

## *Movin' 'Round in CS3*

You've got this raw image on your calibrated screen. You need to specifically sharpen section A, put a blur of over noise in section B, Color Dodge and Burn selected areas for emphasis, then quickly add that finished image to your marketing portfolio. Then you realize: *each* of these sections is in a different area of my image!

So, what's the quickest way to get around in CS3?

To create time-efficient workflows in CS3, we use several advanced techniques.

### *Movin' 'Round - The Hard Way*

I used to keep Tools on the left side of the screen, while having the Navigator and a combined Layers, Channels, Paths palette hooked together on the right. If I'm in detailed work, I may wish to bring up the history palette to step back a few steps.



When my image comes up on the screen, I double-click the Hand tool to take as much advantage of screen dimension as I can.

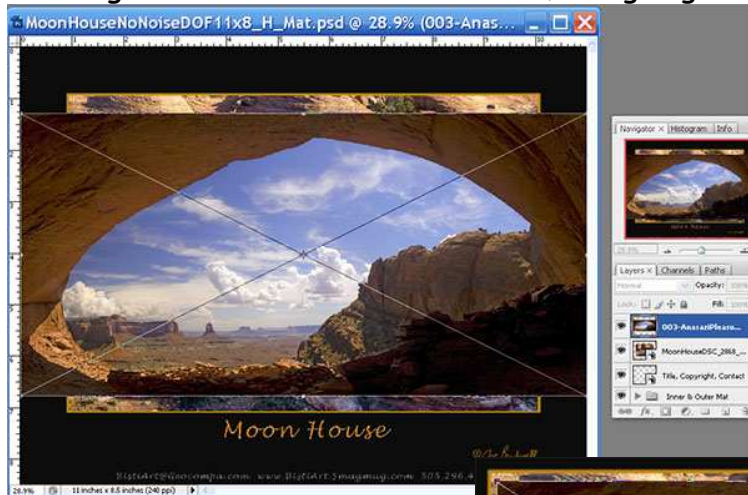
To zoom, simply move the red box (below) in the navigator wherever you want it. Then, hit Ctrl - +, repeated in succession, to take you to

67% (or 100%) zone rather rapidly. When I want to zoom back to original size, I double-click the hand tool again.

This zoom function is particularly helpful when I choose to replace a Smart Object as I complete a new image and want to add it to my marketing portfolio. Let's say I have increased the



image window to the maximum allowed space. When that new Smart Object image is brought in with the Place command, it's going to fill my screen window.



First, I zoom to 100 %. I navigate to upper left-hand corner. I grab the upper left handle and move it down within the inner mat. I then grab lower right handle and move it up within the inner mat - as a result, I've easily resized the image.

Unfortunately, I've made

some serious changes to the aspect ratio of a panoramic capture. Oh, well...

Further refinements allow me to exactly match this new image size to within a pixel of the inner mat edges.

If I only want to move around a small amount while I'm doing some intricate work within CS3, hitting the space-bar changes whatever active brush you have into a hand. Simply move the hand around the local screen window as you wish; the image follows.



### ***Movin' 'Round - The Easy Way***

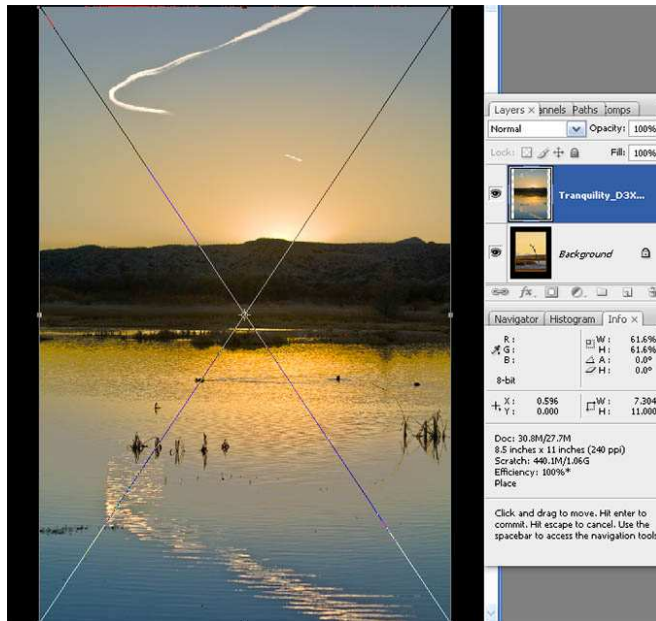
But there's a quicker way!

Rather than using menus, where finding them consumes time, let's use keyboard shortcuts, which are much quicker.

In particular, we need 5 keyboard shortcut keys to place a flattened image in our marketing mat and move around. Three of our keys will help us zoom in and out; Ctrl++ zooms in whereas Ctrl-- zooms out.

The other two keys move us quickly to the upper left-hand corner (Home) and lower right-hand corner (End).

First, File>Place opens a dialog box to let us select a flattened image. When the



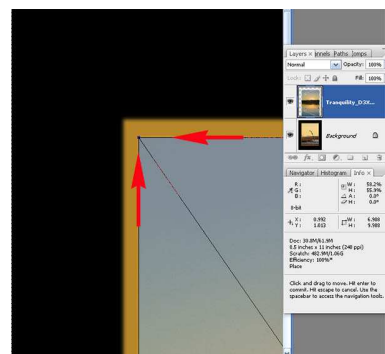
the image appears, it overlays the inner mat and hides the prior image. It also contains a big X in the center with 8 handles around the sides where one can grab with the cursor.

Three steps will place the new image inside the inner mat.

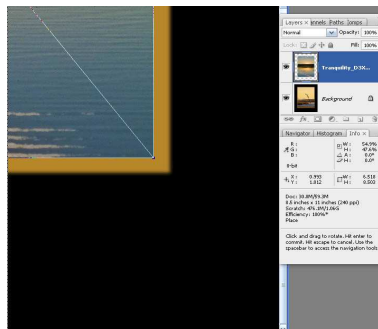
First, zoom the image to 100%.

Second, hit the home key to go to the

upper left-hand corner. Now, select



the upper left-hand handle and pull it down until you're inside the inner mat corner. At this point, I usually



carefully put that upper left-hand handle right inside the upper left-hand corner. You can see from the red arrows how carefully I moved that handle.

Finally, pick the lower right-hand handle, use the same care, and move it inside the inner mat.

When you've got the place to image exactly where you want it, click the checkbox in the options bar to place our new image. To save a little space on your hard

drive, throw away the layer below - that layer contains the old unneeded image.

Now, you're ready to proceed with the rest of your processing...

## Brushes

Most activities you perform in CS3 depend on the versatile brush.

Between Blending Modes and Opacity in the brushes Options Bar, you have great latitude in modifying almost any element of your raw file that's on-screen.

For blending modes, I tend to use two different yet opposed sets at varying Opacities. Multiply or Screen allow me to lighten or darken certain aspects of my image on a neutral gray blending layer. But, so do Color Dodge or Color Burn.

When I'm using Pixel Genius Photokit Sharpener, there is a Creative Sharpening setting called Depth of Field. If I set the foreground to a white normal brush then paint within the black creative sharpening mask, I can change the depth of field aspects of selected portions of the image. By increasing Opacity in the foreground, then decreasing to a lesser opacity in the background, I can add a relative graininess across the image to enhance the effect my eyes actually saw.

### *Final Touches*

One of our workshops lets you create your own copyrighted signature as a Brush Preset. Your name is a '*Touch of Class...*', while formalizing intellectual property.



### *Artiste vs Marketeer*

While there's a lot of additional information available on this matted image, you may want to forego being a consummate Artiste. Provide future contact information so anyone who sees either this or any other of your images can get in touch with you!

©2007-08, Chopawamsic LC, All Right Reserved  
[BistiArt@geocompa.com](mailto:BistiArt@geocompa.com) ~ [www.BistiArt.Smugmug.com](http://www.BistiArt.Smugmug.com)