NAPP

The National Association of
Photoshop Professionals (NAPP) presents:

An in-depth look at Photoshop 7

The NAPP, publishers of *Photoshop User* magazine, bring you this excerpt from a special Photoshop 7.0 supplement created for members of the NAPP. The complete 32-page supplement is included with the April/May 2002 issue of *Photoshop User* magazine to keep our members on the cutting edge of Photoshop education and news.

ABOUT PHOTOSHOP USER
Photoshop User magazine is the official publication of the National Association of Photoshop Professionals (NAPP). The magazine is created by members, for members, and is not available by subscription to the general public. Published eight times a year, it is sent free to all NAPP members. Each issue features in-depth Photoshop tutorials, feature articles, Photoshop Q&A, and tips written by the leading Photoshop gurus in the industry today.

ABOUT THE NAPP
Founded in 1998, the NAPP has become the world's leading resource for Adobe® Photoshop® training, education, and news with members in the US and 106 other countries around the globe.

MEMBER BENEFITS
Besides their free subscription to *Photoshop User* magazine, members of the association enjoy a wide range of benefits, including free Photoshop tech support through the NAPP Help Desk; access to the members-only Web site (the largest and most comprehensive Photoshop site on the entire Web); substantial member discounts on hardware, software, training videos, Photoshop books, travel, hotels, and a host of other products and services; expert one-on-one advice on hardware and software; plus members are invited to attend PhotoshopWorld (http://www.photoshopworld.com), NAPP's annual convention, and the largest gathering of Photoshop users in the world, with more than 70 Photoshop training sessions taught by a "dream team" of the world's leading Photoshop experts.

HOW TO JOIN
A one-year NAPP membership is $99 (outside the U.S. $129), and includes a subscription to *Photoshop User* magazine. For more information, visit our Web site at http://www.photoshopuser.com, or call 800-738-8513 (or 727-738-2728).

For more Photoshop 7 info, including QuickTime video clips, visit http://www.photoshopuser.com

When I first heard that Adobe was going to announce Photoshop 7.0, it really caught me off guard because Photoshop 6 still felt so fresh to me that I couldn't imagine it was time for an upgrade. But then I looked back at my calendar—sure enough, when 7.0 ships, it will be about a year-and-half since 6.0 shipped. Once I learned the upgrade was on its way, I was dying to find out what features 7.0 would hold; and sharing those new features with you is what this special 7.0 Supplement is all about. In this feature, we'll give you an overview of all the cool things that have been added, enhanced, and improved, and in the rest of this Supplement, we'll teach you how to use these new features.

Adobe Photoshop 7.0

THE BEST IMAGE-EDITING APPLICATION GETS EVEN BETTER
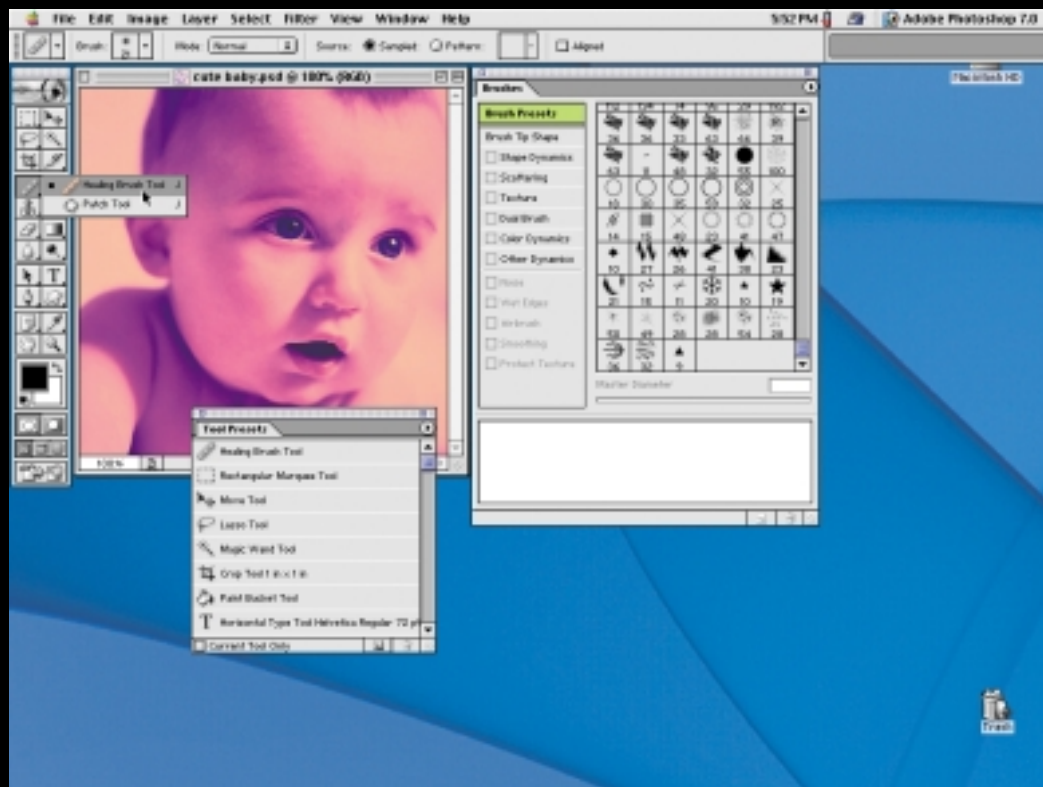
New Features Overview

■ BY SCOTT KELBY

After a few months of Beta testing Photoshop 7.0, we've realized that 7.0 is a different kind of upgrade than 6.0 was. When Adobe announced 6.0, it was a very visual upgrade—as soon as you launched the program, the Options Bar running across the top instantly let you know things were going to be different. There were interface changes, the floating Brushes palette (that had been in Photoshop since version 1.0) was gone, there were new palettes, new icons were added to the Layers palette, and it felt like a new environment. Luckily, after just a few minutes in that environment, you realized 6 rocked, and that it was another evolutionary step in the right direction.

But 7.0, while being another big step in the right direction, won't freak people out the way 6.0's new interface did. In fact, it does a beautiful job of building on the advances Adobe introduced in 6.0 to make 7.0 the most powerful, most amazing, and most useful version of Photoshop ever. But its power, changes, and improvements are not as evident when you first launch the program. In fact, when I first read the list of new features, I thought, "Hey, these sound pretty good," but when I actually saw them in action, I was pleasantly surprised at how much work Adobe did to this upgrade, and how much better 7.0 is than my old favorite 6.0.

Another big difference between 6.0 and 7.0 is that 6.0 didn't really have a big "gotta have it" feature. Instead, it was a broad upgrade that addressed a lot of issues and improved a lot of areas, such as Layer Styles, Brushes, Options, and things like that. But Photoshop 7.0 has at least two huge "gotta have it" features (the Healing Brush, and Mac OS X/Win XP compatibility, both of which we'll discuss in just a minute), along with lots of other cool new features, enhancements, and improvements.

I know—you're ready to get to the features, so we'll dive right in and we'll hit the first "gotta have it" feature, then we'll uncover all the other things that make 7.0 the best version of Photoshop ever.

Here's a look at Photoshop 7.0's interface, with its new Toolbox, expanded Brushes palette, and Tool Options Bar. You can also see the "gotta have it" tool of the year—the Healing Brush.

Photo, heal thyself

Photoshop 7.0's new Healing Brush may be the single coolest tool in Photoshop ever and when you use it, all you can do is shake your head and say, "How in the world does it do that?" It's that cool. The Healing Brush is like the fountain of youth for photographs of people—you paint with it and it removes wrinkles and other signs of aging. This is not just the Clone Stamp tool set to Lighten mode; this is light years beyond that, because it recreates the skin texture in a way that's absolutely amazing. To see it in action is nothing short of stunning and you can use it and its companion tool, the Patch tool, to do much more than just removing wrinkles. It mends backgrounds with scratches, removes dots, spots, and much more. This tool is nothing short of a retoucher's dream, and if you retouch photos, this tool will pay for itself the first time you use it. Basically, when it comes to retouching photos in Photoshop, this tool changes everything. Make sure you see our Healing Brush tutorial on page 16.

Mac OS X / Windows XP compatibility

If you're a Macintosh user, the main reason to upgrade to 7.0 for you may be the fact that Photoshop 7.0 has been fully Carbonized for Mac OS X, and it performs beautifully. Mac users also get the added benefit of the new Mac OS X interface for Photoshop, which sports a new Aqua-like Toolbox that really makes you feel like you're working on the "Photoshop of the future."

Windows XP users will not be disappointed either, as Photoshop 7.0 is fully Win XP compatible, and it too sports a slick new interface, which in some ways is a more comprehensive visual update than the Mac OS version. Check out our article on page 24 for a look at the Mac OS X and Win XP interfaces and what they bring to the table.

7.0's evolving Interface

Even when running Photoshop on Mac OS 9.1 or higher or Windows 98/2000/ME/NT/XP, the first thing you're likely to notice aboutPhotoshop 7.0 is its new high-tech Photoshop Toolbox, with a gray appearance and redesigned tool icons that now highlight in color when you roll over them. Adobe carries this rollover theme throughout many areas of Photoshop with rollovers for many buttons and tools giving you some interactive feedback.

You'll find a nice interface tweak in the preview windows for Photoshop's filters. Those tiny little squares have been replaced by huge previews that really make you wonder, "Why didn't they do this before?"

Another interface tweak takes place in the Layers palette, where four simple buttons replace the checkboxes for Lock Transparency, Image Pixels, Position, and Lock All. Plus, Adobe has moved the Fill amount (previously buried in the Layer Blending Options dialog) near the top of the palette.

I predict that my favorite interface feature will also become one of your favorites—the ability to customize your own personal workspace and to set up specific workspaces for specific tasks.

For example, if you like the Layers palette open all the time on the right-center of your screen, with the Channels, Paths, and History palette nested within, and you like the Swatches, Color palette, and Actions palette docked to the Palette Well, you just set up the work area the way you like it, go under the Window menu, under Workspace, and choose "Save Workspace," and then give it a name. Then, if someone else uses your machine or if you just want to instantly return to your ideal setup, you just choose your personal "workspace" from the Workspace list. It even remembers the exact position of your palette, so if you
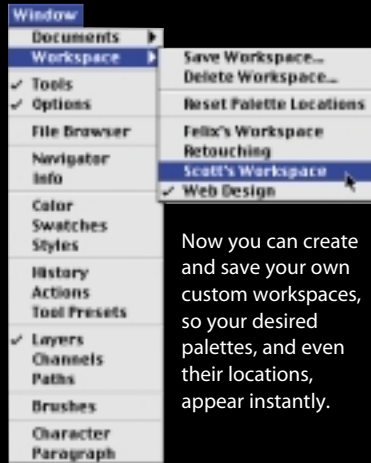
Photoshop's Toolbox has an updated look, with redesigned tool icons that roll over in color when you move your cursor over them.
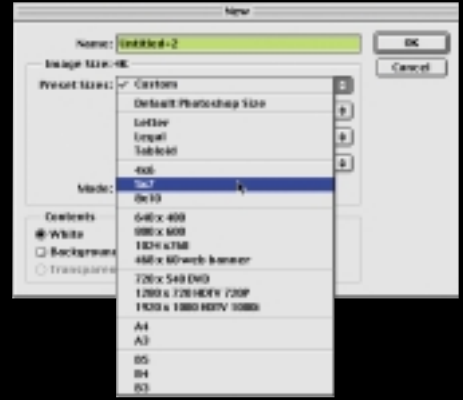
Missed me? I'm back! The Floating Brushes palette is back, but you didn't lose the convenient pop-down one in the Options Bar either (you get the best of both worlds). The Brushes palette, collapsed to hide its expanded view. (Its expanded view is shown in the capture on the previous page.)

Gone from the 7.0 Layers palette are the checkboxes for locking attribute, replaced by buttons that roll over as well. Plus, the Fill control (from the Blend Options) now lives there too.

Now you can create and save your own custom workspaces, so your desired palettes, and even their locations, appear instantly.

A new pop-up list of commonly used document sizes saves you time in the New Document dialog box.

like the Options Bar running along the bottom of your work area rather than across the top, it remembers that too.

Better yet, I find that when I'm retouching, I use one setup, but when I'm collaging I use a totally different set of palettes, and yet another when designing Web pages. You can set up Workspaces for each and when you start each task, you're one menu command away from instantly having Photoshop set up your workspace the way that you like it. Plus, it's incredibly fast in its implementation. Try this once and you'll fall in love with it.

One cool improvement to the interface is the addition of Tool Presets, which enable you to create your own tool set-ups, with your own custom Options settings. More on this later in this article.

Another interface tweak in 7.0 is that Adobe moved Extract and Liquify under the Filter menu (where in my humble opinion, they belonged all along).

You'll find lots of little interface improvements and tweaks all through 7.0, such as access to more type controls in the Character palette through one-click buttons; a button in the Options Bar that brings up related palettes; the addition of a "Print one copy" command to the Mac version's File menu; the ability to now tile

open documents (rather than just cascading them as in previous versions); the ability to increase the size of the Curves dialog box (very helpful if you're using a monitor set at 1024x768 or higher); and lots of very welcome tweaks throughout that make 7.0 easier and more intuitive to work with.
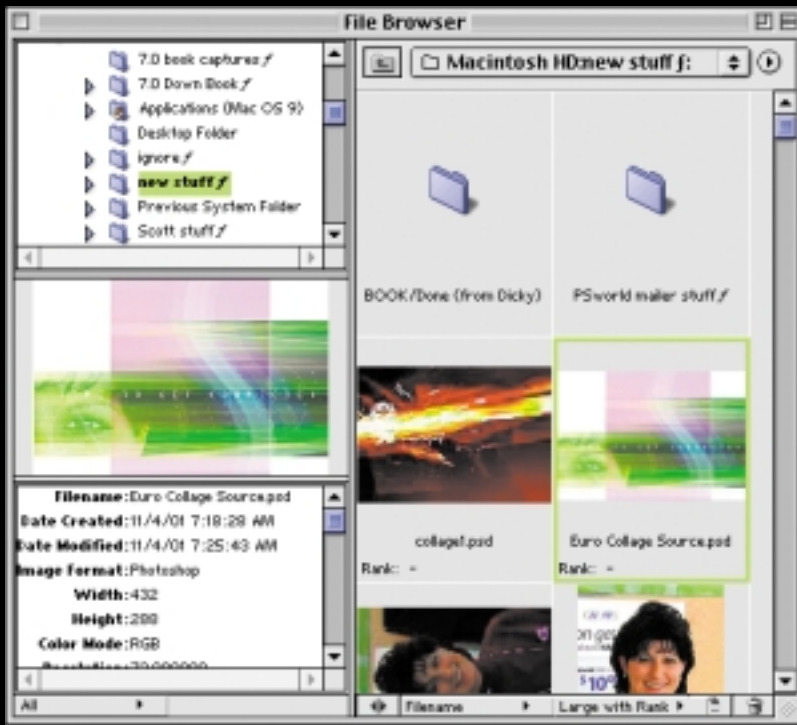
Power to the Brushes!
For many people, the most exciting change may be the reappearance of the floating Brushes palette (yippee!). When it first appears, it's quite a large expanded palette showing you previews of the different brush strokes, and it includes a new area for editing the many new brushes in Photoshop 7.0, many of which mimic traditional brushes and offer more "paint-like" effects. However, if you just want the old Brushes palette back, you can choose to hide the expanded palette and return to the pre-6.0 version of the Brushes palette. If you do that though, you'll be missing another of this upgrade's biggest features, which is a totally new brush engine that gives you creative and artistic power that no previous version can rival. For example, now you can scale the size of ANY brush, using the Master Diameter slider, which makes all those cool special effects brushes that were lost on high-res

images, now suddenly usable. Another feature that a lot of people will love in the new Brushes palette is the Stroke Thumbnails, which display both a small thumbnail of the Brush tip and a preview of its stroke right beside it. Adobe has also included a number of new preset brushes that you can load instantly. For more on the Brush Engine, check out our article on page 14.

Just Browsing
There may actually be another "gotta have it" feature in 7.0 and that's the addition of a new File Browsing feature (see page 20). It's a surprisingly robust feature that lets you create, view, sort, categorize, and quickly find images of all kinds, and it reads any Meta data you have embedded in the image as well. Perhaps best of all, it automatically creates thumbnail previews of your images—a big boon to digital photographers grabbing images off their cameras and card readers. I was fairly surprised at the speed and power of this new feature, and it quickly becomes an indispensable tool. The downside is that you get used to it so quickly, it makes you cringe any time you access the old "Open" dialog box (from the File menu) that we've grown so accustomed to. Use this once, and you'll do your best to stay
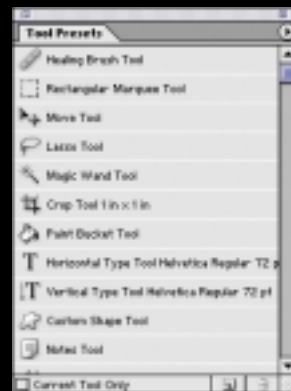
The new File Browser, with its sorting and categorizing capabilities, makes finding images on your hard drive or on a digital camera a breeze.

Dramatically larger filter previews help take the guesswork out of applying the proper filter amounts.

Now you can create presets for any tool, so the tools you use most often, set up the way you want them, are just one click away. Best of all, they maintain your desired Option Bar settings so you can Crop right to the size you want, or have Type presets that remember all your font and para-graph attributes as well.

away from the File menu and its outdated Open dialog box.

Is that a typo, señor?
In the "Thank God they finally added that" column comes the addition of a high-powered spell checker, which not only checks English spelling, but the spelling of a host of other foreign lan-guages as well, including Italian, German, and Spanish, among others. Best of all, it will check an entire paragraph of English and still detect when a French word is misspelled (Frasier and Niles have got to love that). Très magnifique!

Custom tool settings—your way!
Okay, there's one more feature that in its own right is vying for the "gotta have it" category—Tool Presets (see page 21). This is big, Mondo-crazy big, because not only can you set up your workspace to your own custom layout, now you can set up your tools to use the exact options you want. For example, if you usually use the Airbrush tool set to Overlay mode at 15%, with a 35-pixel, soft-edged brush—now you can have Photoshop set that up for you with just one click. In fact, it pretty much lets you close the Toolbox altogether, because now instead of using Photoshop's

default settings, you'll create your own and only use the tools you want with the settings you want, and you can access them from a pop-down menu in the Options Bar, or from its own new floating palette. But there's more—do you usually crop images to 5x7", or 4x6"? Create a Crop Tool Preset set at those fixed sizes and now you're one click away. Do you like to create Type in Minion font at 11 points with 15 leading and a .15 first-line indent, left-justified, with the tracking set at -30? You can save that as a custom tool and use it anytime—Photoshop remembers all the settings! This one feature I believe will intrinsically change the way we work in Photoshop, and save time, money, key-strokes, and frustration.

Other cool stuff
Adobe added a new Pattern Maker (which appears under the Filter menu) that lets you create seamless patterns. It's great for creating backgrounds and it has a built-in Pattern History that stores your attempts and lets you view and retrieve your favorite version.
   Another great use for the Pattern Maker is for photo-retouching back-grounds. When you need to replace some brown grass or cracked sidewalk,

this baby can generate a seamless pattern of the texture of your choice, and then you can use the Pattern Stamp tool to paint in fresh new concrete, grass, etc. See the tutorial on page 18 for more info.
   Adobe has made major improvements to Photoshop's Liquify feature. They added a Zoom tool (thank God), Multiple Undo, and Pan, and you can now see the background image or selected layers within your image, giving you more control over your Liquify work. They also introduced a new tool called Turbulence, which does just what it sounds like—adds turbulence to your image (great for mak-ing realistic smoke, fire, etc.) Perhaps the slickest new Liquify feature is that you can save the mesh you create. What that means is huge—you can apply and tweak a low-res image to your heart's content—save the mesh—then apply the exact same mesh to a high-res image. This in effect gives you a resolution-independent Liquify. Very, very slick!
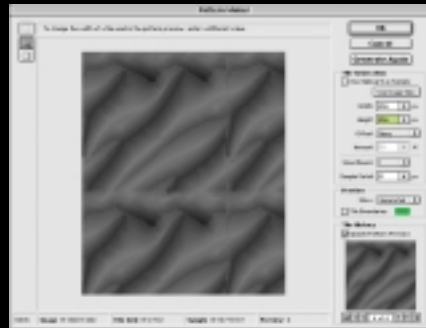   Another welcome feature is Adobe's Auto Color feature (which appears under the Image menu) that helps your color images look their best by looking at an image's highlights, midtones, and shad-ows, analyzes them, and tries to neutral-ize any color casts in those areas. It's quite an improvement on Auto Levels (which

A much-improved Web Gallery offers more templates, with better designs and more options than ever before.

Adobe has greatly improved Photoshop's Picture Package automation, with the ability to use more than one source image and by adding advanced labeling options.

Making seamless backgrounds and textures just got vastly easier with 7.0's Pattern Maker.

New usable shape presets, including numerous loadable sets, make the Custom Shape tool more useful than ever.

affected both the dynamic range and the color) and Auto Contrast (introduced in 6.0), which ignored the color casts and just improved the dynamic range. It's a one-trick pony—there's nothing to learn—you just choose it and it does its thing.

Another new feature (one that was on my personal wish list) is that Adobe now includes a pop-up list of New Document sizes in the New Document window. You can choose from Letter, Legal, 640x480, 468x60 and more—you just choose them from the list. One word—amen!

Photographers, stop here
Adobe has improved two functions aimed at photographers and they're very welcome changes. First, they've vastly improved the Picture Package automation (found under the File menu) and now let you have multiple images in the same picture package (rather than just one image, repeated at different sizes). They've also updated Contact Sheet with more text features. It now reads Meta info, which can be used to label photos and include copyright info, plus much more. Also, they once again improved the Web Gallery automation and now give you more and better templates and more control of your Web Gallery pages.

These are all very necessary changes and continue the evolution of these once limited tools to where they're now becoming robust enough that even professional photographers can no longer ignore them.

Web designers, this is for you!
Web designers definitely didn't get left out in the upgrade as Adobe tweaked, added, and improved a number of Web features in both Photoshop and ImageReady. First, there are several improvements to Photoshop's Save for Web feature, including the ability to click on a background color to make it transparent (shades of GIF89a, without having to use a separate plug-in).

When it comes to type for the Web, there's another level of Anti-aliasing called Sharp, which aids in type that's still readable at small sizes.

Another nice tweak is the ability to sample a color in your Web image, remap that color by double-clicking on it (in the Color Table), and then choosing a new color.

Adobe also tweaked its weighted optimization feature, which used to just apply to saved Alpha Channels but now supports both Type and Vector Shapes, and better yet, it will automatically create

the text and vector channels so you don't have to do it yourself in Photoshop first.

They also added a new Transparency Dither that helps achieve partially transparent effects in your GIF Web graphics.

As far as ImageReady goes, Adobe now calls it ImageReady 7.0 (rather than 3.0, which was confusing, since Photoshop was at 6.0). Many of Photoshop's improvements made their way over to ImageReady (see page 30), but there's one major feature that's really noteworthy and that's its new Rollover palette, which centralizes the authoring and management of rollovers, image maps, and animations. Plus, now you can see everything in your document at once without having to click slice by slice. There's also a new Rollover state called "Selected State" that allows you to create nav-bar-like graphics without hand coding.

The bottom line?
It's definitely upgrade time! I think you'll find that this upgrade is much more than meets the eye, and there are elements to it (such as the Tool Presets, Workspace, File Browser, Healing Brush, etc.) that will make your Photoshop life easier, faster, and more fun. And isn't that what it's all about. ■