

# PHOTOSHOP for ARTworks

Cool Tools & Techniques for Enhancing  
Images of Paintings, Sculptures,  
Drawings & Prints

Spring 2009  
Photoshop CS3



for a PDF of  
Photoshop for Art Works (Photoshop CS3), see:  
[www.vraweb.org/resources/diag/photoshopresources.html](http://www.vraweb.org/resources/diag/photoshopresources.html)  
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# PHOTOSHOP for ARTworks

Cool Tools & Techniques for Enhancing Images  
of Paintings, Sculptures, Prints & Drawings

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## **Recommended Readings**

# PAINTING – COLOR 1

- instructions updated for Photoshop CS3 for Mac & PC
- ⌘ = *Command* key on Mac / *Control* key on PC
- underlined phrases = sorry, much more detailed instructions needed than provided here

**COLOR SETTINGS** – Images intended for *projection* or *websites* concern issues not directly addressed here. Here is addressed color on *your monitor*. To significantly improve color's dynamic range on *your monitor*, change Photoshop's color space from its default *sRGB* to *Adobe RGB (1998)*:

- Ⓞ **EDIT** menu → **Color Settings**
- Ⓞ *Settings* pull-down menu → *Custom*
- Ⓞ *Working Spaces* → **RGB** pull-down menu → **Adobe RGB (1998)**
- Ⓞ *Color Management Policies* → **RGB** pull-down menu → **Convert to Working RGB** (this is called *tagging*)
- Ⓞ click **OK**

For info about why or why not to “tag” images intended for the web:  
[http://www.gballard.net/psd/go\\_live\\_page\\_profile/embedded.JPEGprofiles.html](http://www.gballard.net/psd/go_live_page_profile/embedded.JPEGprofiles.html)

For info on why PC users should consider using *Safari for PC* or *Firefox for PC*:  
[http://news.cnet.com/2102-1012\\_3-6191815.html?tag=st.util.print](http://news.cnet.com/2102-1012_3-6191815.html?tag=st.util.print)

The above webpage links to this enlightening test image:  
<http://www.color.org/version4html.xalter>

**AUTO COLOR** works wonders on 3/4 of all images, so is worth doing, even if 1/4 need undoing

- Ⓞ **IMAGE** menu → **Adjustments** → **Auto Color** (CS4: **IMAGE** menu → **Auto Color**)
- Ⓞ **EDIT** menu → **Undo Auto Color** if needs (⌘ + Z)
- Ⓞ OR: **EDIT** menu → **Fade Auto Color** → set slider to the left as needed

**AUTO LEVELS** works wonders on most of those remaining 1/4 of images where *Auto Color* failed

- Ⓞ **IMAGE** menu → **Adjustments** → **Levels** (⌘ + L)
- Ⓞ **Levels** dialog box → click **Auto**
  - Reset** (option/alt) or **Undo** (⌘ + Z), if needs
  - OR: **EDIT** menu → **Fade Levels** → set slider as needed
- Ⓞ **Levels** dialog box → if *Auto Levels* not good, manually adjust
  - Reset** (option/alt) or **Undo** (⌘ + Z), if needs
- Ⓞ **Levels** dialog box → White Eyedropper, if needs
  - **UNDO**, if needs (⌘ + Z)

click **OK**

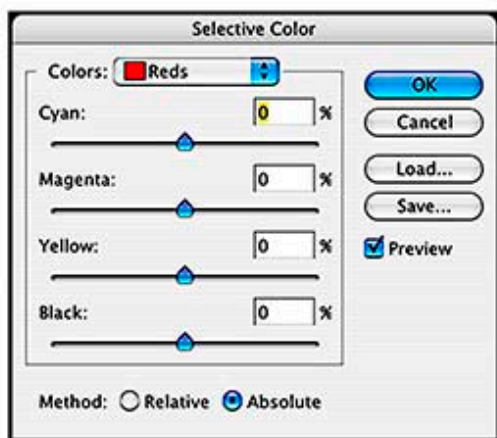
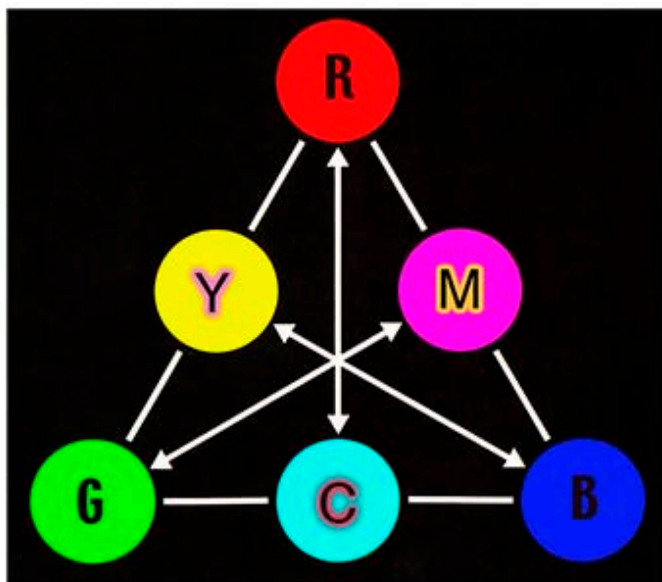
## LEVELS

adjust manually for remaining miscrrent images resistant to improvement by either *Auto Color* or *Auto Levels*

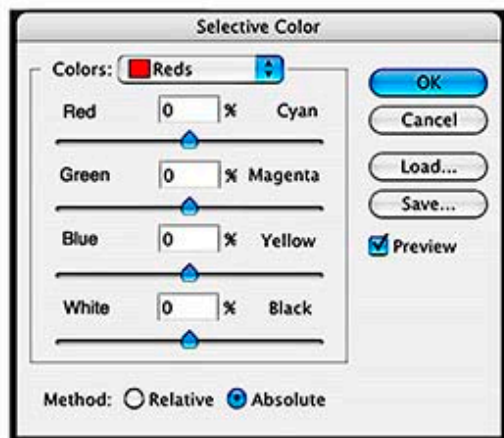
**SELECTIVE COLOR** is the most powerful and efficient modifier of individual (selective!) colors

- Ⓞ **IMAGE** menu → **Adjustments** → **Selective Color**
- Ⓞ see next page

# PAINTING – COLOR 2



Photoshop CS3



Photoshop "SC"3

# PAINTING – Other than Color

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## 1a – Correct perspective distortion (keystoning) of rectangles and squares

IF distortion is slight: **Crop Tool** (C) → draw crop, then on *Options Bar* checkmark .....*Perspective* → reposition each crop edge alongside artwork edge → **return/enter**

BUT IF distortion is excessive & you do NOT have Photoshop CS2 or CS3:

- **Select** menu → **All** (⌘ + A)
- **Edit** menu → **Transform** → **Skew** → to rectify right angles and retain proportions do not pull corner fully out, but only halfway out, and then pull other corner halfway in, creating a fulcrum upon the midpoint of the line → **enter/return**
- **Select** menu → **Deselect** (⌘ + D)
- **Crop Tool** (C) → crop out the now transparent corners → **enter/return**

OR IF distortion is excessive & you DO have Photoshop CS2 or CS3:

- **Filter** menu → **Distort** → **Lens Correction** → *Transform* → *Vertical Perspective* → slide left → **OK**
- **Layer** Menu → **Flatten Image** (because correction was created as a layer)

AND IF angle was extremely obtuse:

- **Image** menu → **Image Size** → checkmark *Resample Image*; uncheck *Constrain Proportions*; reduce (NOT increase) *Width* or *Height* to restore proportions → **OK**

## 1b – Eliminate glare on glass

- photograph from an angle so oblique that lighting is not reflected, then apply 1a (above)

## 1c – Rebalance lighting hotspots (or coldspots!)

- **Layer** menu → **New Adjustment Layer** → **Levels** (or **Curves**)
- **Name** dialog box → rename or accept *Levels 1* (or *Curves 1*) → **OK**
- Make tonal adjustment → **OK**, then select **Brush Tool** (B) [or **Paint Bucket** tool (G)]
- **Toolbar** *Color Picker* arrows (X) → White reveals, Black conceals → paint away your troubles
- **Window** menu → **Layers** (F7) → poke out eye of *adjustment layer* to judge effect
- **Layer** Menu → **Flatten Image**

## 1d – Remove color casts

- **Image** menu → **Adjustments** submenu → **Levels** (⌘+L) → *Auto* &/or *white eyedropper* → **OK**
- OR – **Image** menu → **Adjustments** submenu → **Hue/Saturation** (⌘ + U) → *Edit* pull-down menu: *Cyans* or whichever color → *Saturation* slider: -50 to -100 → **OK**
- OR – **Image** menu → **Adjustments** submenu → **Selective Color** → *Colors* menu: *Cyans* or whichever color → *Black* slider: -50 to -100 → *Method: Absolute* → **OK**

## 1e – Correct lens distortion usually barrel-vaulting of wide-angle lenses

- **Filter** menu → **Distort** → **Lens Correction** → *Settings* pull-down menu → *Custom*
- *Remove Distortion* top slider → +1.00 or +2.00, etc; OR type +1.50 or +2.50, etc; OR click on upper left corner *Remove Distortion Tool* (D) & click & drag on image → **OK**  
(correct for pin-cushioning distortion of telephoto lenses with -1.00 or -2.00, etc)
- **Layer** menu → **Flatten Image** (because correction was created as a layer)

# SCULPTURE 1 (& 2-D works)

© instructions for Photoshop CS3 for Mac & PC ⌘ = Command key on Mac / Control key on PC

## ***Eliminate distracting backgrounds (& add shadows for illusion of depth)***

### METHOD ONE:

Not always effective, but usually easy, as it avoids making time-consuming *Selections*:

- **Blur Tool** (R) → *Option Bar: Brush pull-down menu* → *Hardness: 0% & Master Diameter: Large; Option Bar: Strength 100%* to start, but increase *Hardness* (which really means increase its softness) and reduce *Master Diameter* & reduce *Strength* the closer you work near the actual artwork

### METHOD TWO:

If the artwork's colors differ widely from the background's colors, this too is quicker than making *Selections*:

- **Image** menu → **Adjustments** → **Hue/Saturation** (⌘ + U) → *Edit* pull-down menu: choose & repeat for all colors other than artwork's → *Saturation* slider: -100 → **OK**
- optional: **Image** menu → **Adjustments** → **Selective Color** → *Colors* pull-down menu: *Blacks*, then move bottom slider *Black* to far RIGHT (be sure *Method* button → *Absolute*) → click **OK**
- if needed, repeat **Selective Color** procedure

### METHOD THREE:

If you possess skill and fortitude for making *Selections*, this is very cool:

- **Layer** menu → **Duplicate Layer** → **OK** & proceed to work on *Background Copy*
- apply any combination of **Selection Tools** (especially the **Quick Selection Tool**, new to CS3) to artwork OR to background, whichever is more efficient
- if applied to artwork, **Select** menu → **Inverse**
- EITHER CS2: to rid fringe, **Select** menu → **Modify** → **Expand** → *Expand By: 1 pixels* → **OK**
- OR CS3: to eliminate fringe, on the Selection tool's *Options bar* → *Refine Edge*
- optional: **Paint Bucket Tool** (G) → *Option Bar: Tolerance 100%* → **Color Picker: Neutral Gray** → pour onto selection
- to add shadows for depth: **Filter** menu → **Blur** → **Gaussian Blur** → *Radius: adjust to taste* → [[[if needed: **Image** menu → **Adjustments** → **Desaturate**]]] → **OK**
- **Blur Tool** (R) → *Option Bar: Hardness 0% & Strength 100%* → smooth out edges
- **Window** menu → **Layers** (F7) → **Layers** palette → *Background Copy* → *Normal* effect & adjust *Opacity* slider; OR *Overlay* effect & *Opacity: 100%*; OR *Saturation* effect & *Opacity: 100%*
- **File** menu → **Save As** → *Save As* dialog box → *Format: Photoshop* → **Save**
- **Layers** menu → **Flatten image**
- **File** menu → **Save As** → *Save As* dialog box → *Format: TIFF* renamed → **Save**

*Some notes about Selection tools:*

- © **Filter** menu → **Extract** was new for CS3, but was dumped from CS4
- © **Magic Wand** Tool was magic years ago, but the magic has died. New in CS3 is **Quick Selection Tool**
- © **Background Erasure** Tool works magic if pasting the sculpture into a transparency layer → *Options bar*, select *Left Eyedropper*, set *Tolerance* to 30% to start → click and release its center crosshairs on what you want to erase, then overlap its outer edges over the sculpture, hold the click, trace around the object, and watch your edge fringes disappear

# SCULPTURE 2 (& 2-D works)

- instructions updated for Photoshop CS3 for Mac & PC
- ⌘ = *Command* key on Mac / *Control* key on PC
- underlined phrases = sorry, much more detailed instructions needed than provided here

## Composite various views into one single image

### EITHER: A) To composite a smaller image *onto* a larger one

When viewed on your monitor, you can gain an accurate idea of how the images compare in size only if they share the same *dpi* resolutions

- ⊙ *To view only*: on bottom frame of window of image, click on the black right arrow → scroll down to **Show** → pull-down menu to **Document Dimensions** → (???) ppi
- ⊙ *Or to view & resample (resize)*: **Image** menu → **Image Size** → Resolution: ??? pixels/inch

Next, open both images, & then:

- ⊙ select (single-click) the *smaller* one → **Select** menu → **All** (⌘ + A)
- ⊙ while still on *smaller* image → **Edit** menu → **Copy** (⌘ + C)
- ⊙ select (single-click) the *larger* one → **Edit** menu → **Paste** (⌘ + V)
- ⊙ select **Move** Tool (V) top icon on *Tool Bar*, to move the *smaller* image into position

To resize the top image to make it smaller:

- ⊙ first verify its layer is selected → **Window** menu → **Layers** (F7)
- ⊙ **Edit** menu → **Transform** → **Scale** → hold down *Shift* key to maintain proportions, then click & drag on corner or side of top image

### OR: B) To combine two or more images side-by-side, you need to expand the canvas of one

⊙ **Image** menu → **Canvas Size** → Canvas Size dialog box → EITHER increase *Width* and then *Anchor* to Left or Right, OR increase *Height* and then *Anchor* to Top or Bottom → **OK**

⊙ Next, open other image(s), & then:

- ⊙ select (single-click) the *second* image → **Select** menu → **All** (⌘ + A)
- ⊙ while still on *second* image → **Edit** menu → **Copy** (⌘ + C)
- ⊙ select (single-click) the *first* image → **Edit** menu → **Paste** (⌘ + V)
- ⊙ select **Move** Tool (V) top icon on *Tool Bar*, to move the *second* image into position

### FOR BOTH A & B:

To retain layers, *reformat* this newly composited image into a **Photoshop** file (**PSD**):

⊙ **FILE** menu → **Save As** (shift + ⌘ + S) → *Format*: scroll to top of pull-down menu → **Photoshop** → **Save**

To *flatten* layers in preparation of reformatting the **PSD** image into a **TIFF** or **JPEG**:

⊙ **Layer** menu → **Flatten Image** (2<sup>nd</sup> to last item)

# PRINTS & DRAWINGS 1

- instructions updated for Photoshop CS3 for Mac & PC
- ⌘ = *Command* key on Mac / *Control* key on PC
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## ***Cleanup white paper and blacken dark lines***

EITHER use **EYEDROPPERS**

Ⓞ **Image** menu → **Adjustments** submenu → **Levels** → apply *white eyedropper* & sometimes also *black eyedropper* → **OK**

OR use **LEVELS**

Ⓞ **Image** menu → **Adjustments** submenu → **Levels** → move *Shadows & Highlights* sliders beyond edges of and actually penetrating past borders of *Histogram* → **OK**

&/OR use **SELECTIVE COLOR**

- if image is grayscale, convert to color: **Image** menu → **Mode** → **RGB Color**
- **Image** menu → **Adjustments** → **Selective Color** → procedures that follow may seem complicated, but are actually the same procedure with three slight variations
- start at bottom, *Method* button → *Absolute* (not *Relative*)
- at top, *Colors* pull-down menu → default is *Reds*, scroll down to *Whites*, then move bottom slider *Black* to far LEFT (which is *White*, really), and while *Black & White* adjustments can be done together, better to apply them separately, so → **OK**
- reopen **Selective Color**, and for blacker blacks, *Colors* pull-down menu → *Blacks*, then move bottom slider *Black* to far RIGHT → **OK**
- if needed, reopen **Selective Color**, and for whiter whites, repeat above *White* step
- if needed, reopen **Selective Color**, and for blacker blacks, *Colors* pull-down menu → *Neutrals* (*NOT Blacks*), then move bottom slider *Black* to near (not far) LEFT → **OK**
- if image was grayscale, to reconvert back, **Image** menu → **Mode** → **Grayscale**

& if needed, apply **MULTIPLY**

Ⓞ **Layer** menu → **Duplicate Layer** → *Duplicate Layer* dialog box → *As: Background copy* → **OK**

Ⓞ **Window** menu → **Layers** → *Layers* palette → *Normal* pull-down menu → *Multiply*

Ⓞ **Layer** menu → **Flatten Image**

## ***Preserve fine lines***

*Sharpening* yields good results only when painstakingly applied, so is better omitted except for fine lines, yet even here *Shadows/Highlights* can prove more effective. During the procedure, **Zoom In** on image to 100%

- **Image** menu → **Adjustments** → **Shadow/Highlight** → *Highlights* leave at 0%, *Adjustments* leave at default, but *Shadows* default is always excessive, reset default to *Amount: 33%*, *Tonal Width: 16%*, *Radius: 33px* → **Save As Defaults** → **OK**
- if needed, reopen **Shadow/Highlight** and apply again
- if needed, apply two **Selective Color** steps for blacker blacks as described above

See next page for how to **Sharpen (the right way)**



# PRINTS & DRAWINGS 2

instructions for Photoshop CS3 for Mac & PC ⌘ = Command key on Mac / Control key on PC

## **SHARPEN** (the right way)

Sharpening alters the image irreversibly, so retain an unsharpened master and instead work on a duplicate file. The TIFF must be completed because sharpening is best done as the very last step. So first create a duplicate of your completed TIFF, and add to its file name the word “-sharp”

Two advanced techniques for SHARPENING are this *Lab Color Dial-In* method and the *High Pass* method. For High Pass, a free tutorial from *Photoshop CS2 – Essential Skills* by Mark Galer, can be viewed at: <http://www.photoshopsupport.com/tutorials/sharpen-an-image/photo-sharpening.html>

Now for the **Lab Color Dial-In** method for images only in RGB, not in CMYK:

1 – **ZOOM** (Magnifier) Tool (Z) - double-click to view image at 100%

2 – **IMAGE** menu → **Mode** → **Lab Color** (your mode until now was *RGB*)

3 – **WINDOW** menu → **Channels** → select **Lightness** channel (⌘+1)

4 – **FILTER** menu → **Sharpen** → **Unsharp Mask** (CS2 and thereafter provide also *Smart Sharpen*, a euphemism for *Smart but Slow Sharpen*)

5 – **Unsharp Mask** dialog box: *Amount: 500%; Radius 0.1 pixels; Threshold: 6 levels;* and note that because Radius is set to minimum, you see no change despite the 500%

6 – Click on *Radius* white fill-in box, and SLOWLY scroll-dial up (OR click and drag to right the *Radius* cyan-colored slider) while viewing result, until you reach the one critical increment that applies a very drastic change (pop!). This usually is between 0.5 and 1.5 pixels. Hold-click in preview box to compare “before” & “after.” Having identified the critical *pop!*, decide between this *pop!* Increment (much sharpening) or the *non-pop* increment before it (less sharpening). Either is too much to retain, hence the next step.

7 – Click on *Amount* white fill-in box, and scroll-dial down (OR click and drag to left the *Amount* cyan-colored slider) until sharpening renders an acceptable effect, then click **OK**

8 -- **IMAGE** menu → **Mode** → **RGB**

9 – if your original image is in CMYK, not RGB, or if you are simply lazy, an easier but slightly less effective alternative to converting to Lab Color mode is to omit steps 2, 3, and 8, and instead now go to **EDIT** menu → **Fade Sharpen...** → **Fade** dialog box → *Mode* pull-down menu: *Luminosity* (NOT *Lighten*) → click **OK**

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for PDF of **Photoshop for Art Works** [www.vrweb.org/resources/diag/photoshopresources.html](http://www.vrweb.org/resources/diag/photoshopresources.html)

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# PDF Slide Show to retain Adobe RGB color space

- instructions updated for Photoshop CS3 for Mac & PC
- ⌘ = *Command* key on Mac / *Control* key on PC

The **PDF Slide Show** component of Photoshop is little known and underutilized. While it's been moved from Photoshop CS4 into Bridge CS4, in CS3 it still is found in Photoshop. While not as flexible for making changes as is PowerPoint, this PDF enables **preservation of Adobe RGB (1998) color space**, whereas PowerPoint mangles color. You do NOT need Photoshop to view the slideshow, just a PDF reader such as Adobe Acrobat Reader or Mac's Preview.

1) Create a folder of resized & compressed JPEGs (1024x768 pixels for projection, 1680x1050 pixels for higher res monitors); the first jpeg preferably of text instructing of navigation; the jpegs arranged in numerical order (01xxx.jpg, 02xxx.jpg); the folder potentially named *jpegs4slideshow*

2) **FILE** menu → **Automate** → **PDF Presentation** → dialog box opens

3) **Source Files** window

- **Browse** → navigate to folder → highlight 1<sup>st</sup> image, then depress SHIFT key & highlight last image [ or Select All (⌘ + A) ] → **Open** → images now listed in *Source Files* window

4) **Output Options** dialog box (these are recommendations, not edicts)

- *Save As: Presentation* / *Background: Black* (Mac only) / *Include: Filename* or omit all

5) **Presentation Options** dialog box (these are recommendations, not edicts)

- uncheckmark *Advance Every ...* / checkmark *Loop after Last Page* / *Transition: Box Out*
- click **Save**

6) **Save** dialog box

- *File name* (Mac: *Save As*): Whatever.pdf / *Save in* (Mac: *Where*): Desktop / click **Save**

7) **Save Adobe PDF** dialog box

- *General*: defaults fine, with addition checkmark of *View PDF After Saving*
- *Compression*: if you already customized JPEGs at #1 above, then *Do Not Downsample & Image Quality: Medium*
- **Output: here is where you assure the preservation of your color space!!!**  
*Color: Color Conversion* pull-down menu: **Convert to Destination**  
*Color: Destination* pull-down menu: **Adobe RGB (1998)**
- *Security*: omit [what is this? Alcatraz?]
- click **Save PDF**

8) Images are processed; then *PDF* folder loads to desktop; after long pause, slideshow opens

9) (Mac only) **Full Screen** dialog box → checkmark *Remember my choice*, then choose **Yes**

10) Screen blacks out for approx 15 seconds, then first image appears; to navigate:

- FORWARD: *Left-Click* mouse or *Right Arrow* key
- REVERSE: *Right-Click* mouse or *Left Arrow* key
- EXIT slide show: *ESC* (escape) key
- RETURN to slide show: **Window** menu (or **View** menu) → **Full Screen View**

- 
- for PDF of **Photoshop for Art Works** [www.vraweb.org/resources/diag/photoshopresources.html](http://www.vraweb.org/resources/diag/photoshopresources.html)
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  - Mark Braunstein -- Connecticut College – [mark.braunstein@conncoll.edu](mailto:mark.braunstein@conncoll.edu)

# Add METADATA to Safeguard against Piracy

instructions for Photoshop CS3 for Mac & PC  
⌘ = Command key on Mac / Control key on PC

## Create a metadata template for XMP / IPTC windows

[Extensible Metadata Platform / International Press Telecommunications Council]

- Ⓞ **File** menu → **File Info** → Toggle Bar on left, choose **Description** &/or **IPTC Contact** &/or **IPTC Status** &/or **Origin** etc window(s), though **Description** being first is sufficient
- Ⓞ Type your intended text, for instance © *Your Name* or © *Institutional Name*. For © symbol → **Option + g** on Mac keyboard, or **Alt + 0169** on Windows numeric keypad. Not all XMP / IPTC readers work identically, so you may wish to repeat info in several fields within same window, and across several windows.
- Ⓞ To save the metadata as a template, from any window, click on right fly-out menu on top right corner, its icon is the black right arrow triangle inside a circle (not inside a square) → **Save Metadata Template** → **Template Name:** *Copyright1* (or *Whatever1*) → **Save**
- Ⓞ Thereafter, to add same metadata to any image, **File** menu → **File Info** → click on right fly-out menu on top right corner → *Copyright1* (or *Whatever1*) → metadata then populates the previously blank fields → **OK**

## Batch process metadata from templates into images

easier using Bridge CS3 (*Tools* menu → *Append Metadata*) because to do so in Photoshop you must create an action (script)

### To create a Photoshop action (script)

- Ⓞ **File** menu → **Open** a test image → **Window** menu → **Actions** → **Actions** palette right fly-out menu (black triangle) → **New Action** → **Name:** *Copyright1* (or *Whatever1*) → **Record**
- Ⓞ **File** menu → **File Info** → click on right fly-out menu on top right corner → *Copyright1* → metadata populates the previously blank fields → **OK**
- Ⓞ **File** menu → **Save**
- Ⓞ **File** menu → **Close** (this necessary final step is too easily and too often omitted)
- Ⓞ **Actions** palette right fly-out menu → **Stop Recording** (or *Actions* palette bottom bar, click on black square)

### Apply this action in 1 of 3 ways

1. apply an *ACTION* to a single image: **Open** your image → **Window** menu → **Actions** → select your *Copyright* action → on *Actions* palette bottom bar, click on *right arrow*
2. apply a *DROPLET* to single image: **File** menu → **Automate** → **Create Droplet**
3. apply a *BATCH PROCESS* to a folder of images: **File** Menu → **Automate** → **Batch**

## **Create RUBBERSTAMP for Copyright**

of “© Your Name” or “© Your Institution”

- While called and created as a “brush,” think of this instead as a rubberstamp
- Instructions updated for Photoshop CS3 for Mac & PC
- ⌘ = *Command* key on Mac / *Control* key on PC

### **1a) To create and save as a BRUSH:**

- **File** menu → **Open** (⌘+ O) a large file (at least 20MB) TIFF test image
- **Toolbar** → **Type Tool** (T) → on *Options Bar*, select font & color & size large enough to reach across entire image → type “© Your Name” – for “©” symbol: **Option** key + **g** (Mac); **Alt** key + numeric keypad **0169** (PC)
- **Window** menu → **Layers** (F7) → hide *Background Layer* by poking out eye icon on left edge of *Layer* palette, then select the Type layer
- **Select** menu → **Color Range** → *Fuzziness* slider → extreme right to 200 → **OK** (the text now should be crawling with marching ants)
- **Edit** menu → **Define Brush Preset** → name it *Copyright1* (or *Whatever1*) → **OK**
- **File** menu → **Save** (⌘+ S) if you wish

### **1b) To use your new BRUSH:**

- **File** menu → **Open** (⌘+ O) your target image
- **Toolbar** → **Brush Tool** → on 2<sup>nd</sup> component of *Options Bar* along top of screen (or right-click on image), is *Brush:* → scroll to bottom for your new brush *Copyright1* → adjust slider on *Opacity* (or type in percentage) & on *Master Diameter* (or type in pixels, and be aware that having created brush with a large font, now you can reduce size as needed) → apply brush by left-clicking on image
- **Layer** menu → **Flatten Image**

**OR**

### **2a) To create and save as a LAYER:**

- **File** menu → **Open** (⌘+ O) a large file (at least 20MB) TIFF test image
- **Toolbar** → **Type Tool** (T) → on *Options Bar*, select font & color & size large to reach across entire image → type “© Your Name” for “©” symbol: **Option** key + **g** (Mac); **Alt** key + numeric keypad **0169** (PC)
- **Window** menu → **Layers** (F7) → delete *Background Layer* by dragging it to *Trash* icon on bottom right corner of *Layer* palette
- **File** menu → **Save As** → *Save As* dialog box → *Format: Photoshop* / *Save As: Copyright1.psd* (or *Whatever1.psd*) → **Save**

### **2b) To use your new LAYER:**

- **File** menu → **Open** (⌘+ O) your target image
- **File** menu → **Open** (⌘+ O) your new *Copyright LAYER* image
- **Window** menu → **Layers** (F7) → drag *Copyright LAYER* from *Layer* palette onto target Image
- **Toolbar** → **Move** tool (V) → move text to position you want it on target image
- **Layer** menu → **Flatten Image**

## Recommended READINGS for Photoshop CS3

First, you need Photoshop. Trying to learn Photoshop without the actual use of Photoshop presents insurmountable obstacles. So download free trial versions of **Photoshop CS4** or **Photoshop Elements 6 for Mac** or **7 for PC** at: <http://www.adobe.com/downloads>

Next, you need help. Web-based tutorials can be accessed through the HELP menus of both **CS3** & **Elements 6** or **7**. In addition, **World Cat** in Jan 2009 listed 5622 books with **Photoshop** in their titles and another 681 with **Photoshop Elements**. (This tally omits videos & CDs & DVDs & websites.) You need only the few that specifically address *photo retouching*, which is mostly what you'll ever do, and for what Photoshop 1.0 (1990) solely was intended. All books cited are paperback and most are published by Peachpit Press, the most dependable single source for computer manuals.

### ❖ [Adobe] Photoshop CS3 Book for Digital Photographers

Scott Kelby, New Riders/Peachpit, [www.peachpit.com/store/product.aspx?isbn=0321501918](http://www.peachpit.com/store/product.aspx?isbn=0321501918) 486 pages, \$50  
Its suitable subtitle is "Photoshop Fun 101." Filled with (sometimes distracting) humor, the lively text is fun to read. Yes, read. Most Photoshop manuals are intended to be referenced, not read, but with its spacious & clear graphics this stand-alone book can be read when you are unchained from your computer. If compelled to recommend one Photoshop manual above all others, I would choose this. View all Kelby Photoshop books at: <http://www.kelbytraining.com/books>

### ❖ Photoshop Elements 7 Book for Digital Photographers

Scott Kelby & Matt Kloskowski; New Riders/Peachpit  
<http://www.peachpit.com/store/product.aspx?isbn=0321565959> 496 pages, \$50  
"Reach out & retouch someone." Offers techniques for rendering photo retouching effects similar to CS3 tools and commands that Elements lacks. See comments above about Kelby's CS3 book.

### ❖ [Adobe] Photoshop Restoration & Retouching, 3<sup>rd</sup> Edition

Katrin Eismann; Peachpit Press; 472 pages; \$50  
Whereas Kelby stands up and cracks jokes, Eismann sits down, gets to work, and possibly never again gets up. The next step after Kelby, if not the last step, palatable only in small doses.  
Sample chapter download *Damage Control* at: [www.peachpit.com/store/product.aspx?isbn=0321316274](http://www.peachpit.com/store/product.aspx?isbn=0321316274)

### ❖ Adobe Photoshop Lightroom & Photoshop [CS3] Workflow

Mark Fitzgerald; [www.wiley.com/go/workflow](http://www.wiley.com/go/workflow) 560 pages; \$45  
How to get that image from camera to projector in 3 easy steps (we wish!). OK, so it really takes 300 complex steps, otherwise you would not need this book.

### ❖ Adobe Photoshop Master Class: John Paul Caponigro, Second Edition

Adobe/Peachpit; [www.peachpit.com/store/product.aspx?isbn=0321130103](http://www.peachpit.com/store/product.aspx?isbn=0321130103) 504 pages; \$55  
Photoshop as art ("This book attempts to put the photography back into Photoshop."), and Photoshop manual as philosophy ("A good memory knows not only what to remember, but also what to forget."). Inspiring images paired with pondering prose, intended to be read away from your computer. Published 2003, almost ancient, but not version specific, so still relevant today.

### ❖ Adobe Photoshop CS3 Classroom in a Book

Adobe Press, [www.adobe.com/80/bookstore/product.asp?isbn=0321492021](http://www.adobe.com/80/bookstore/product.asp?isbn=0321492021) 496 pages; \$55  
For beginners who prefer to learn everything before doing anything (and thereby risk accomplishing nothing). Sample chapter free download *Basic Photo Corrections* is "good for nothing" at: [www.peachpit.com/articles/article.asp?p=471938&rl=1](http://www.peachpit.com/articles/article.asp?p=471938&rl=1)

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for PDF of this document, see: <http://www.vraweb.org/resources/diag/photoshopresources.html>

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