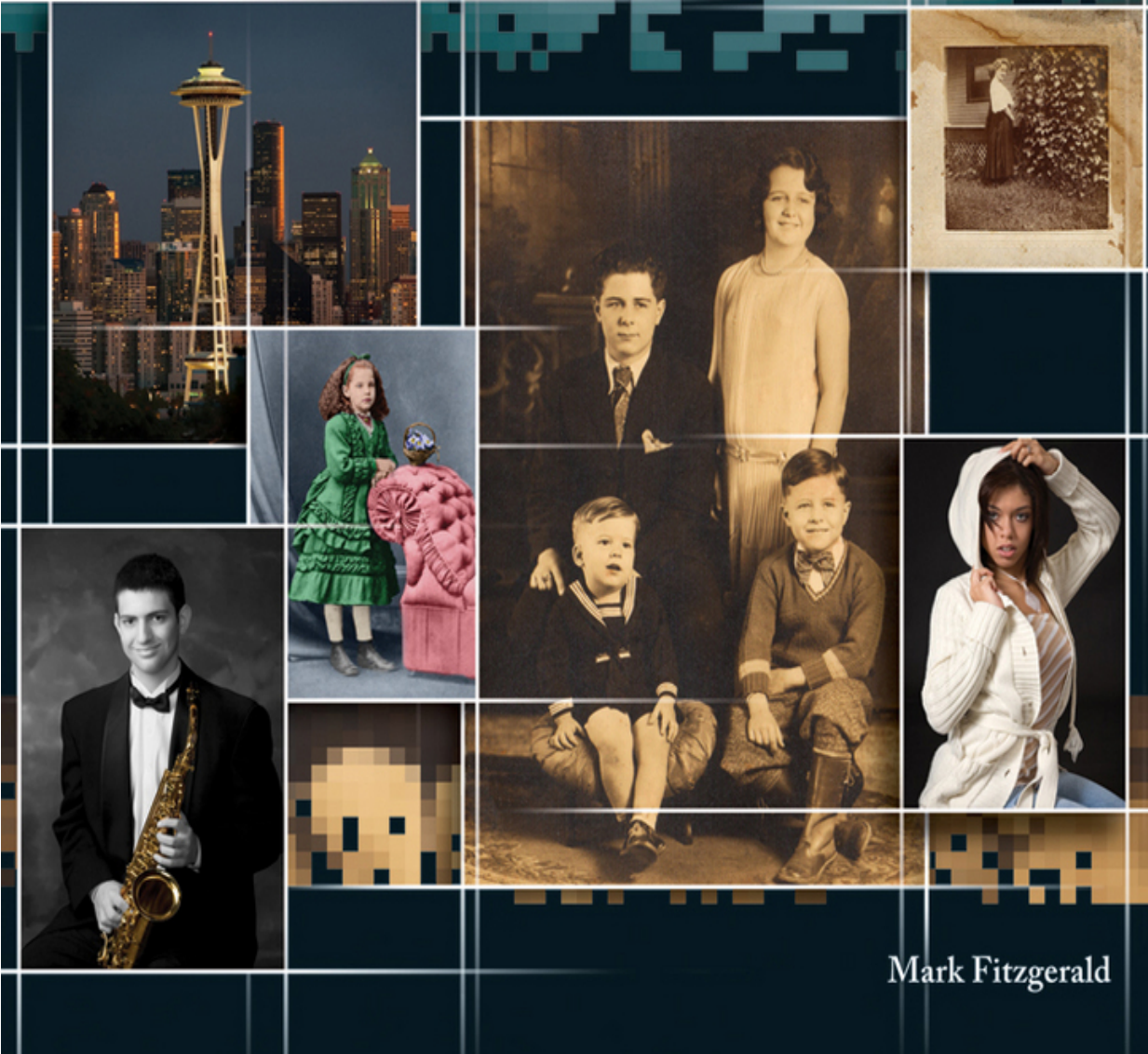


Adobe®

Photoshop® CS5

Restoration and Retouching

For Digital Photographers **Only**



Mark Fitzgerald

Adobe® Photoshop® CS5 Restoration and Retouching for Digital Photographers Only

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about the author

Mark Fitzgerald has spent the majority of his life helping photographers to get the most from their photos. He cut his “photographic teeth” in the professional photolab business when digital photography was only a dream. In 1999, as the possibilities of digital began to emerge, Mark left the lab business and devoted two years to exploring everything digital. After that, he was ready to begin using his new skill-set to help photographers solve their digital retouching and workflow problems.

Today, Mark is an Adobe Certified Photoshop expert who specializes in helping photographers, ranging from established professionals to people who are just finding their passion for photography. Mark has taught countless photographers how to smooth out their workflows through private training, classes, and workshops. He and his wife Julia (with their three dogs, Ruby, Hazel, and Sam) live in Portland, Oregon, where Mark owns a consulting business, The Digital Darkroom. To learn more about Mark, visit www.ddroom.com.

Other Wiley titles by Mark Fitzgerald are Adobe Photoshop CS3 Restoration and Retouching Bible, Adobe Photoshop Lightroom and Photoshop Workflow Bible, Adobe Photoshop CS4 After the Shoot, and Adobe Photoshop Elements 8 After the Shoot.

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To my wife, Julia, whose unconditional support enabled me to become the person I am today.

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All other photos were shot by me, or in the case of older, restored photos, are part of my collection of family photos or photos I restored for clients.

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introduction

You may be asking why the topics of photo restoration and retouching are being covered together in the same book. That's a reasonable question, considering that on the surface the goals of these two processes seem quite different. The goal of restoration with just about anything — old cars, antique furniture, and so on — is to repair and refurbish something until it resembles mint condition. In the case of old photos, the goal is to erase the years and return the photos to what they looked like when they were new.

The goal of retouching, on the other hand, is to take the original image to a higher level by enhancing its positive aspects and reducing or removing the distracting elements. The finished product becomes something more valuable than the original image because of those enhancements.

Though these two goals seem at odds, the truth is many of the same Photoshop tools and techniques are used to achieve both goals. Because of that, it doesn't make sense to discuss one of these subjects without the other. It also doesn't make sense for you, as a student of Photoshop, to learn to use these tools and techniques for only restoration or retouching. You never know when you may want to try something new. If you take the time to learn everything in this book now, you'll be ready to handle just about any image-editing challenge you're likely to encounter.

What's in This Book?

This book is divided into four main parts. Part I deals with the fundamentals as they apply to restoration and retouching. This is where I show you how to create a solid foundation that supports all of the subsequent work that's done with an image file.

Part II concentrates on the Photoshop tools and techniques that are used in the restoration and retouching processes. Here you focus on what are called Photoshop's retouching tools, comparing and contrasting them. As I

describe these tools and techniques, I offer conceptual insight into why one way of doing things is often better than another.

In Part III, you learn to apply everything you learned in Parts I and II to the subject of photo restoration. You learn how to repair typical problems and add finishing touches to an image, and you also learn about scanners and scanning. Finally, you get to work on a hands-on restoration project from beginning to end so that you can experience the entire workflow. By the end of this section, you'll know everything you need to know to begin restoring your own old photos.

Part IV is all about retouching. I discuss some of the conceptual issues surrounding retouching, including workflow. Then I show you how to solve some special retouching problems, such as glass-glare and skin smoothing. You finish off this part with two complete hands-on retouching projects. The first one is a typical portrait-retouching project. The second is an architectural-retouching project. By the end of Part IV, you'll have all the tools you need to do just about anything to fine-tune an image.

Throughout this book there are several step-by-step projects with practice files. These files can be downloaded at your convenience at www.wiley.com/go/phoprestorationandretouching.

Who Should Read This Book?

Adobe Photoshop CS5 Restoration and Retouching for Digital Photographers Only is intended for anyone who wants to know how to restore old photos and/or retouch new ones. You don't have to be an accomplished Photoshop user, but it is helpful if you have some experience with the software and its interface. With that said, even a beginner benefits from reading this book. It just may take a little longer to get up to speed with the basics.

This book is not intended as a comprehensive guide to all things Photoshop. My intention is to give you the things you need to accomplish these processes, without distracting you with what you don't need. There

are times when I'd like to go into deeper detail, but can't because those details are outside the scope of the book. If I don't cover some topic in detail and you want to know more about it, find a resource to help you explore it. One of the best places to begin your search is Photoshop's online help files (www.adobe.com/support/photoshop).

How to Use This Book

To get the most from this book, start at the beginning and go through it sequentially. This allows you to experience the learning process in the way I envision it. In many cases, ideas in one chapter build on information introduced in previous chapters. This amplification process won't make as much sense if you experience it out of order. Also, take the time to read each chapter, even if you think you already understand its subject. You never know when you'll turn up a nugget that will completely change the way you work with your images.

Download all the sample files from the Web site. Most of them are fairly small files. After you work through a project, take the time to explore those new processes with some of your own photos. I know from my own experience that working with personal files makes a big difference in the learning process. This is where you'll find the time to go as deep as you need to go while exploring the content of this book.

After you've been through the book from front to back, you can use it as a reference guide to help you solve your own restoration and retouching problems. When a specific issue pops up, find the relevant references in the book and review them as needed.

Conventions Used in This Book

I'm big on using keyboard shortcuts in my own workflow, but I won't be stressing them much here because there are potentially hundreds of shortcuts in Photoshop and I don't want to confuse you with them. I also think it's more important that you know where to find a command in the menus, rather than the fastest way to execute it.

With that said, I do think you should begin getting used to the idea of keyboard shortcuts. So I'll share some of the more useful shortcuts. When I first introduce the most common tools and commands, I give you their keyboard shortcuts in parentheses like this: the Lasso tool (L).

NOTE

If you want to know all the keyboard shortcuts, choose Edit⇒Keyboard Shortcuts and click the Summarize button.

Because this book was written on a Mac, all the screenshots are from the Mac version of Photoshop CS5. That shouldn't make much difference, because almost everything is the same in the Mac and Windows versions of the software. If you're using a Windows machine, the only real differences are the keyboard modifier keys.

Macs use the Option (Alt) key and the Command (Apple) key as modifiers, and Windows machines use the Alt key and the Ctrl key for the same functions. (This is all the more confusing because a standard Mac keyboard has a Control key on it that has a completely different function!)

- > Mac Option (Alt) key = Windows Alt key
- > Mac Command (Apple) key = Windows Ctrl key

Because every modern Mac keyboard I've seen has an Alt label on the Option key, I refer to this key as Alt, which should be straightforward. When I need to mention the two other set of modifier keys, I say Ô/Ctrl. The only reason I'm putting the Mac command first is to be consistent with the screenshots.

Products Mentioned in this Book

On several occasions I recommend products I use or like. I want you to know that I do not have relationships with any of the companies that sell these products. In other words, these companies do not sponsor me. The only reason I endorse these products is because I think knowing about them will make your Photoshop experience more efficient and enjoyable.

Part I: Digital Editing Fundamentals



Chapter 1: Getting Organized

Chapter 2: Adjusting Brightness and Contrast

Chapter 3: Managing and Correcting Color

Chapter 4: Understanding the Advantages Layer

Chapter 1: Getting Organized



Photo by Mark Fitzgerald

Photoshop has forever changed the way the photographic postproduction process is carried out. Image modifications that were unthinkable only a few years ago are easily accomplished in only a few minutes. Now a skilled Photoshop user is limited only by her imagination.

However, this digital dream can quickly turn into a nightmare when important files are hard to locate or when they completely disappear. Because of that, it's important to build an organized system that ensures

every file is stored in an appropriate place, and that each is backed up in the event of a hard-drive crash.

Understanding File Formats

Adobe Photoshop CS5 works with a variety of file formats. Most are created when edited files are saved with the Save As command. Figure 1-1 shows the options available in the Format pop-up menu. Choices here determine the kind of file that is created during saving. Be aware that this set of options is available only when saving an 8-bit file because 16-bit files can only be saved in a few formats.

X-REF

Bit depth is discussed in Chapter 8.

People who deal with digital photography don't generally use all of these file formats. I work with lots of professional photographers and typically, they use four file formats 99 percent of the time: RAW, PSD, TIFF, or JPEG.

RAW

RAW is a special type of file format that's used to capture images with dSLR cameras and some point-and-shoot cameras. The reason RAW is special is it contains a vast amount of information — almost as much as the camera's sensor can record. Most serious photographers are shooting in the RAW format because they want the largest amount of information available to them when they open a file for editing.

Because this book is concerned with repairing and perfecting photos during the editing process, I don't go into the RAW file format in detail. However, I do want to make a couple of important points. The first thing to be aware of is that each camera manufacturer has its own proprietary RAW file format. For example, Canon cameras use CR2 and Nikon cameras use NEF.

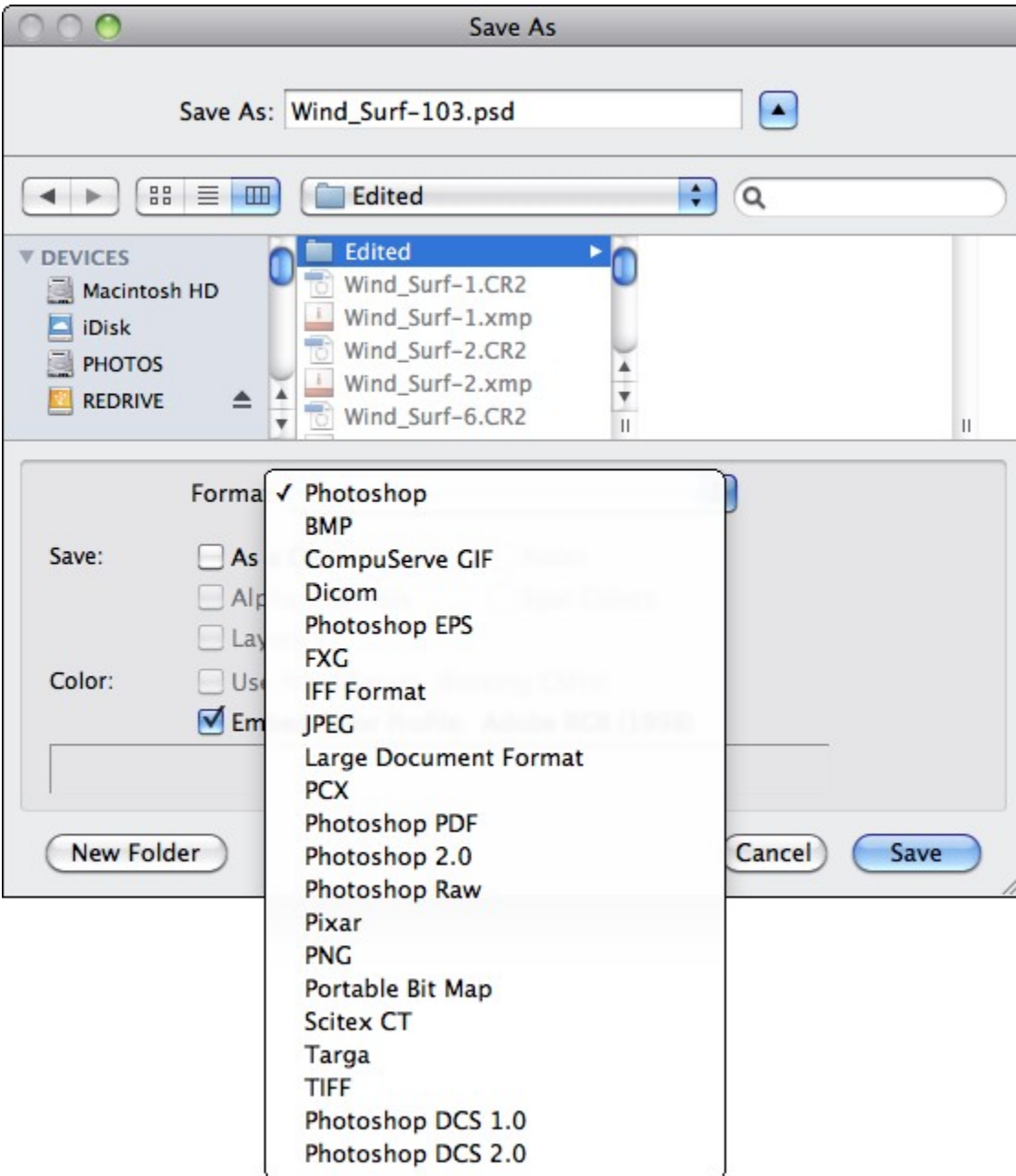
The second thing to be aware of is that the RAW format is strictly a capture format. This means that it's only used to capture images in-camera. When a RAW file is opened for editing, it must go through a conversion process in

order to get it into Photoshop. This conversion process is handled by special software such as Adobe Camera Raw, which comes with Photoshop CS5.

Take a close look at Figure 1-1, and you'll notice that there is no CR2 option for saving. After a RAW file is open in Photoshop, it must be saved as a different file format — usually PSD, TIFF, or JPEG. One of the effects of this is that it prevents you from inadvertently overwriting an original RAW file. Cool, huh? You may notice an option in the Format section of the Save As dialog box called Photoshop Raw. This isn't a standard RAW file format. Photoshop Raw is used as a flexible file format for transferring files from one computer platform to another (Mac, PC, Unix, and so on) or between more exotic image editing applications, such as those used for high-end animation.

X-REF

To learn more about the RAW file format see **Adobe Camera Raw For Digital Photographers Only** by Rob Sheppard.



1-1

PSD

PSD is Photoshop's proprietary default file format. It supports more Photoshop features than JPEG or TIFF. In fact, the only other file format that supports as many features is the Large Document Format (PSB), but that's a file format I've never needed. One of the big advantages of working with PSD is that other Adobe products like Illustrator can open PSD files

and access all the saved features. This makes life easier for people who move back and forth between Adobe software applications.

A special option can be set in Photoshop's preferences that maximizes PSD file compatibility when saving. With this option turned on, a composite version of all the individual image layers in the image is embedded in the file so that other non-Adobe applications, as well as earlier versions of Photoshop, can display a composite preview of the image. This option is especially important if you use Lightroom as part of your workflow because Lightroom can't catalog a PSD file unless it contains one of these composite previews. The only minor downside to embedding a preview is that the PSD file is a bit larger because of the embedded composite.

X-REF

Layers are covered in detail in Chapter 4.

Here's how to set this preference so that a composite preview is always embedded in your PSD files:

- 1.** Go to Photoshop's Preferences. Choose Edit/⇒Preferences⇒General⇒File Handling.
- 2.** Under Maximize PSD and PSB File Compatibility, click the pop-up as shown in Figure 1-2. Select Always, and click OK. If you want to make the compatibility choice on a case-by-case basis, choose Ask. Then Photoshop asks you if you want to save a composite before saving a new PSD file.

One of the big advantages to using PSD is that all layer information is preserved and stored. When the image is opened, it goes to the state that it was in when it was last saved. All the layers are there, and the last active layer is still active. When you work extensively with layers, as you do in much of this book, saving them becomes important.

NOTE

You can also save layers in TIFF files. However, if a TIFF file is opened in anything other than Photoshop, only the flattened image composite — which is automatically saved — is visible.