can be done and his passion for making people happy, and I am a better person because of his influence.

If there's anyone who provides me with my daily dose of reminders, it's Dave Moser. It's part of his mission to remind me about upcoming deadlines and the next big project (more likely, projects). But like Scott, Dave's actions speak louder than words, and he reminds me of the importance of giving it everything you have, and always taking things up a notch. In his own unique way, Dave is encouraging and incredibly supportive and I am a better man thanks to him.

Felix Nelson unknowingly reminds me that although I know a thing or two about Photoshop, he can still bring me back down to earth with his amazing Photoshop abilities. Luckily for us, he is more than happy to share the wealth and pull the rest of us along for the ride. I also consider myself very lucky that Felix has assembled an amazing team that made this book a reality. Thanks to Jessica Maldonado for the book cover and design concepts, Dave Damstra for his kickin' layouts, and the editing team of Kim Doty and Cindy Snyder, who always questioned, poked, prodded, and made this book better. Thanks also to Kim Gabriel for her typically stellar job of keeping us all on track.

(This is my third time writing an acknowledgment for a book, and I stand by the same statement I made in the other two: It would be easier to include the entire company roster in this section because each and every one plays a vital role in the day-to-day stuff we do at KW Media. Thanks folks, each of you.)

Working with the fine folks at Peachpit Press helps me to remember the importance of communication and discussion. Right from the get-go, my friends at Peachpit have been a great help in making suggestions that helped make this a better book. Although there are many people who I know play an active role, I have had the most direct dealings with Ted Waitt and Rachel Tiley, so I thank them in the name of all the people I don't know at Peachpit.

I am very lucky to know and work side-by-side with the best Photoshop teachers and writers in the industry. Through Photoshop World I have gotten to know, learn from, and be inspired by people like Ben Willmore, Jack Davis, Bert Monroy, Katrin Eismann, Eddie Tapp, Julieanne Kost, Deke McClelland...again, it would be easier for you to check the instructor list at www.photoshopworld.com to see all the people that I should recognize.

A number of the techniques in the book are based in part on ideas from Dan Margulis, Eddie Tapp, Scott Kelby, Matt Kloskowski, and Katrin Eismann, and I thank them for their inspiration.

As I work side-by-side with Matt Kloskowski, I am reminded that you should always take great pride in what you do, and do it with a smile. I've never worked with a guy who so clearly loves what he does and does it with a great big smile and positive attitude all the time. It's really amazing and inspiring, and he unknowingly pushes me to approach our crazy nuthouse workplace with the same positive attitude and sense of fun.

When my kids were little ones, I never really thought that I'd be the one learning from them, but sure enough, they've taught me volumes over the years. Michael reminds me how important it is to create a balance between the commitment to get things done and having a wonderful laid-back demeanor. He's an awesome student, athlete, and friend with an amazing ability to put things into perspective. I'm still trying to learn that skill.

Through her daily approach to life, Stephanie constantly reminds me of the importance of being passionate about things. She never ceases to amaze me with her drive to get things done. Once she put her mind to it, she was determined to head off to Canada, get her own place, and start college, which she has done with great success. I'm just about bursting with pride.

If I were allowed another few pages for this section of the book, I'd go into great detail about the many, many things my beautiful wife Marlene has taught me, and continues to teach me every day. She is my inspiration in so many ways and is my motivation to be a success. She strives for excellence in every single thing she does, and it's impossible not to be in awe of what she does and not be motivated by her approach. Marlene is the ultimate believer in the importance of family, and our extended family has grown closer as a direct result of her expressions of love. I can't really put into words how much my world revolves around her, and how much better a man I am thanks to her love.

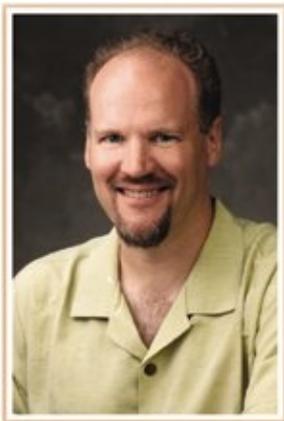
All in all, I consider myself a very lucky man to have such a wonderful family, to work doing something I love, and to be inspired, motivated, and taught by my circle of co-workers and friends.

About the Author

Dave Cross is Senior Developer, Education and Curriculum, for the National Association of Photoshop Professionals and is involved in all aspects of the training that is provided to NAPP members, including the content of seminars, conferences, and workbooks. He also creates the very popular weekly QuickTime-based tutorials that appear on the members' website. Dave is an Adobe Certified Instructor in Photoshop CS2 and Illustrator CS2, and is a Certified Technical Trainer.

Prior to joining NAPP, Dave lived in Canada and trained thousands of users across North America. He has been using and teaching Adobe Illustrator and Adobe Photoshop since their original versions, starting in 1987. Dave is the author of *The Photoshop CS2 Help Desk Book* and co-author of *Illustrator CS2 Killer Tips*.

Dave writes the "Classic Photoshop Effects" and "Beginners' Workshop" columns for *Photoshop User* magazine, teaches at the Photoshop World Conference & Expo, and is the Lead Instructor for the Photoshop Seminar Tour. He also is featured on a series of DVDs, such as *Best of Photoshop User*, *Photoshop CS2 for Beginners*, and *Photoshop CS2 Layer Techniques*, and is a cohost of the Adobe® Photoshop® TV video podcast.



In his spare time, Dave is the Graphics/News Editor for Layers magazine, and enjoys freaking out his Florida co-workers by wearing shorts to work every day, simply "because he can." Dave lives in Odessa, Florida, with his wife, Marlene, and children, Stephanie and Michael.

Introduction



Introduction

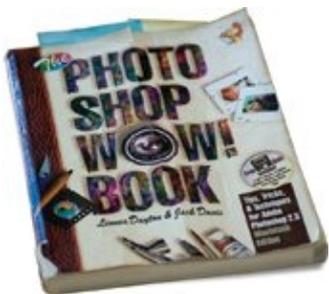
I love to cook. Okay, so I'm guessing that you weren't expecting that opening remark at the start of a Photoshop book, but stick with me for a few moments, would you? When I first started cooking, I had several

old, reliable cookbooks that I used religiously; if I had a dish in mind, I would look it up, check the ingredients, and start carefully following the instructions. Over time my confidence grew, and I started experimenting and trying my own variations. These days my many cookbooks have been relegated to answering questions like, "How many minutes per pound for a rib roast?"



Can you see where this is going yet? Here we go: Back in Photoshop 2 days, my ever-present book was *The Photoshop Wow! Book*, by Jack Davis and Linnea Dayton. I would look through the book, find a cool-looking technique, and start carefully following the steps. If Step Five told me to change the blend mode to Overlay, then I would, without question. The more I used the book, the more I realized that I was getting pretty darn good...at following instructions. This is not to say that there was anything wrong with the book, far from it. I was using the book incorrectly by blindly following instructions without taking the time to experiment. Things really changed for me when I started being a little more curious and asking myself things like, "If Overlay mode works, what would Screen mode do?" So I'd try it, relying heavily on the good old Undo command. The more I did that, the more I started to understand why things worked the way they did, and was more willing to start cooking up my own concoctions. That's what I'm going to suggest you do, too.

There are a few things that I think make this book a little different. First, I'm assuming a certain level of knowledge of Photoshop. I'll tell you to "fill with white," rather than saying "from the Edit menu, choose Fill, and in the dialog, choose White." If a technique calls for a layer mask, I won't explain in great detail what a mask does at least not in the technique itself. Instead, that's what the Key Concepts section is for: as a reference, if you're not sure what the technique is referring to. Most of the techniques list the key concepts used in that particular method, so if you need a little help understanding a step, check out the explanation in the Key Concepts section.



If you like, you can start out by reading the entire Key Concepts section, but it's not absolutely necessary. I designed this book to be a "jump in anywhere" kind of deal.

Another important difference in how this book operates is the Table of Contents. As I was writing the techniques, I was calling them things like "Apply a Filter to a Stroke," and realized that names like this are not the most descriptive things in the world. Looking in a Table of Contents and seeing "Color TintVersion 1" and "Color TintVersion 2" probably wouldn't help you decide which technique was for you. Instead, we created a visual Table of Contents, where you can look at samples of the techniques and go to the appropriate page.

Quick and easy.

Perhaps the most important difference is the expectation I have of you: I want you to experiment! Just like the cook in me who started experimenting once I had the basic idea, you need to take these techniques and run with them. I deliberately don't give you fixed settings for filters and adjustment layers, instead providing examples and variations that should get your explorative senses tingling. The permutations and combinations really should be endless, but only if you buy into the concept and start playing. There are some similarities between techniques, including a few filters or blend modes that are used pretty often but that doesn't mean that you should only use those specific steps. Be an explorer! There is nothing that would make me happier than to have someone tell me, "My edge effect looks nothing like the one in the book... and I love it!"

In fact, you really can show me the way you use the techniques in the book just go to www.photoshopfinishingtouches.com to share your work, and maybe learn a few new ideas along the way.

By the way, I made it my goal to use only my photos in this book, and with the exception of a couple of photos from my daughter, Stephanie, and a few stock photos I used as frames, I've managed to do that. I'm sure that I could have found some images with more impact or more variety, but one of the underlying concepts of this book is to add finishing touches to your own images, so I decided to set an example by using my personal images. I gotta say it certainly was easy to get motivated to experiment on photos that I shot.

So that's it the recipe to success with this book is to jump in and start experimenting. So preheat your computer, put on your chef's hat, and start cookin'!

Section I: Key Concepts



You can start here, read this section when you need it, or ignore it completely. How's that for an easy-to-get-along-with book? If you read the book introduction, you'll already know that this Key Concepts section is intended as a reference you can use if and when you need it (if you didn't read the introduction, this Key Concepts section is intended as a reference you can use if and when you need it).

So it's up to you: read through this entire section, or jump right into the individual techniques and come back here if you need to. Just about all the techniques start with icons that represent the key concepts used in their steps, so if you need some clarification or background information, you can come back here for a little help.

Stay? Go? It's up to you...