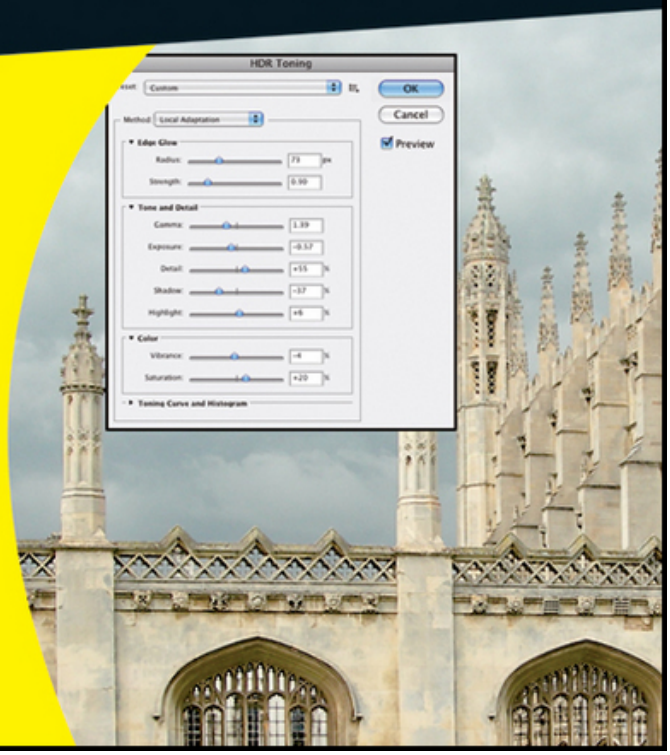
Making Everything Easier!™

Photoshop® CS5

FOR DUMMIES®



Learn to:

- Fix the most common digital photo problems
- Fine-tune colors, shadows, and highlights
- Add, edit, format, and stylize text

IN FULL COLOR!

Peter Bauer
Photoshop World Dream Team Instructor

Photoshop® CS5 For Dummies®

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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

First, I’d like to thank Bob Woerner and Linda Morris and the rest of the superb crew at Wiley that put the book together. I’d also like to acknowledge Scott and Kalebra Kelby, Jean Kendra, Larry Becker, and Dave Moser of the National Association of Photoshop Professionals (NAPP), who make my professional life what it is today. With their support, I’m the Help Desk Director for NAPP, and get to share my Photoshop knowledge with tens of thousands of NAPP members — and with you. I also thank my Help Desk colleagues Jeanne Rubbo and Rob Sylvan (who served as technical editor on this book) for their support during the development of this book.

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 I: 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 Ô+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*.