Uncover the secrets of the industry's top digital photographers from the author of *The Digital Photography Book*, parts 1, 2, 3 & 4

the Adobe® photoshop® CS6 book for digital photographers

Scott Kelby
EDITOR, *PHOTOSHOP USER* MAGAZINE

New Riders
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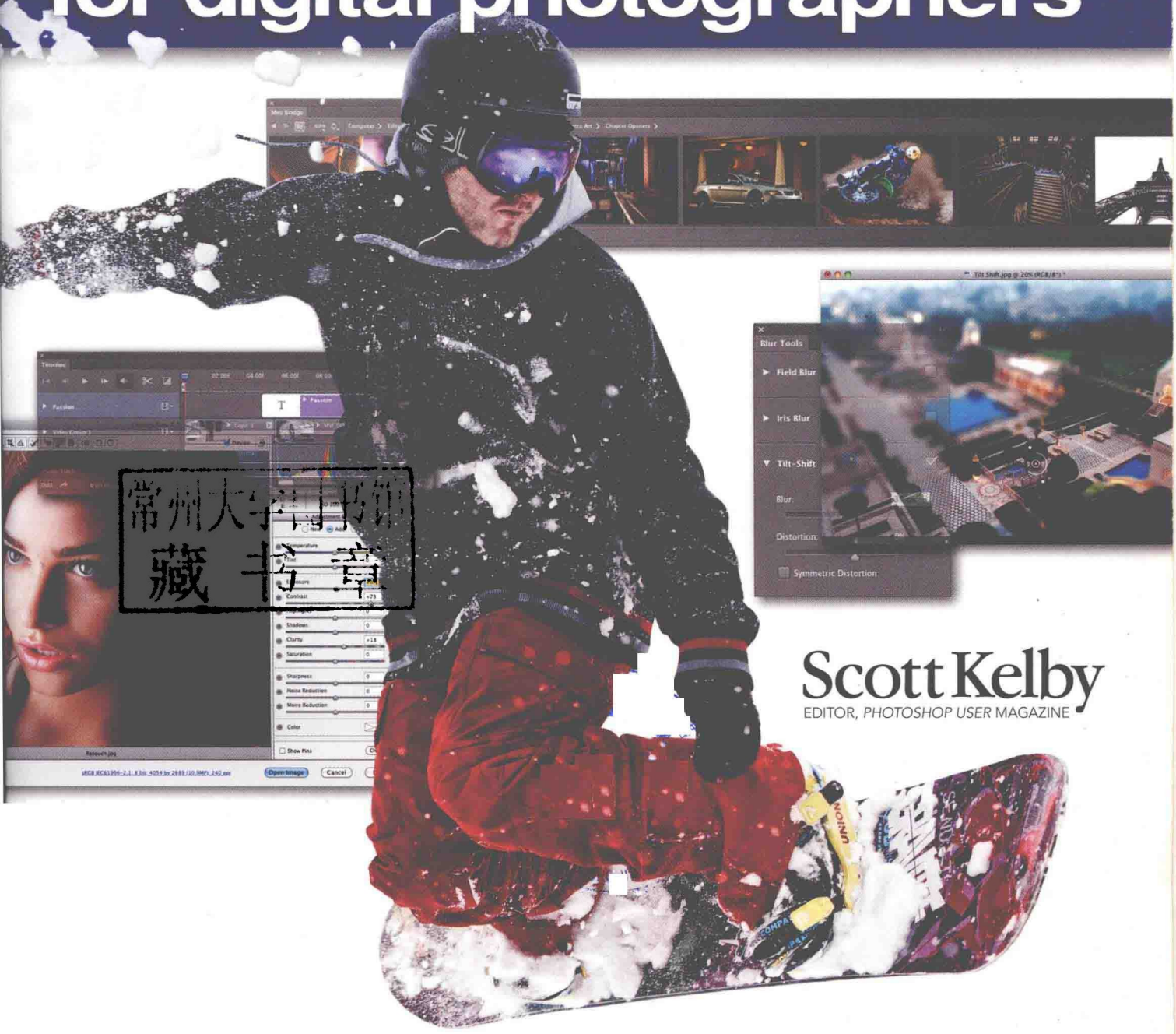
the Adobe® photoshop CS6 book

for digital photographers



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Scott Kelby
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This book is dedicated to the coolest six-year-old ever:
my amazing, hilarious, smart, adorable, loving daughter Kira.
You are a clone of your mom and that's the best thing
I could ever wish for you. Daddy loves you very much!!!

ACKNOWLEDGMENTS

I've been writing books for 14 years now, and I still find that the thing that's the hardest for me to write in any book is writing the acknowledgments. It also, hands down, takes me longer than any other pages in the book. For me, I think the reason I take these acknowledgments so seriously is because it's when I get to put down on paper how truly grateful I am to be surrounded by such great friends, an incredible book team, and a family that truly makes my life a joy. That's why it's so hard. I also know why it takes so long—you type a lot slower with tears in your eyes.

To my remarkable wife, Kalebra: We've been married nearly 23 years now, and you still continue to amaze me, and everyone around you. I've never met anyone more compassionate, more loving, more hilarious, and more genuinely beautiful, and I'm so blessed to be going through life with you, to have you as the mother of my children, my business partner, my private pilot, Chinese translator, and best friend. You truly are the type of woman love songs are written for, and as anyone who knows me will tell you, I am, without a doubt, the luckiest man alive to have you for my wife.

To my son, Jordan: It's every dad's dream to have a relationship with his son like I have with you, and I'm so proud of the bright, caring, creative young man you've become. I can't wait to see the amazing things life has in store for you, and I just want you to know that watching you grow into the person you are is one of my life's greatest joys.

To my precious little girl, Kira: You have been blessed in a very special way, because you are a little clone of your mom, which is the most wonderful thing I could have possibly wished for you. I see all her gifts reflected in your eyes, and though you're still too young to have any idea how blessed you are to have Kalebra as your mom, one day—just like Jordan—you will.

To my big brother Jeff, who has always been, and will always be, a hero to me. So much of who I am, and where I am, is because of your influence, guidance, caring, and love as I was growing up. Thank you for teaching me to always take the high road, for always knowing the right thing to say at the right time, and for having so much of our dad in you.

I'm incredibly fortunate to have part of the production of my books handled in-house by my own book team at Kelby Media Group, which is led by my friend and longtime Creative Director, Felix Nelson, who is hands down the most creative person I've ever met. He's surrounded by some of the most talented, amazing, ambitious, gifted, and downright brilliant people I've ever had the honor of working with, and thank God he had the foresight to hire Kim Doty, my Editor, and the only reason why I haven't totally fallen onto the floor in the fetal position after writing both a Lightroom 4 book and a CS6 book, back to back. Kim is just an incredibly organized, upbeat, focused person who keeps me calm and on track, and no matter how tough the task ahead is, she always says the same thing, "Ah, piece of cake," and she convinces you that you can do it, and then you do it. I cannot begin to tell you how grateful I am to her for being my Editor, and to Felix for finding her. I guess great people just attract other great people.

Working with Kim is Cindy Snyder, who relentlessly tests all the stuff I write to make sure I didn't leave anything out, so you'll all be able to do the things I'm teaching (which with a Photoshop book is an absolute necessity). She's like a steel trap that nothing can get through if it doesn't work just like I said it would.

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The look of the book comes from an amazing designer, a creative powerhouse, and someone whom I feel very, very lucky to have designing my books—Jessica Maldonado. She always adds that little something that just takes it up a notch, and I've built up such a trust for her ideas and intuition, which I why I just let her do her thing. Thanks Jess!

I owe a huge debt of gratitude to my Executive Assistant and Chief Wonder Woman, Kathy Siler. She runs a whole side of my business life, and a big chunk of our conferences, and she does it so I have time to write books, spend time with my family, and have a life outside of work. She's such an important part of what I do that I don't know how I did anything without her. Thank you, thank you, thank you. It means more than you know.

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to everyone at New Riders and Peachpit, and in particular to my way cool Editor, Ted Waitt (who is one heck of a photographer and a vitally important part of everything I do in "Bookland"), my wonderful Publisher Nancy Aldrich-Ruenzel, marketing maven Scott Cowlin, marketing diva Sara Jane Todd, and the entire team at Pearson Education who go out of their way to make sure that we're always working in the best interest of my readers, that we're always trying to take things up a notch, and who work hard to make sure my work gets in as many people's hands as possible.

Thanks to my friends at Adobe: Bryan O'Neil Hughes, John Nack, Mala Sharma, Terry White, Cari Gushiken, Julieanne Kost, Tom Hogarty, Scott Morris, Russell Preston Brown, and the amazing engineering team at Adobe (I don't know how you all do it). Gone but not forgotten: Barbara Rice, Jill Nakashima, Rye Livingston, Addy Roff, Bryan Lamkin, Jennifer Stern, Deb Whitman, Kevin Connor, John Loiacono, and Karen Gauthier.

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Most importantly, I want to thank God, and His Son Jesus Christ, for leading me to the woman of my dreams, for blessing us with two amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

OTHER BOOKS BY SCOTT KELBY

Professional Portrait Retouching Techniques for Photographers Using Photoshop

The Digital Photography Book, parts 1, 2, 3, and 4

Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image

Scott Kelby's 7-Point System for Adobe Photoshop CS3

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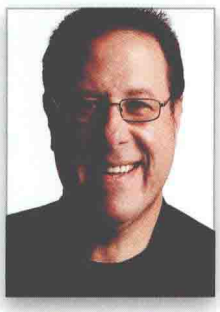
The Photoshop Elements Book for Digital Photographers

Photo Recipes Live: Behind the Scenes: Your Guide to Today's Most Popular Lighting Techniques, parts 1 & 2

ABOUT THE AUTHOR



Scott Kelby

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, Executive Editor and Publisher of *Light It* (the how-to magazine for studio lighting and off-camera flash), and is host of *The Grid*, the weekly live videocast talk show for photographers, as well as co-host of the top-rated weekly videocast series, *Photoshop User TV*.

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of the training, education, and publishing firm, Kelby Media Group, Inc.

Scott is a photographer, designer, and award-winning author of more than 50 books, including *The Adobe Photoshop Lightroom 4 Book for Digital Photographers, Professional Portrait Retouching Techniques for Photographers Using Photoshop, Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image, The iPhone Book, The iPod Book,* and *The Digital Photography Book,* parts 1, 2, 3 & 4.

For the past two years, Scott has been honored with the distinction of being the world's #1 best-selling author of photography books. His book, *The Digital Photography Book,* vol. 1, is now the best-selling book on digital photography in history.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others, and he is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "...contributions in a special or significant way to the ideals of Professional Photography as an art and a science."

Scott is Training Director for the Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of Adobe Photoshop training DVDs and online courses at KelbyTraining.com and has been training Adobe Photoshop users since 1993.

For more information on Scott, visit him at:

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Twitter: **http://twitter.com@scottkelby**
Facebook: **www.facebook.com/skelby**

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Seven Things You'll Wish You Had Known Before Reading This Book

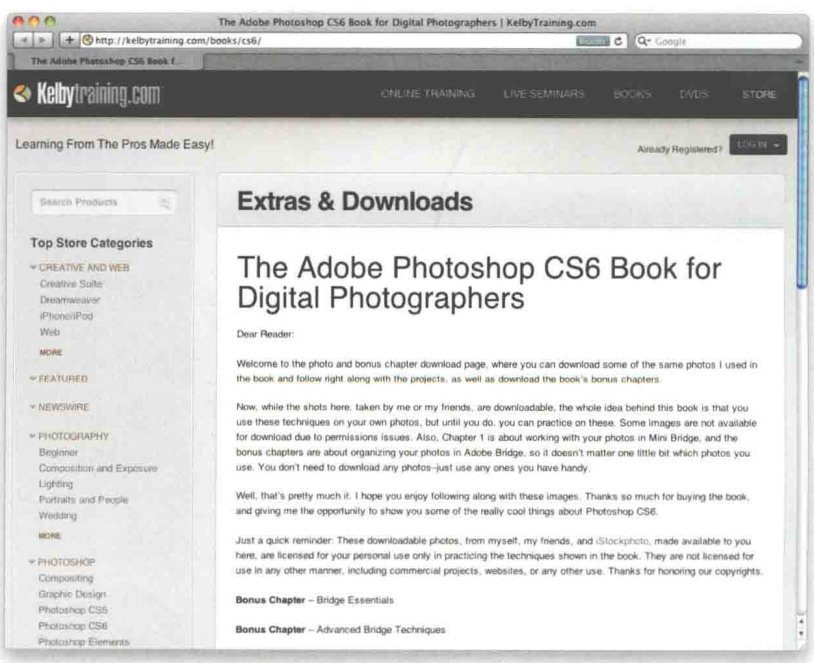
It's really important to me that you get a lot out of reading this book, and one way I can help is to get you to read these seven quick things about the book that you'll wish later you knew now. For example, it's here that I tell you about where to download something important, and if you skip over this, eventually you'll send me an email asking where it is, but by then you'll be really aggravated, and well... it's gonna get ugly. We can skip all that (and more), if you take two minutes now and read these seven quick things. I promise to make it worth your while.

(1) You don't have to read this book in order.

I designed this book so you can turn right to the technique you want to learn, and start there. I explain everything as I go, step-by-step, so if you want to learn how to remove dust spots from a RAW image, just turn to page 84, and in a couple of minutes, you'll know. I did write the book in a logical order for learning CS6, but don't let that tie your hands—jump right to whatever technique you want to learn—you can always go back, review, and try other stuff.

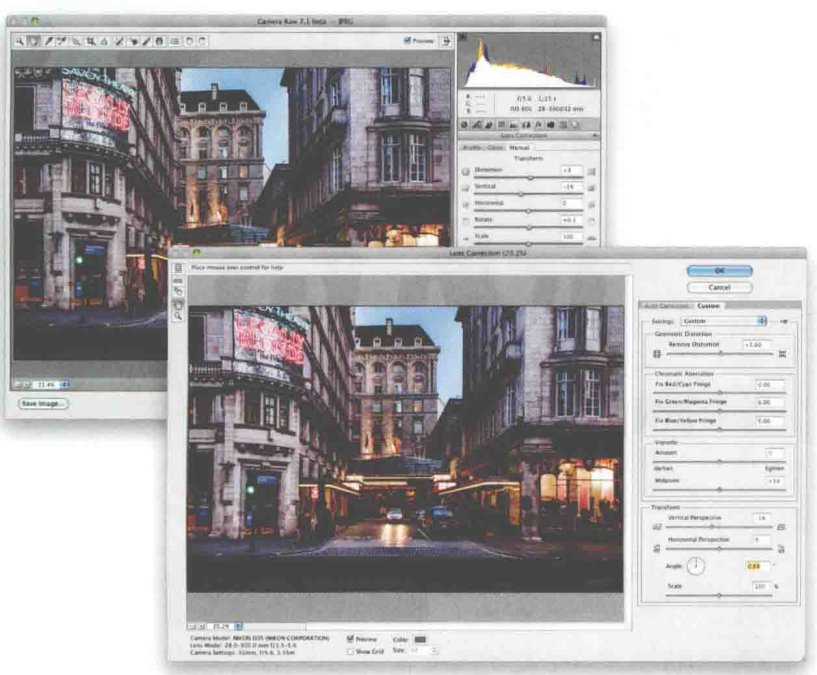
(2) Practice along with the same photos I used here in the book.

As you're going through the book, and you come to a technique like "Working with HDR Pro in Photoshop CS6," you might not have an HDR-bracketed set of shots hanging around, so in those cases I usually made the images available for you to download, so you can follow along with the book. You can find them at **http://kelbytraining.com/books/cs6** (see, this is one of those things I was talking about that you'd miss if you skipped this and went right to Chapter 1).



(3) The intro pages at the beginning of each chapter are not what they seem.

The chapter introductions are designed to give you a quick mental break between chapters, and honestly, they have little to do with what's in the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros has become kind of a tradition of mine (I do this in all my books), so if you're one of those really "serious" types, I'm begging you—skip them and just go right into the chapter because they'll just get on your nerves. However, the short intros at the beginning of each individual project, up at the top of the page, are usually pretty important. If you skip over them, you might wind up missing stuff that isn't mentioned in the project itself. So, if you find yourself working on a project, and you're thinking to yourself, "Why are we doing this?" it's probably because you skipped over that intro. So, just make sure you read it first, and then go to Step One. It'll make a difference—I promise.



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(4) There are things in Photoshop CS6 and in Camera Raw that do the exact same thing.

For example, there's a Lens Corrections panel in Camera Raw, and there's a Lens Correction filter in Photoshop, and they are almost identical. What this means to you is that some things are covered twice in the book. As you go through the book, and you start to think, "This sounds familiar...," now you know why. By the way, in my own workflow, if I can do the exact same task in Camera Raw or Photoshop, I always choose to do it in Camera Raw, because it's faster (there are no progress bars in Camera Raw) and it's non-destructive (so I can always change my mind later).

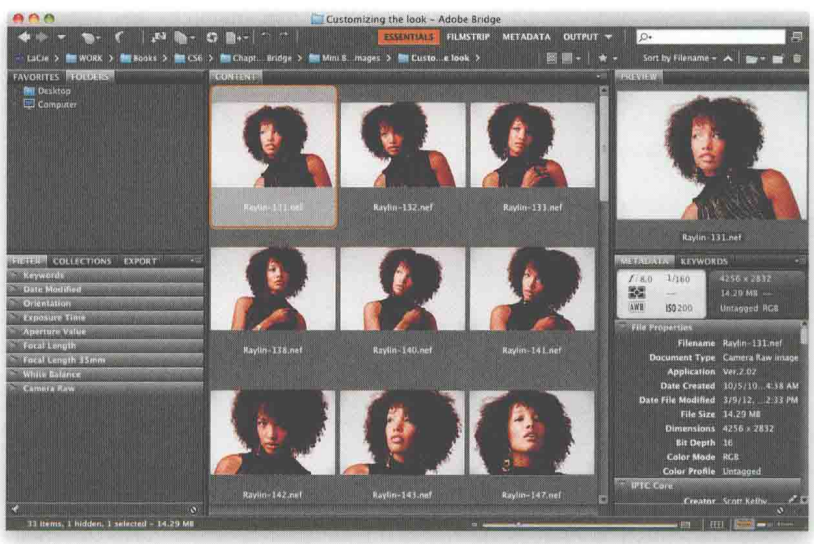
(Continued)

(5) I included a chapter on my CS6 workflow, but don't read it yet.

At the end of this book I included a special chapter detailing my own CS6 workflow, but please don't read it until you've read the rest of the book, because it assumes that you've read the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out chapter).

(6) Where's the Bridge stuff?

A version of Bridge is built right into Photoshop itself. It's called "Mini Bridge" (I am not making this up), and it does about 85% of what "Big Bridge" does (Adobe doesn't call it Big Bridge, they call it Adobe Bridge). This is great because now you don't have to leave Photoshop and jump to a separate application for finding and working with your images. So, since Mini Bridge is part of CS6, I start the book with a chapter on Mini Bridge. So, what did Adobe add to Big Bridge in CS6? Well, barely anything (which gives you some hint as to the future of Bridge, eh?). Anyway, they did greatly improve and streamline Mini Bridge, but since some of you may still be using Big Bridge for at least a little while longer (at least until you fall in love with Mini Bridge), I did update two Big Bridge chapters, and put them on the web for you to download free. You'll find these at **http://kelbytraining.com/books/cs6**.



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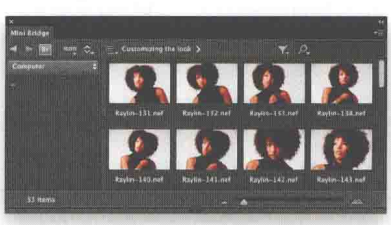

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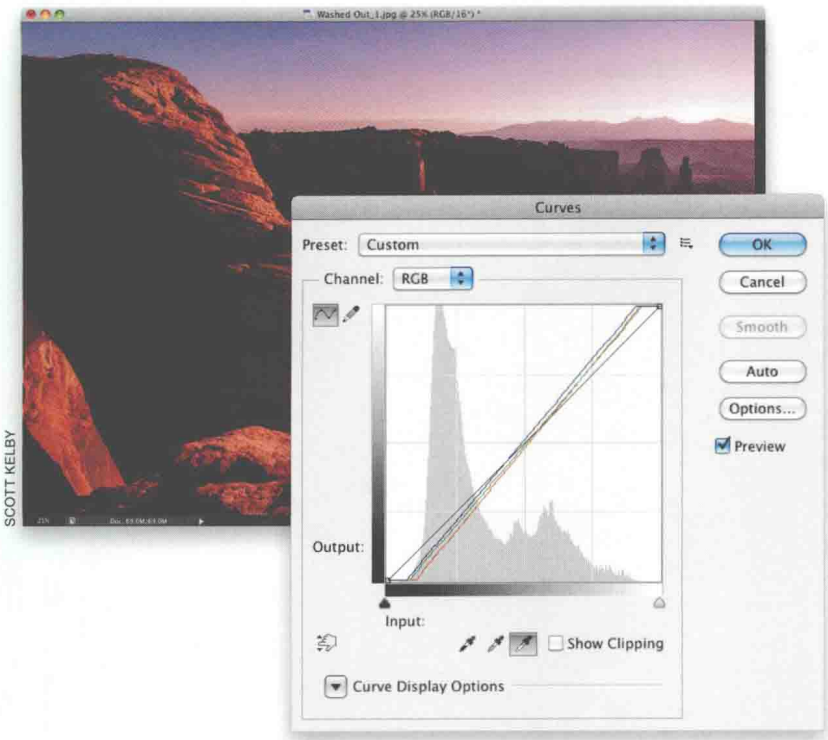

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(7) Photography is evolving, Photoshop is evolving, and this book has to, too.

This is the first edition of this book that doesn't include a chapter on using Curves, and that's because today we use a different tool—Camera Raw (even if we don't shoot in RAW, because it works for JPEGs and TIFFs, too!). I spent years teaching Curves in books and in podcasts and here in this book, but honestly, today I really don't use Curves (and if I do, I use the Tone Curve in Camera Raw, which I do cover here in the book). In fact, I had a hard time finding any photographers I know still using Curves, which just shows how Photoshop has evolved over time. Although Curves isn't covered here in the book, I did provide a color correction chapter using Curves on the book's downloads page (ya know, just in case you want to go "old school"). You can find it at the web address just mentioned in #6.

(8) Each chapter includes my "Photoshop Killer Tips"!

Hey, I thought you said it was "Seven Things"? Well, consider this eighth a "bonus thing," because it's about another bonus I included in this CS6 edition of the book. At the end of every chapter is a special section I call "Photoshop Killer Tips" (named after the book of the same name I did a few years ago with Felix Nelson). These are those time-saving, job-saving, "man, I wish I had known that sooner" type tips. The ones that make you smile, nod, and then want to call all your friends and "tune them up" with your new status as Photoshop guru. These are in addition to all the other tips, which already appear throughout the chapters (you can never have enough tips, right? Remember: He who dies with the most tips, wins!). So, there you have it, seven (or so) things that you're now probably glad you took a couple minutes to read. Okay, the easy part is over—turn the page and let's get to work.

Photo by Scott Kelby Exposure: 1/125 sec | Focal Length: 24 mm | Aperture Value: *f*/14

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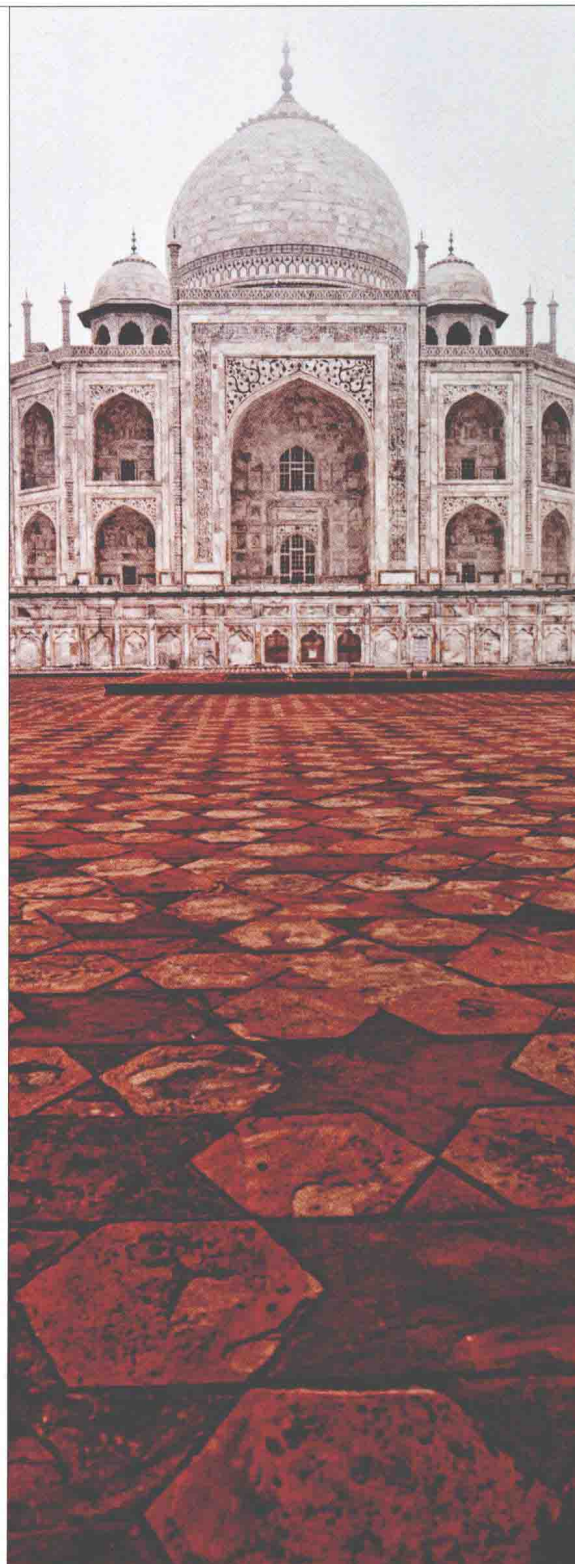

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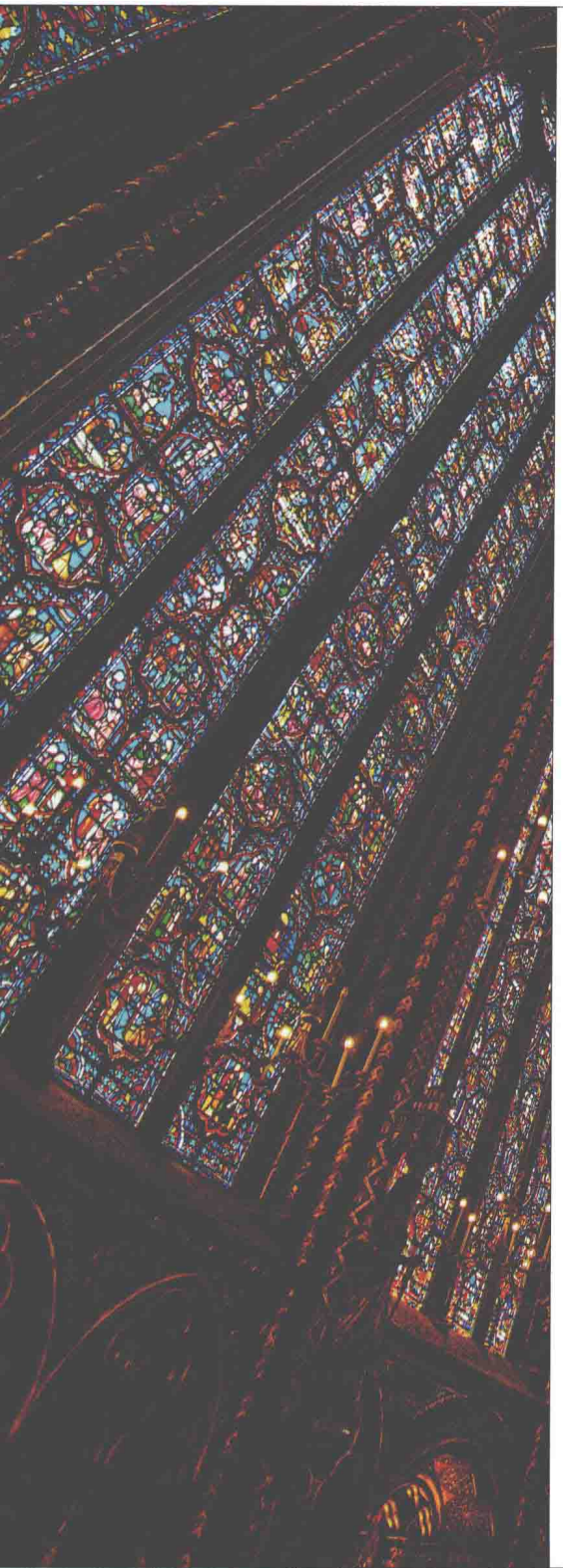

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