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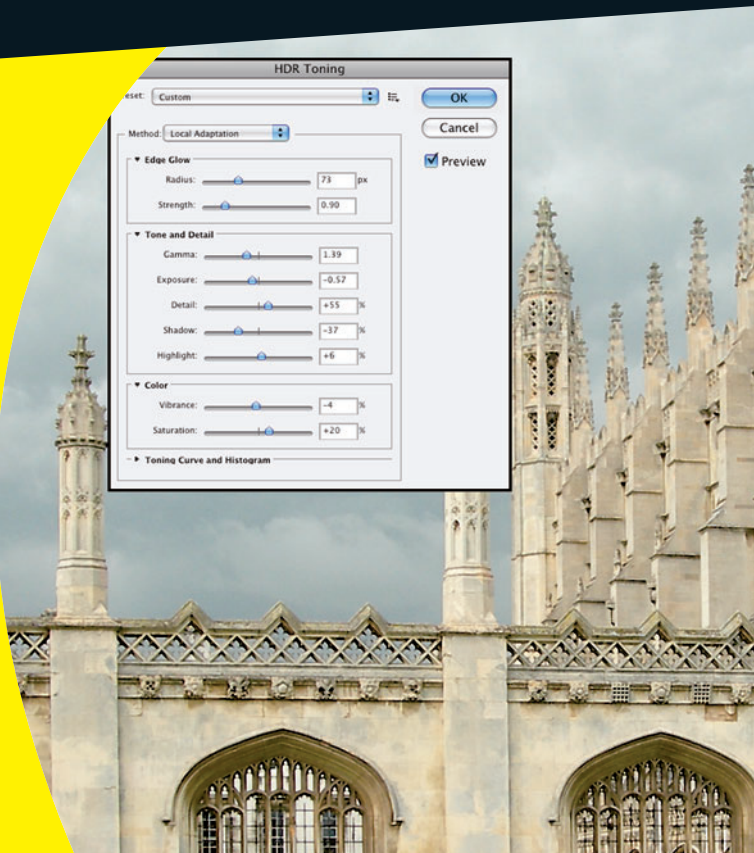
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Peter Bauer

Photoshop World Dream Team Instructor



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by Peter Bauer



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About the Author

Peter Bauer is best known as the Help Desk Director for the National Association of Photoshop Professionals (NAPP), but he has also authored or co-authored more than a dozen books on Adobe Photoshop, Adobe Illustrator, computer graphics, and photography. Pete is also the host of video-training titles at Lynda.com, a contributing writer for *Photoshop User* and *Layers* magazines, and an award-winning fine-art photographer. He appears regularly as a member of the Photoshop World Instructor Dream Team, hosting *Help Desk Live!* As NAPP Help Desk Director, Pete personally answers thousands of e-mail questions annually about Photoshop and computer graphics. He has contributed to and assisted on such projects as feature film special effects and 3D, major book and magazine publications, award-winning Web sites, and fine art exhibitions. He has taught computer graphics at the university level, serves as a computer graphics efficiency consultant for a select corporate clientele, and shoots exclusive photographic portraiture. Pete's prior careers have included bartending, theater, broadcast journalism, professional rodeo, business management, and military intelligence interrogation. Pete and his wife, Professor Mary Ellen O'Connell, of the University of Notre Dame Law School, live in South Bend, Indiana.

Dedication

In the early years of Photoshop World, Robb Kerr's work ethic and enthusiasm were inspirational. In later years, as Robb battled colon cancer, his spiritual faith and dedication to helping find a cure — despite the pain and suffering that he endured — raised the bar. To those like Robb, who suffer and serve, whether through illness or public and military service, I raise a salute! On behalf of those who benefit from your selflessness, I thank you.

Author's Acknowledgments

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Another great group from whom I continue to receive support are my colleagues on the Photoshop World Instructor Dream Team. If you haven't been to Photoshop World, try to make it — soon. Rather than “Photoshop conference” think “Photoshop festival.” Where else can you see suits and slackers, side by side, savoring every single syllable? It's more than just training and learning: It's a truly intellectually invigorating environment.

As this book was being finalized, the great Hugo the bulldog was also coming to his end. His companionship and loyalty, both at home and in the studio, will be missed. As a last-minute model for a photo in a book, article, or tutorial, he couldn't be beat! Of course, I also thank my wife, the wonderful professor Mary Ellen O'Connell of the Notre Dame Law School, for her unwavering support during yet another book project.

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Introduction

Adobe Photoshop is one of the most important computer programs of our age. It's made photo editing a commonplace thing, something for the everyperson. Still, Photoshop can be a scary thing (especially that first purchase price!), comprising a jungle of menus and panels and tools and options and shortcuts as well as a bewildering array of add-ons and plug-ins. And that's why you're holding this book in your hands. And why I wrote it. And why Wiley published it.

You want to make sense of Photoshop — or, at the very least, be able to work competently and efficiently in the program, accomplishing those tasks that need to get done. You want a reference that discusses how things work and what things do, not in a technogeek or encyclopedic manner, but rather as an experienced friend might explain something to you. Although step-by-step explanations are okay if they show how something works, you don't need rote recipes that don't apply to the work you do. You don't mind discovering tricks, as long as they can be applied to your images and artwork in a productive, meaningful manner. You're in the right place!

About This Book

This is a *For Dummies* book, and as such, it was produced with an eye toward you and your needs. From Day One, the goal has been to put into your hands the book that makes Photoshop understandable and useable. You won't find a technical explanation of every option for every tool in every situation, but rather a concise explanation of those parts of Photoshop you're most likely to need. If you happen to be a medical researcher working toward a cure for cancer, your Photoshop requirements might be substantially more specific than what you'll find covered here. But for the overwhelming majority of the people who have access to Adobe Photoshop, this book provides the background needed to get your work done with Photoshop.

As I updated this book, I intentionally tried to strike a balance between the types of images with which you're most likely to work and those visually stimulating (yet far less common) images of unusual subjects from faraway places. At no point in this book does *flavor override foundation*. When you need to see a practical example, that's what I show you. I (and my editors) worked to ensure that each piece of artwork illustrates a technique and does so in a meaningful, nondistracting way for you.

You'll see that I used mostly Apple computers in producing this book. That's simply a matter of choice and convenience. You'll also see (if you look closely) that I shoot mostly with Canon cameras and use Epson printers. That doesn't mean that you shouldn't shoot with Nikon, or that you shouldn't print with HP or Canon. If that's what you have, if it's what you're comfortable with, and if it fulfills your needs, stick with it! You'll also find that I mention Wacom drawing tablets here and there (and devoted one of the final chapters to the subject). Does that mean you should have one? If you do any work that relies on precise cursor movement (like painting, dodging, burning, path creation and editing, cloning, healing, patching, or lassoing, just to name a few), then yes, I do recommend a Wacom Cintiq display or Intuos tablet. Next to more RAM and good color management, it's the best investment just about any Photoshop user can make.

One additional note: If you're brand new to digital imaging and computers, this probably isn't the best place to start. I do indeed make certain assumptions about your level of computer knowledge (and, to a lesser degree, your knowledge of digital imaging). But if you know your File⇨Open from your File⇨Close and can find your lens cap with both hands, read Chapter 1, and you'll have no problem with *Photoshop CS5 For Dummies*.

How This Book Is Organized

Photoshop CS5 For Dummies is primarily a reference book. As such, you can check the Table of Contents or the index for a specific subject, flip to those pages, and get the information you need. You can also start at the beginning and read cover to cover (just to make sure you don't miss a single tip, technique, or joke). To give you an indication of the type of information in each chapter, I organized the book into parts. Here's a quick look at what sort of content you can find in each part.

Part 1: Breezing through Basic Training

The first set of chapters presents the basic operation of Photoshop, what you need to know to get around in the program, and the core process of getting images into Photoshop and back out again. If you're new to digital imaging, and particularly unfamiliar with Photoshop, make sure to read Chapter 1 through Chapter 3. If you've worked with Photoshop or another image-editing program and aren't quite sure about the concept of resolution or which file formats are best for which purposes, don't overlook Chapter 2. Chapter 4 is the meat and potatoes of Photoshop: scanning and downloading images from cameras, cropping to fit specific print and frame sizes, and printing or posting your images on the Web. All in one nice, tidy package.

Part II: Easy Enhancements for Digital Images

In Chapters 5 through 9, you discover ideas and techniques for improving the appearance of your images. You read about *tonality* (the lightness and darkness of the image), *color correction* (making the image's color look natural), and making selections to isolate individual parts of your image for correction. Part II also includes a full chapter on the Raw file format for digital cameras — what it is, why it's important, and how to determine whether it's right for you. At the end of this part, I include a chapter on the most common problems in digital photos: red-eye, wrinkles, and unwanted objects. And, yes, that chapter includes what to do about those problems, too!

Part III: Creating “Art” in Photoshop

The chapters in Part III take a walk on the creative side. Although not everyone wants to use Photoshop as a digital painting program, everyone should understand how to get around in the complex and daunting Brush panel. *Compositing* images (making one picture from two or more), adding text (whether a simple copyright notice or an entire page), using paths, and adding layer styles are all valuable skills for just about all folks who work with Photoshop, even if they don't consider their work to be “art.”

Part IV: Power Photoshop

The two chapters in Part IV are more specialized than the rest of the book. If you don't work in a production environment (even regularly cropping to the same size for printing on your inkjet printer can count as production), you might not need to use Actions in Photoshop. But there's far more to Chapter 16 than just Actions and scripting! It also shows you how you can use Adobe Bridge's Output panel to create an on-screen presentation that anyone can view, generate a single page with small thumbnail images of all your photos, and save paper by printing multiple copies of a photo on a single sheet. Chapter 17 is a brief introduction to those features found only in Photoshop CS5 Extended. If you have Photoshop CS5 rather than Photoshop CS5 Extended, you might be interested in the highly technical, very complex scientific, technical, video, and 3D features. Or not.

Part V: The Part of Tens

The final part of this book, The Part of Tens, was both the easiest and most difficult section to prepare. It was easy because, well, the chapters are short. It was incredibly tough because it's so hard to narrow any Photoshop-related list to just ten items. Photoshop is such a beautifully complex and deep program that I had a very hard time (as you'll read) restricting myself to just ten favorite tips and tricks, just ten reasons a Wacom tablet can be your best friend, and just ten things you need to know about high dynamic range (HDR) photography. But I did it. (More or less — beware of hidden tips and tricks!)

Conventions Used in This Book

To save some space and maintain clarity, I use an arrow symbol as shorthand for Photoshop menu commands. I could write this:

Move the cursor onto the word Image at the top of your screen and press the mouse button. Continuing to press the mouse button, move the cursor downward to the word Adjustments. Still pressing the mouse button, move the cursor to the right and downward onto the words Shadow/Highlight. Release the mouse button.

But it makes more sense to write this:

Choose Shadow/Highlight from the Image↔Adjustments menu.

Or even to use this:

Choose the Image↔Adjustments↔Shadow/Highlight command.

You'll also note that I include keyboard shortcuts (when applicable) for both Mac and Windows. Generally the shortcuts are together, with Mac always first, and look like this:

Move the selection to a separate layer with the shortcut ⌘+Shift+J/
Ctrl+Shift+J.

Icons Used in This Book

You'll see icons in the margins as you read this book, icons that indicate something special. Here, without further ado, is the gallery:



This icon tells you I'm introducing a new feature, something just added to the program with Photoshop CS5. If you're brand new to Photoshop yourself, you can ignore this icon — it's all new to you. If you're an experienced Photoshop user, take note.



When I have a little secret or shortcut to share with you — something that can make your life easier, smoother, more convenient — you see the Tip icon.



This icon doesn't appear very often, but when it does, read carefully! I reserve the Warning icon for those things that can really mess up your day — things that can cause you to lose work by ruining your file or messing up Photoshop. If there were to be a quiz afterward, every Warning would be in the essay section!



The Remember icon shows you good-to-know stuff, things that are applicable in a number of different places in Photoshop, or things that can make your Photoshop life easier.



You might notice this icon in a place or two in the book. It's not common because I exclude most of the highly technical background info: you know, the boring techno-geek concepts behind Photoshop.

How to Use This Book

This is a reference book, not a lesson-based workbook or a tips-and-tricks cookbook. When you have a question about how something in Photoshop works, flip to the Table of Contents or the index to find your spot. You certainly can read the chapters in order, cover to cover, to make sure that you get the most out of it. Nonetheless, keep this book handy while you work in Photoshop. (Reading cover to cover not only ensures that you find out the most about Photoshop, but it guarantees that you don't miss a single cartoon or joke.)

Unless you're borrowing a friend's copy or you checked this book out of the library, I suggest you get comfortable with the thought of sticky notes and bent page corners. Photoshop is a very complex program — no one knows everything about Photoshop. And many concepts and techniques in Photoshop are hard to remember, especially if you don't use them often. Bookmark those pages so they're easy to find next time because you're sure to be coming back time and again to *Photoshop CS5 For Dummies*.

Part I

Breezing through Basic Training

The 5th Wave

By Rich Tennant

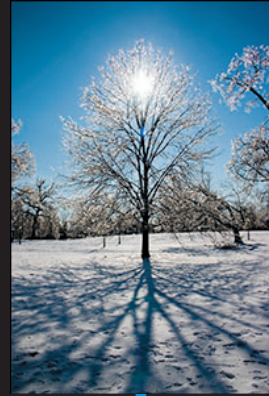


"You might want to adjust the value of
your 'Nudge' function."

In this part . . .

A solid understanding of certain basic concepts and techniques makes learning Photoshop much easier. Heck, it's difficult to understand a discussion of feathered selections when you don't know your pixels from a hole in the ground, right?

In Chapter 1, I introduce you to Adobe Photoshop. Chapter 2 focuses on the basic concepts of digital imaging and offers a look at the primary file formats in which you save Photoshop images. Chapter 3 makes sure we're all reading from the same menu as we discuss Photoshop's various commands, tools, and features — and provides some critical trouble-shooting procedures. Finally, Chapter 4 covers bringing images into Photoshop from digital cameras or scanners, organizing those files, and basic output through printing.



Welcome to Photoshop!

In This Chapter

- ▶ What Photoshop does very well, kind of well, and just sort of, well . . .
- ▶ What you need to know to work with Photoshop
- ▶ What you need to know about installing Photoshop

Adobe Photoshop is, without question, the leading image-editing program in the world. Photoshop has even become somewhat of a cultural icon. It's not uncommon to hear Photoshop used as a verb ("That picture is obviously Photoshopped!"), and you'll even see references to Photoshop in the daily comics and cartoon strips. And now you're part of this whole gigantic phenomenon called Photoshop.

Before I take you on this journey through the intricacies of Photoshop, I want to introduce you to Photoshop in a more general way. In this chapter, I tell you what Photoshop is *designed* to do, what it *can* do (although not as capably as job-specific software), and what you can *get* it to do if you try really, really hard. I also review some basic computer operation concepts and point out a couple of places where Photoshop is a little different than most other programs. At the end of the chapter, I have a few tips for you on installing Photoshop to ensure that it runs properly.

Exploring Adobe Photoshop

Photoshop is used for an incredible range of projects, from editing and correcting digital photos to preparing images for magazines and newspapers to creating graphics for the Web. You can also find Photoshop in the forensics departments of law-enforcement agencies, scientific labs and research facilities, and dental and medical offices, as well as in classrooms, offices, studios, and homes around the world. As the Help Desk Director for the National Association of Photoshop Professionals (NAPP), my team and I solve problems and provide solutions



for Photoshop users from every corner of the computer graphics field and from every corner of the world. People are doing some pretty amazing things with Photoshop, many of which are so far from the program's original roots that it boggles the mind!

What Photoshop is designed to do

Adobe Photoshop is an image-editing program. It's designed to help you edit images — digital or digitized images, photographs, and otherwise. This is the core purpose of Photoshop. Over the years, Photoshop has grown and developed, adding features that supplement its basic operations. But at its heart, Photoshop is an image editor. At its most basic, Photoshop's workflow goes something like this: You take a picture, you edit the picture, and you print the picture (as illustrated in Figure 1-1).



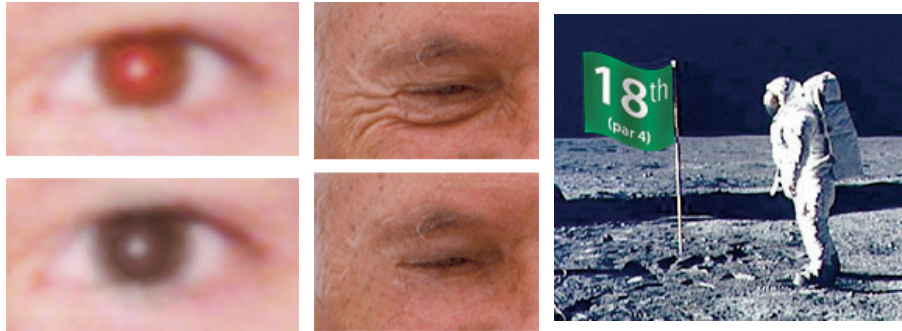
Figure 1-1: Basic Photoshop: Take photo, edit photo, print photo. Drink coffee (optional).

Whether captured with a digital camera, scanned into the computer, or created from scratch in Photoshop, your artwork consists of tiny squares of color, which are picture elements called *pixels*. (Pixels and the nature of digital imaging are explored in depth in Chapter 2.) Photoshop is all about changing and adjusting the colors of those pixels — collectively, in groups, or one at a time — to make your artwork look precisely how you want it to look. (Photoshop, by the way, has no *Good Taste* or *Quality Art* filter. It's up to you to decide what suits your artistic or personal vision and what meets your professional requirements.) Some very common Photoshop image-editing tasks are shown in Figure 1-2: namely, correcting red-eye and minimizing wrinkles (both discussed in Chapter 9); and compositing images (see Chapter 10).



It seems that every time a new version of Photoshop is released, it has at least one new feature that I just can't wait to tell you about. Of all the great improvements in Photoshop CS5 (including 64-bit cross platform performance — more on that in a bit), perhaps the biggest *Wow!* factor is Content-Aware Fill. When you're retouching and compositing, Content-Aware Fill can really help make your result look more natural and seamless. When you make a selection and press the Delete/Backspace key, the Fill dialog box pops up, offering you the opportunity to simply delete the content of the

selection, fill with color, or use the Content-Aware option. Content-Aware Fill looks at the pixels surrounding the selection and tries (very successfully, in most cases) to match the colors, textures, and patterns. In Figure 1-3, compare the original to the left, zoomed, and the full image, to the same views on the right, after content-aware filling of the selection. The Spot Healing Brush offers Content-Aware in the Options bar now, too!



Astronaut image courtesy of NASA

Figure 1-2: Some common Photoshop tasks.

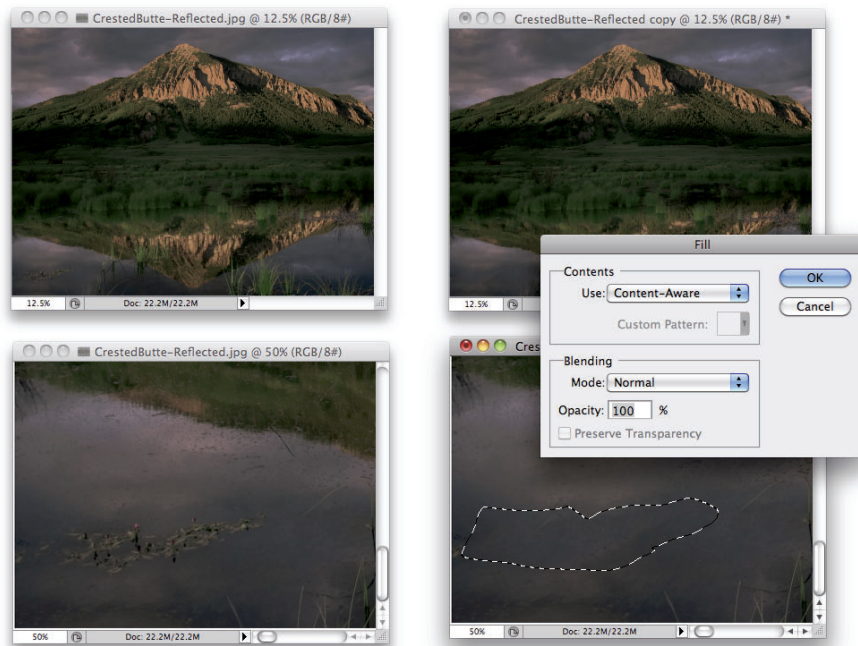


Figure 1-3: Content-Aware Fill matches color, texture, and pattern to the surrounding area.

Photoshop CS5 and Photoshop CS5 Extended

Adobe is once again offering two different versions of Photoshop. Photoshop CS5 and Photoshop CS5 Extended both have all of Photoshop's powerful image-editing, vector-drawing, painting, and type capabilities. Photoshop CS5 Extended also includes some very specialized, highly technical features for use in science, research, and video editing, and for use with 3D modeling programs. (These features are briefly introduced in Chapter 17.)

So, if you have Photoshop CS5 rather than Photoshop CS5 Extended, should you feel cheated or like a second-class citizen? Nope! Unless you specifically need those extended features, there's no real reason to purchase them. But what if you got Photoshop CS5 Extended as part of a Creative Suite or Adobe Bundle package of software — did you pay for something you don't need? Well, sort-of-yeah-but-not-really. The folks who're really paying

extra for the extended features are those who purchase Photoshop CS5 Extended as a stand-alone program. The additional cost they pay funds the research and development of the extended features.

So why didn't you get to choose between Photoshop CS5 and Photoshop CS5 Extended when you ordered your Bundle or Suite? Buying software shouldn't be as complicated as, say, ordering a cup of coffee. (*Caf, de-caf, half-caf? Latte, espresso, cappuccino? White, brown, or raw sugar? Cream, half-and-half, milk, or skim? Small, medium, large, super, or el grosso maxmo?*) It could get quite confusing. Imagine trying to wade through all of the thousands of products if Adobe marketed every possible combination as a separate Bundle or Suite or Studio! You'd spend so much time trying to *find* your perfect bundle, you'd never get to *use* the software.

Over the past few updates, Photoshop has developed some rather powerful illustration capabilities to go with its digital-imaging power. Although Photoshop is still no substitute for Adobe Illustrator, Photoshop certainly can serve you well for smaller illustration projects. (Keep in mind that Photoshop is a *raster art program* — it works with pixels — and vector artwork is only simulated in Photoshop.) Photoshop also has a very capable brush engine, including the new Mixer Brush tool, which makes it feasible to paint efficiently on your digital canvas. Figure 1-4 shows a comparison of raster artwork (the digital photo, left), vector artwork (the illustration, center), and digital painting (right). The three types of artwork can appear in a single image, too. (Simulating vector artwork with Photoshop's shape layers is presented in Chapter 11, and you can read about painting with Photoshop in Chapter 14.)

Photoshop CS5 includes some basic features for creating Web graphics, including slicing and animations (but Web work is best done in a true Web development program, such as Dreamweaver). Photoshop's companion program Adobe Bridge even includes the Output panel to help you create entire Web sites to display your artwork online and PDF presentations for on-screen display, complete with transition effects between slides. (Read about Bridge's Output panel's capabilities in Chapter 16.)