

Chapter 1

What's New in Adobe Photoshop CS2

Photoshop CS2 offers major new features that will truly be of benefit to photographers everywhere. This first chapter offers a quick guide to all the new major features that will be of interest to photographers. Let's start with the technical requirements: if you are a Macintosh user, Photoshop CS2 will only run using Mac OS X 10.2.8 or 10.3.0 through 10.3.4 (10.3.4 is recommended), and only a G3, G4 or G5 computer. If you are using a PC, you will need to use Windows 2000 (with Service Pack 3) or Windows XP operating systems running on an Intel Pentium class III or 4 processor. AMD processors are also compatible.

More than images

The Bridge program is a central component of the CS2 Adobe Creative Suite. It is designed so as to provide a navigational link between the separate CS2 programs (although you can use it to launch documents that were created in other applications as well). But Bridge is primarily a very useful image management tool for photographers.

Bridge automation

The Tools menu contains all the Automate commands that were previously in the File Browser. Photoshop automation tasks, such as building a Web Photo Gallery, can all be done directly from Bridge. And the Batch Rename feature has been improved to accommodate the requests of photographers who need to include things like the original filename into the renaming scheme. Plus it has the potential to restore the original filenames as well.

Scripts are also accessible from Bridge, so that you can automate images directly from the Bridge program. Simple scripts for open and save routines will make batch actions easier to create and run (see page 17).







Bridge: The new file browser

It may seem ironic, but the number one new feature in Photoshop CS2 is not what has been added, but rather what has been removed from the program. I am talking about the separation of the File Browser from Photoshop to become Adobe Bridge, which is a cross-application navigational program.

So why is this a good thing? Well, there are several reasons why Adobe did this. Firstly, the File Browser has always been a processor-hogging application within Photoshop itself and that was not a good state of affairs when you had the File Browser wanting to catalog and cache a whole bunch of files while you, the user, were wanting to get on with serious Photoshop work. Adobe Bridge is a central application that can be shared by all the Adobe Creative Suite applications. Bridge has its own menu options and keyboard shortcuts, making Bridge automation and navigation easier. These overall benefits can mean less disruption to your Photoshop workflow.

The Bridge interface is coming ever closer to matching the way we edit pictures on a light box. Bridge has several work space layout presets that you can customize according to your own way of working. You can also have multiple windows of Bridge open at once and this will enable you to view the contents of more than one folder at a time and each can be compacted to make these window views more manageable on the screen. And the folder management is made easier because you can drag and drop folders within Bridge just like you can in the System Finder/Explorer.

The thumbnails in the content area can be dynamically scaled in size and there is a choice of several layouts for presenting the image and document information. The Slideshow feature (see Figure 1.2) provides a nice clear viewing environment that can be configured to fill the whole screen or display a slideshow in its own window. And this comes complete with a set of basic editing controls for marking the images you like best. The overall rating system in Bridge is certainly more extensive, but

also a lot simpler to utilize. You can use a   **ctrl**  command to cumulatively add a star rating to an image and use   **ctrl**  to cumulatively remove stars. This rating system makes it easier to concentrate more fully on making your image selections, plus you can apply color labels, which is a further aid to classifying and grouping images in Bridge.

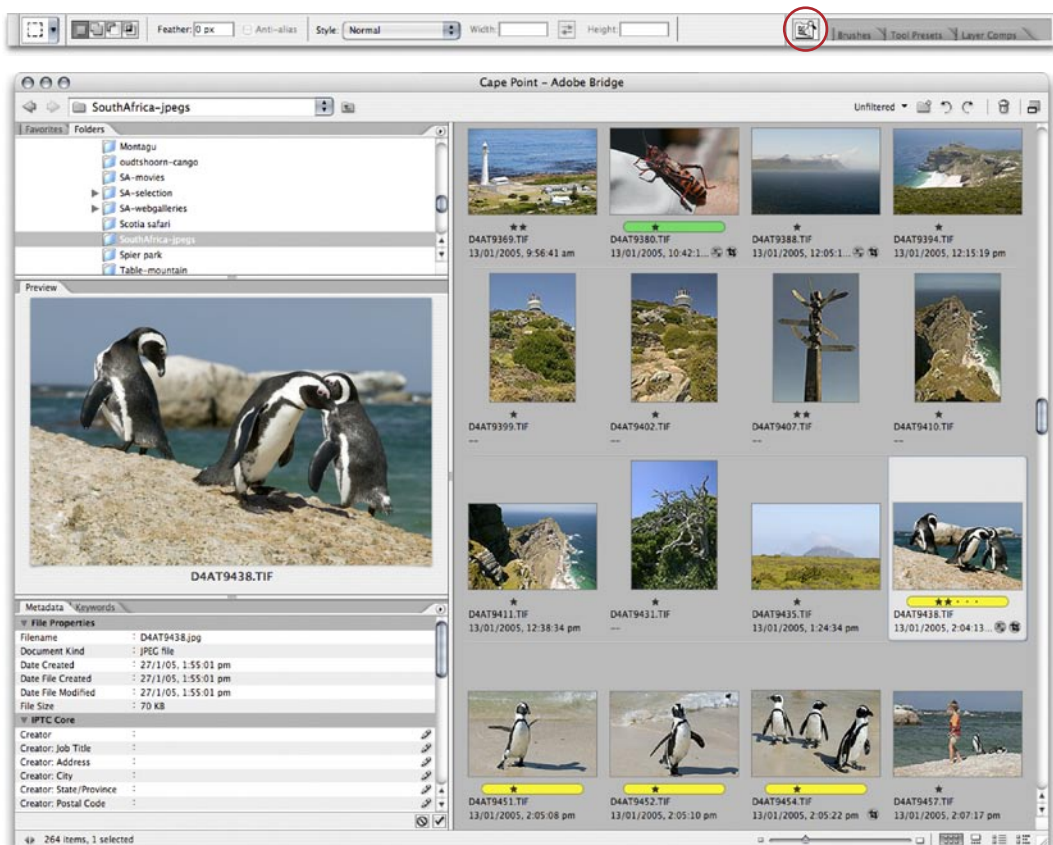


Figure 1.1 The File Browser has now become a separate application, called Bridge. The method of accessing the images remains unchanged. All you have to do is click the 'Launch Bridge' button (circled) in the Photoshop CS2 options bar to open the Bridge window interface shown here. Once Bridge is open you can perform all the usual File Browser type functions, but with added new features such as the ability to dynamically set the zoom size of the thumbnails, apply preset Bridge work space and thumbnail display configurations, including Filmstrip and Slideshow display modes.

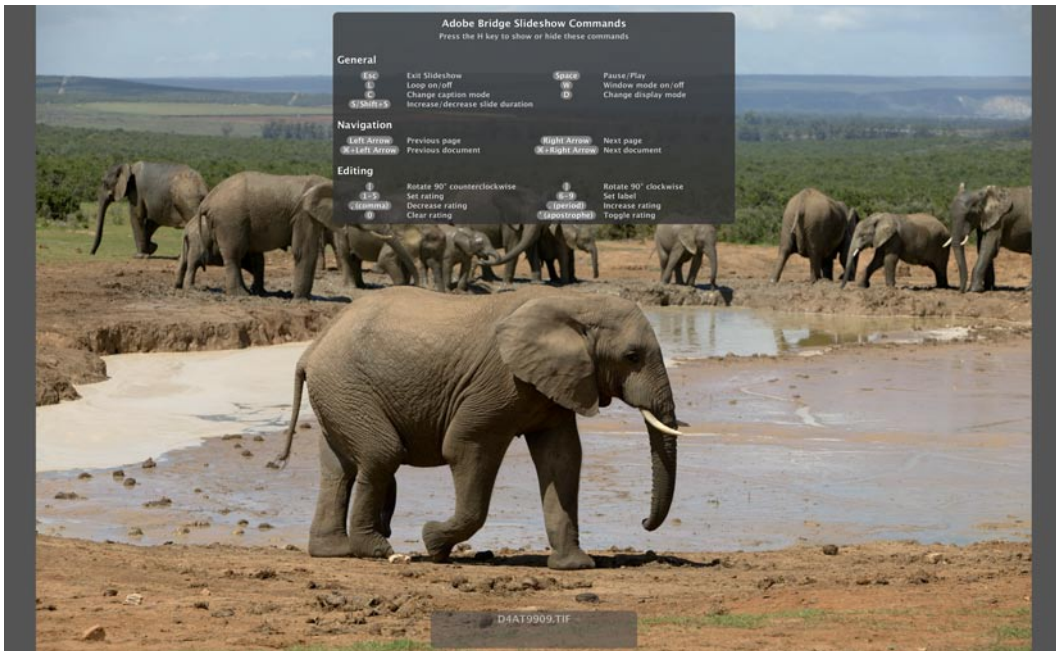


Figure 1.2 The new Bridge program includes a wonderful new slideshow viewer mode that will display images to fill the entire screen area. Once you have learnt the simple shortcut controls, it makes the reviewing and picture selection process a doddle.

Digital Negative (DNG) format

In September 2004, Adobe announced the introduction of the new Digital Negative (DNG) file format. This offers a new industry standard for the storage of raw camera data and the DNG raw data converter program is available for free download from the Adobe website. Support is now growing, and other applications such as Capture One, iView Media Pro and Extensis Portfolio all now support DNG. Any file that has been converted to the DNG format will be recognized in this and the last version of Photoshop CS and you can also now save files out of Camera Raw using the DNG file format.


Camera Raw

Camera Raw file processing is improved with a new updated version of the Camera Raw plug-in that now supports over 70 digital cameras. The Camera Raw 3.0 plug-in is configured by default to make automatic image adjustments that optimize your images until you decide to override these settings manually or apply a preset setting. Batch processing is easier and more logical, plus you can make extra editing decisions in Camera Raw such as straighten an image or apply a crop (which is not permanent and can be re-edited) and save multiple versions using the new Digital Negative (DNG) file format.

When you make a multiple selection of raw image thumbnails in Bridge and open them, you now get to see a single Camera Raw interface with a strip of thumbnails to the left (see Figure 1.3). This new interface makes it easier to manage batches of images. When multiple raw

images are viewed via the Camera Raw dialog, Camera Raw builds a temporary cache of large previews for all the selected images, and these will allow you to use Camera Raw as a browser type interface in which you can review images in close-up detail, navigate from one image to the next at a synchronized zoom level and make important edit decisions, such as apply ratings to the selected images, the same way as you would in Bridge. You can manage the image processing by synchronizing the Camera Raw settings across selected images based on the first selected image and once you are finished editing in Camera Raw, have those files process in the background by choosing Done to update the image settings or click Save... to save to a specific destination.

Camera Raw opening

The Camera Raw plug-in will allow you to open your raw images in Bridge or directly in Photoshop. For example, the  **R** *ctrl R* shortcut will display the Camera Raw plug-in (shown below) via the Bridge program. This method frees up Photoshop to carry out other tasks. If you simply double-click an image or selection of images, the plug-in will be hosted by Photoshop. But you can set the preferences in Bridge so that double-clicking will open the Camera Raw plug-in via Bridge instead.

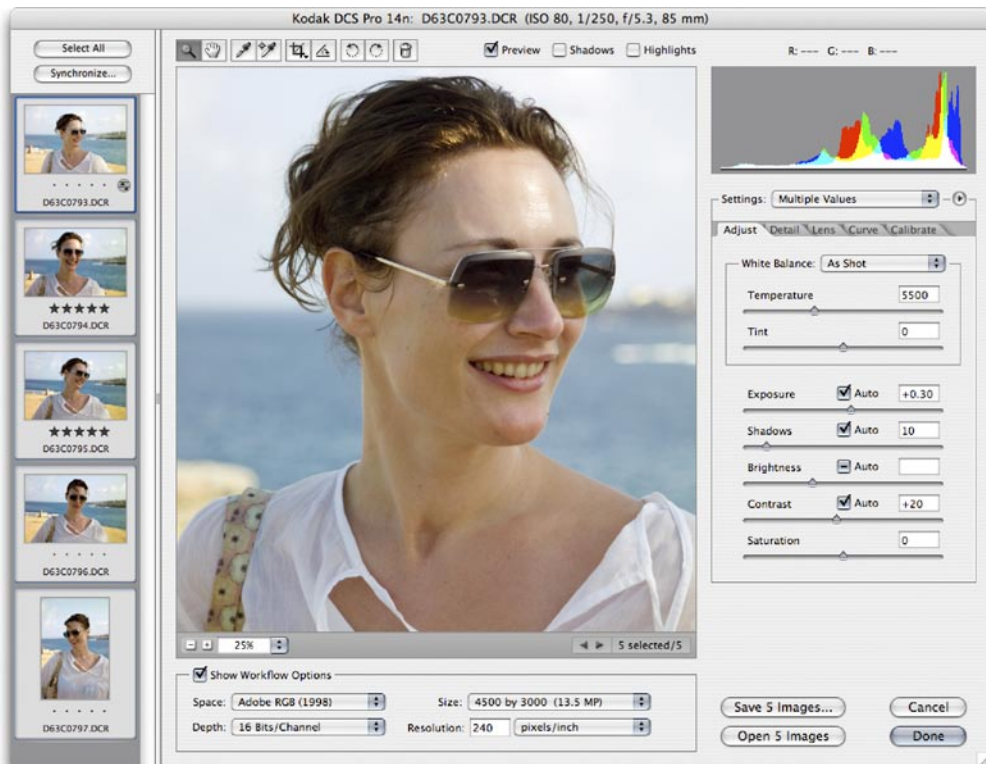


Figure 1.3 Camera Raw supports the processing of multiple images and their rating and also allows synchronization of a series of edits.

Vanishing Point

The Vanishing Point feature lets you retouch images in true perspective. Inside the modal dialog you can create a plane grid based on key perspective points in the picture. Once this is done you can clone, heal, paint and place image contents so that they match the perspective of the image.

Everything in perspective

As well as using the clone stamp tool in normal or healing mode, you can copy and paste image content and have it placed in perspective by dragging and dropping selections within the image itself. Vanishing Point also allows you to describe additional planes within the image and copy different planes of perspective. You can actually drag objects around corners from one plane to another!

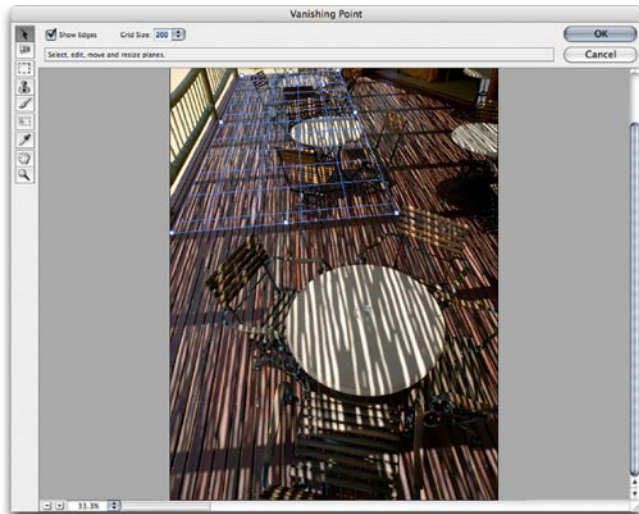


Figure 1.4 In the example shown here I used the create plane tool to position four points on the image to describe the perspective of the deck in this picture. I was then able to drag the sidebar handles outwards to incorporate more of the deck area. Once I had described the plane of perspective, I then selected the clone stamp tool and used this to sample the deck texture in the middle of the picture and clone this to the corners of the photograph, matching the perspective in the rest of the picture.

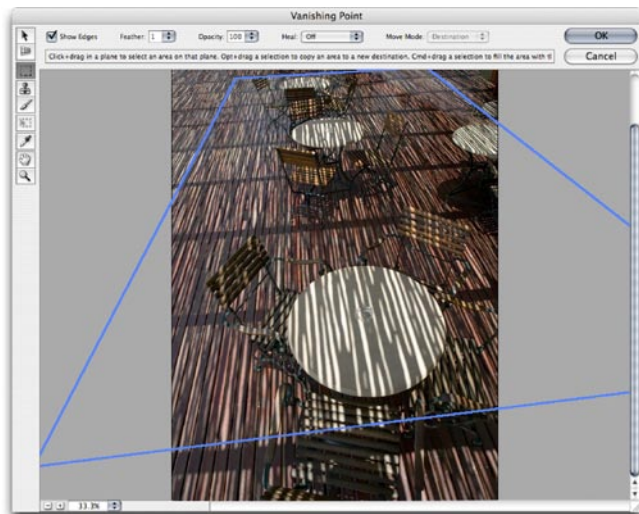


Image warping

The image Warp command allows you to distort an image layer directly in Photoshop using handle controls. It differs from the Liquify filter in that the Warp command is actually a new type of Transform command that can be used to warp image pixels, pen paths and selections. If you ever complained about the lack of a decent Shear filter in Photoshop, well this is it! When editing a pixel image or image layer, a Warp or Transform command will permanently edit those pixels, transforming them into a new shape. The new Smart Objects feature, which we will be looking at next, now provides you with a non-destructive way of using the Transform and Warp command.

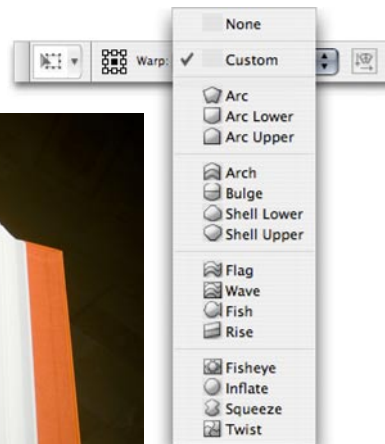
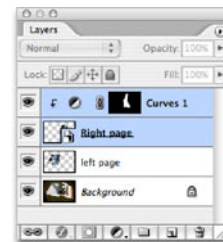


Figure 1.5 The new CS2 Warp command is an extension of the Transform command in Photoshop. To warp images, choose Edit ⇨ Transform ⇨ Warp. The Options bar will change to reveal the Warp options, that include a pop-up list of Warp effects. These are similar to the existing Type text Warp effects. You can vary these warp distortions by adjusting the sliders in the Options bar or mouse-dragging within the bounding box area segments. The most useful of these Warp effects is the Custom option that allows you to apply a freeform warp. In the example shown here, I was able to use a Custom warp to add curvature and perspective to a new photograph placed on the page of a book and match the curvature of the page.



Placing raw files as Smart Objects

You can even place a Camera Raw file as a Smart Object or multiple Smart Object layers within a Photoshop CS2 document and keep the raw adjustments editable. This technique can be useful if you wish to combine different interpretations of a master raw file, keeping them on separate layers with layer masks.

Smart Objects

This feature is not quite the answer to filter layers, but it is getting close. Smart Objects provide a mechanism in Photoshop for non-destructive pixel adjustment layers. Smart Objects in Photoshop CS2 follow the same logic as those in GoLive. When you promote a layer or group of layers to become a Smart Object, the original pixels are preserved as a separate set of layers within the document. You can apply unlimited transforms or warps to Smart Objects (as shown below) without ever degrading the original pixels. This means that you can scale a Smart Object layer to make it smaller and then bigger again without degrading the image layer any more than is necessary. And you can also duplicate a Smart Object as many times as you like so that whenever you update one layer, you update them all.

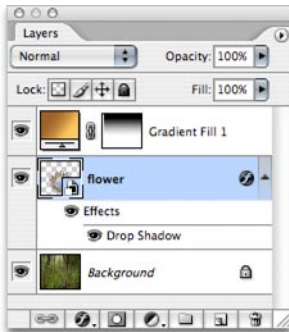


Figure 1.6 When you promote a layer or group of layers to become a Smart Object, the layer data contents are stored separately within the image file as a document within a document. The advantage of this is that you can transform or warp a Smart Object any way you like. Each time you transfer a Smart Object layer, the original pixels are referenced, which means there is no cumulative pixel loss. So, for example, in the example shown here, you scale a Smart Object down in size and then decide to enlarge it again or transform it in some other way. The Smart Object contents can also be edited independently. The Smart Object contents for the flower layer are shown on the left.

32-bit support and Merge to HDR

Photoshop CS2 is enabled for High Dynamic Range (HDR) imaging. This is all fairly new still but it is anticipated that in the not too distant future, more digital cameras will boast HDR capability and be able to capture a high dynamic range scene within a single image and store it as an HDR type file. HDR has many applications within special effects work and 3D modeling. For photographers though it offers you a means to capture all the luminance information in a bright daylight scene and decide later which exposure or tonal compression works best.

We now have the Merge to HDR feature that will enable you to combine multiple digital exposures to create a 32-bit per channel HDR image. Photoshop CS2 provides an HDR conversion dialog for when you wish to convert these HDR files to a normal 8-bit or 16-bit per channel image in Photoshop. You have at your disposal four different conversion methods, of which the Exposure and Gamma and the Local Adaptation are probably the most easy to work with.

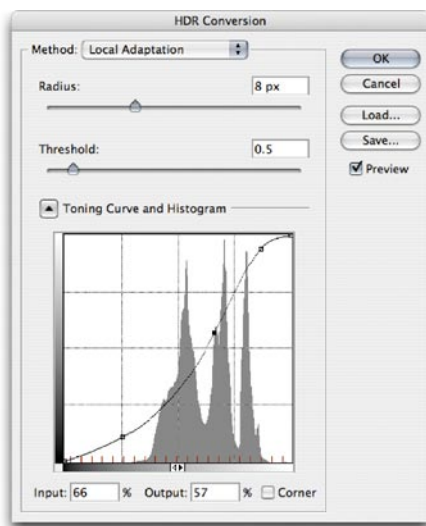


Figure 1.8 The HDR conversion dialog is displayed whenever you change the bit depth from 32-bit per channel to either 8-bit or 16-bit per channel mode. The HDR Conversion dialog provides four different conversion methods for rendering the high dynamic range image data as a normal low dynamic range image.

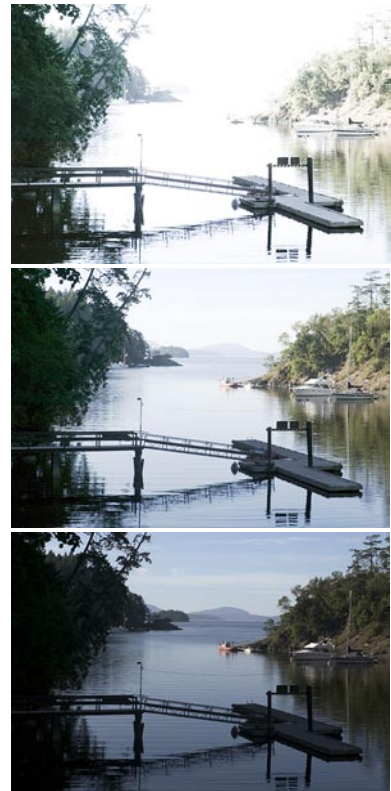


Figure 1.7 A typical daylight scene such as the one shown here will require different exposures depending on whether you wish to expose to capture the shadow detail in the foreground, the highlight detail in the sky and the hills in the distance or somewhere between these two extremes. Merge to HDR will let you combine multiple bracketed exposures, register the images and blend them into a single High Dynamic Range image in 32-bit mode which can then be rendered as a normal 8-bit or 16-bit image. This two-step process provides a mechanism for greatly extending the dynamic exposure range of your digital camera.

Chromatic aberration and vignetting

Photoshop CS2 will now let you correct the chromatic aberration color fringing and vignetting in any image file, not just the raw image files that are processed using Camera Raw.

Lens Correction

If you spend good money buying the best lenses for your camera system then you shouldn't encounter too many problems with the optics. But most of the digital cameras on the market these days, and especially the small compact cameras, have fairly basic lenses and these are prone to problems such as barrel lens distortion at the widest angle setting and pincushioning when you zoom in close. The Lens Correction filter provides a comprehensive set of lens distortion correction tools that can be used to great effect to correct the curvature in a photograph caused by using a less than perfect lens.

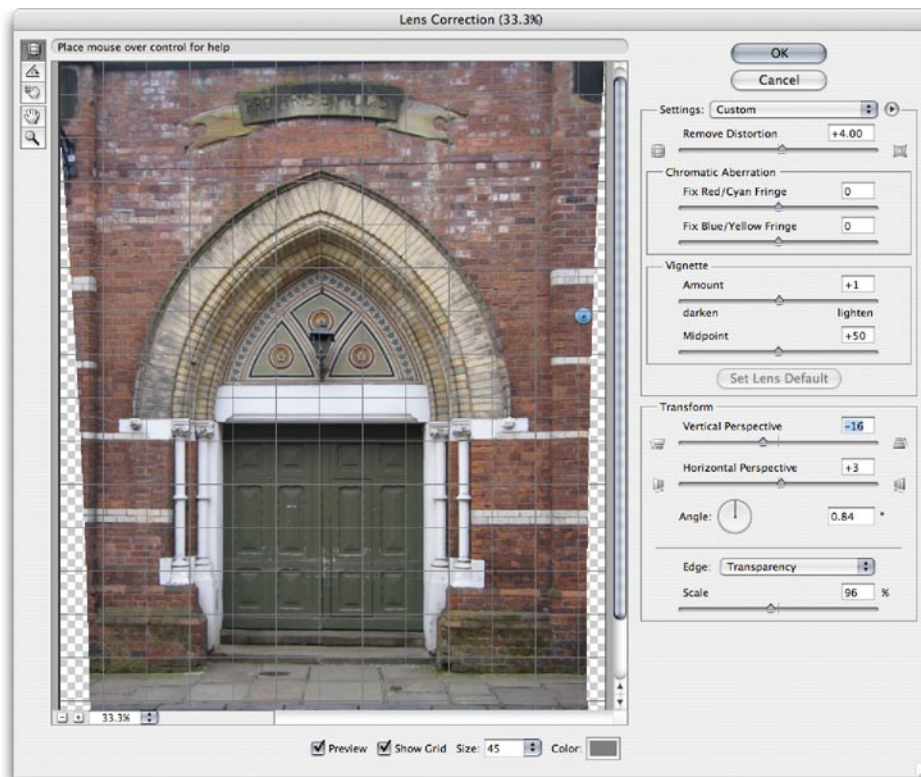


Figure 1.9 The poor lens performance you get with some cameras can be vastly improved with the new Lens Correction filter. As is shown in the above example, you can correct for both the curvature and planar distortion. Also included are the Vignetting and Chromatic Aberration controls that were previously found only in the Camera Raw dialog.

Noise reduction

The new Reduce Noise filter uses a smart method of noise reduction that can get rid of unwanted noise without destroying edge detail in a picture. The Reduce Noise filter is also able to treat images with heavy JPEG artifacts and smooth out the square block patterns that you sometimes see. It can even be used to much improve the appearance of GIF images in Indexed Color mode (but you do have to convert them to RGB mode first).

More 16-bit capability

Photoshop CS2 has extended the support for some of its filters such as the Liquify filter, so that they are now able to work in 16-bit per channel mode.

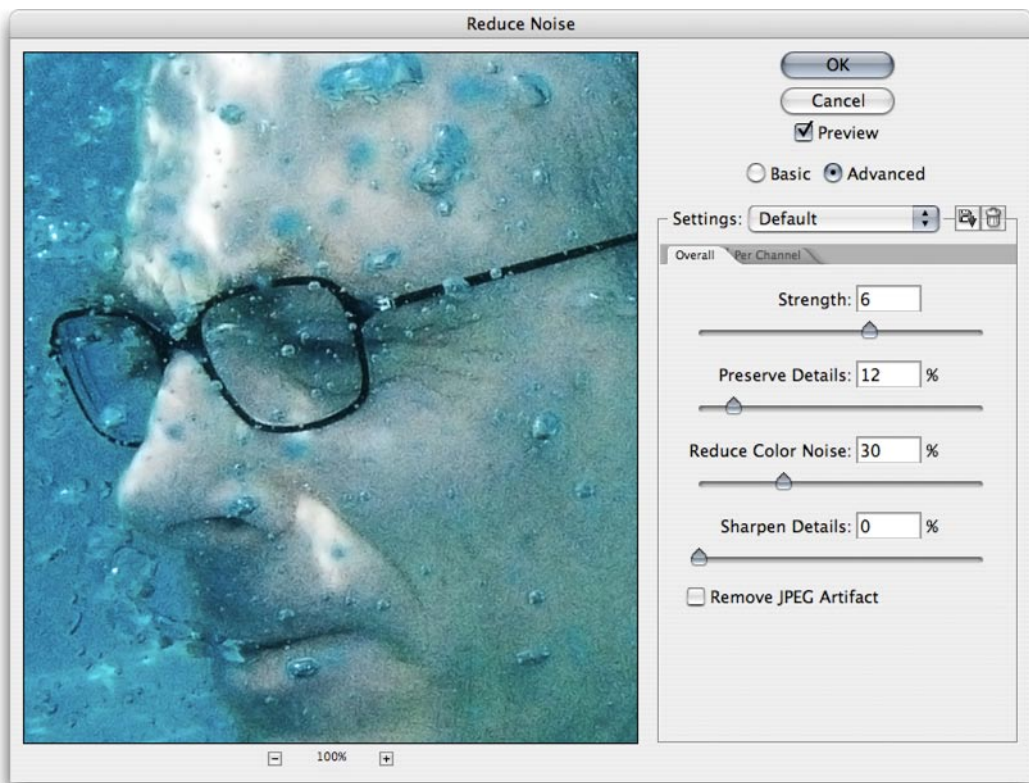


Figure 1.10 Grainy pictures like this can be cleaned up with the help of the Reduce Noise filter. In the Advanced mode you can filter out the noise on a per channel basis.

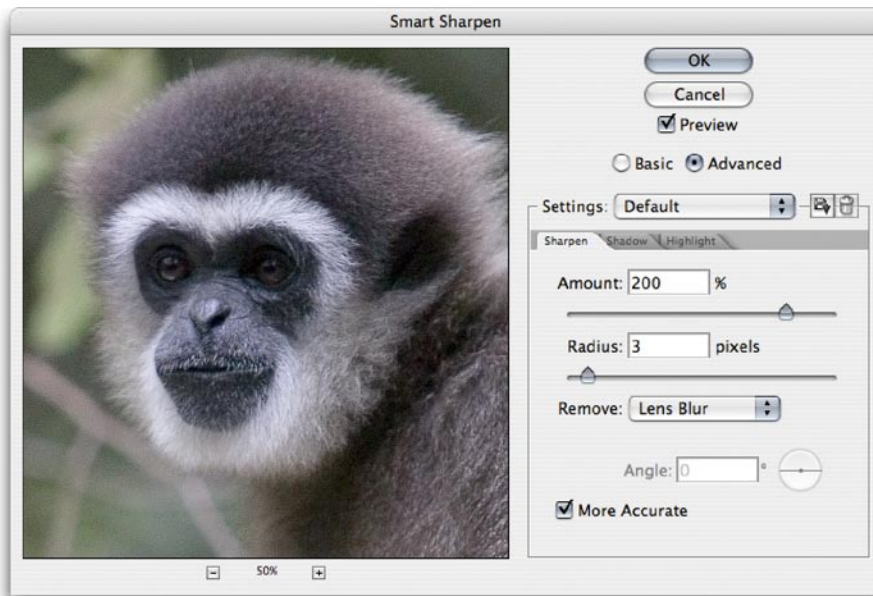


Figure 1.11 The Smart Sharpen filter dialog provides improved sharpening controls with an easy-to-use interface.

Smart Sharpen

The Smart Sharpen filter has a nice, simplified interface and provides a less destructive form of image sharpening, enabling better edge detection and producing fewer haloes. In Advanced mode the Smart Sharpen filter offers additional controls that allow you to selectively sharpen the shadows and highlights and you can also save and load Smart Sharpen settings. The other interesting feature is the added ability to counteract certain types of image blurring. It offers improved optical lens blur correction and a limited ability to correct for motion blurring as well.

Blur filters

Three new blur filters have been added to Photoshop CS2. The first is Box Blur, which applies a square type blur to an image instead of a circular type blur. The Surface Blur is like a blur filter that blurs an image based on the tonal levels. The Radius controls the blur radius amount while the Threshold control governs the range of tones to

which the blur is applied. The result is in some ways like a diffusion type filter and can be useful for removing image grain and noise from a photograph. The other new blur filter is the Shape Blur. This filter is like an extension of the Box Blur and allows you to select a blur shape from the preset list shown in the dialog. You can add or replace more shape presets via the fly-out menu, the same way as you can with other shape presets.

Halftone interference patterns

The Box Blur filter can provide a useful alternative to the use of the Median and Gaussian Blur filters for the removal of interference patterns from scanned halftone images.

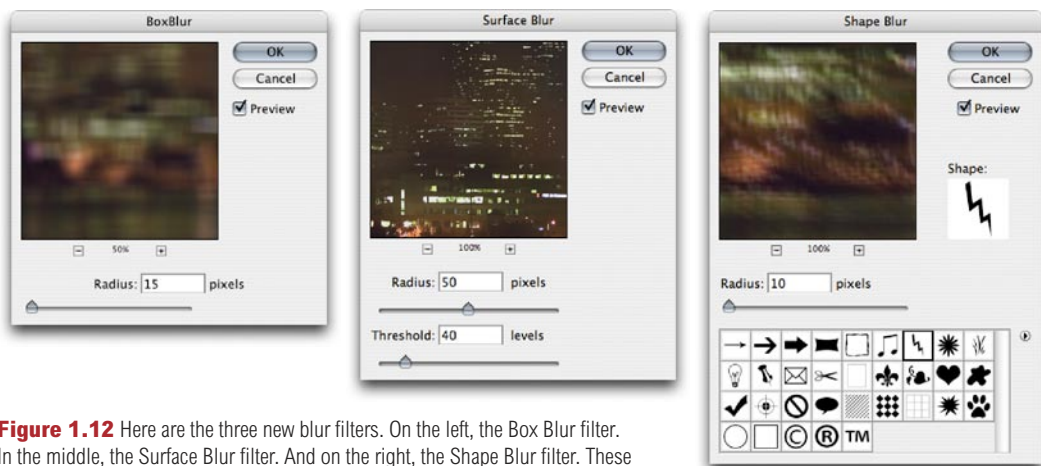


Figure 1.12 Here are the three new blur filters. On the left, the Box Blur filter. In the middle, the Surface Blur filter. And on the right, the Shape Blur filter. These three filters have all been applied to the same image of a night-time scene in order to provide the best comparison.

Red eye removal

The color replacement brush in Photoshop CS was never particularly successful at the task of removing red eye from images. The red eye tool is new to Photoshop CS2 and uses an improved algorithm for removing red eye from flash portrait photographs. It is fairly simple to work with. All you have to do is select the right options for the Pupil size and darken amount from the Tool Options bar and then click inside the red eye pupil.

Figure 1.13 There are limits as to how good you can make someone look using Photoshop, but with the new red eye removal tool all you have to do is click inside the eye to remove the red eye effect completely.

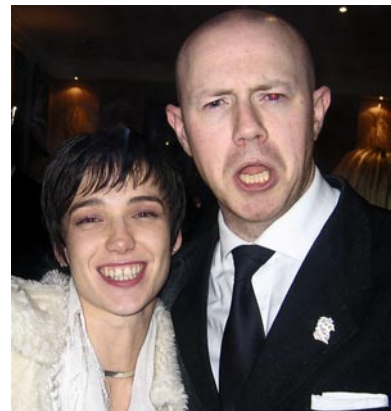




Figure 1.14 The spot healing brush tool options. In general, the spot healing brush is just as effective as the normal healing brush, providing there is enough usable source data surrounding the blemish you wish to repair.

Image window tiling

The Window ⇨ Arrange menu now allows you to manually choose whether to tile images vertically or horizontally.

Scroll wheel and pen stylus behavior

If the mouse or pen stylus you use features a scroll wheel then you can use the scroll wheel to quickly zoom in and out of an image, centered around the position of the cursor. If you are using a pressure sensitive pen such as a Wacom, the brush attributes can be linked to pen barrel rotation movements.

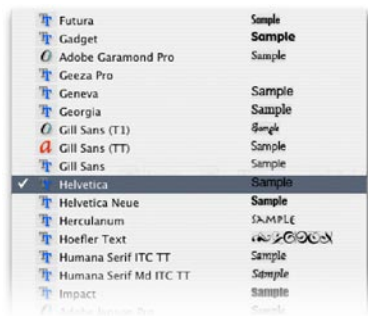



Figure 1.15 Photoshop CS2 features a WYSIWYG font menu display listing which will appear whenever you select a new typeface from the Type tool Options bar.

Spot healing brush

The spot healing brush works in a similar way to the normal healing brush except you don't have to use  **alt** first to define a source sample point. All you have to do is simply click on or paint over the marks you wish to remove. The spot healing brush works so well in Photoshop CS2, it can often be used in place of the normal healing brush.

Interface and performance

Photoshop CS2 performance has been enhanced through auto optimized tiling to provide improved image cache management and an overhaul of the big data management. If you use Windows, you will notice that image documents are no longer restricted to the application window. This will make it possible for Windows users to take full advantage of a dual display setup when using Photoshop.

Menu font size

The latest LCD displays are getting bigger and as the pixel resolution size of the displays increase, the palette sizes are becoming relatively smaller. I am fortunate enough to own a large 30 inch LCD display which is great for viewing images big on the screen, but the downside is that the font size in all the dialogs can be tiny to read from a normal viewing distance. The General preferences will let you increase the small font sizes to make smaller text items easier to read.

Menu customization

The Keyboard Shortcuts option in the Edit menu has been updated to provide more options for customizing the Photoshop CS2 interface. As the number of features in Photoshop has grown over the years, all the menu choices can be simply overwhelming. This is especially true if you are new to the Photoshop program. The new Customize feature is like a 'make simpler' command. You can edit the shortcuts as before, but also choose to hide those

menu options you never use and apply color coding to make more prominent the menu items you use most often. Photoshop CS2 ships with menu customization presets such as a What's New in Photoshop CS2 preset. The philosophy behind the use of this feature is: 'everything you do want with nothing you don't want'!

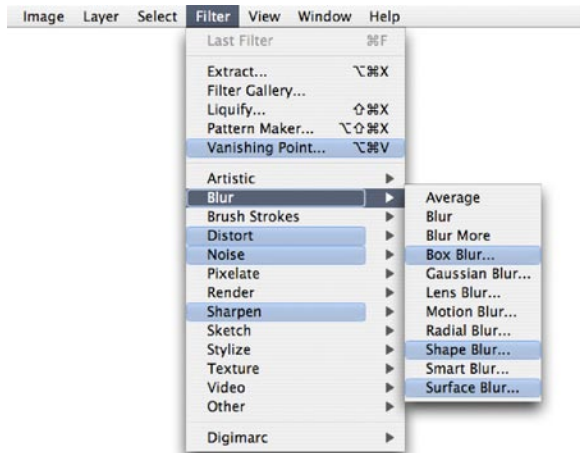


Figure 1.17 The Photoshop menus can be customized by going to the Window ⇒ Workspace menu. In the example shown here, I chose the What's New in Photoshop CS2 menu work space. This menu work space setting will highlight all the new Photoshop CS2 features in blue.

Memory access limits increased

The advent of modern operating systems running on 64-bit processor computers has brought expectations of Photoshop being able to run using more RAM memory. To date, the most RAM you could allocate to Photoshop was 2GB. And if you are running Windows 2000 or a regular version of Windows XP, you can still only allocate up to 2GB. But if you are using a G5, a 64-bit AMD or 64-bit Intel processor, that figure has now been increased. For a Mac running OS X 10.3 or higher, you can now allocate up to 4GB (less whatever the operating system frameworks take up, so effectively up to 3.5 GB). If you are running Windows XP 64-bit edition you can allocate 4GB (minus a very small amount for the operating system).

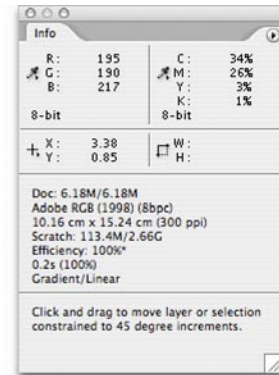


Figure 1.16 The Info palette is customizable so that you can have all these status items such as the document profile space, scratch disk size and so on, displayed at once in this palette. Macintosh users will now get to see tool hints shown here as well. These change according to the keys you have held down to indicate extra available options. These tool tips are particularly useful for Photoshop newcomers.

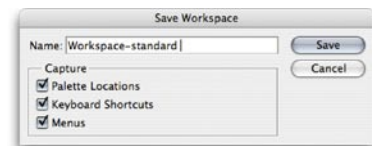


Figure 1.18 The new Save Workspace options allow you to save complete work space settings that include not just the palette layouts but the custom menu settings as well.

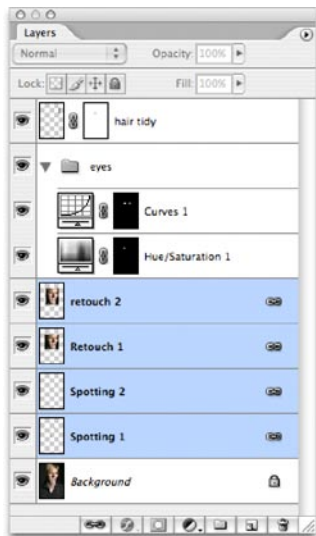


Figure 1.19 The new Layers palette design.

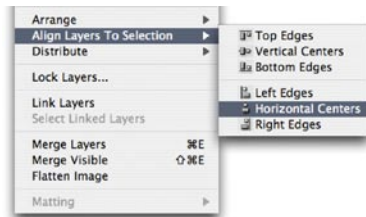


Figure 1.20 The Align Layers to Selection Layer menu option lets you make a selection and instruct Photoshop to align the linked layers to the border sides or center of that selection.

Changes to the Layers palette

The Layer linking column has been removed from the Layers palette and linking is now done via a link button at the bottom. Now some people will doubtlessly be up in arms over these changes. Yes, it does take some getting used to, but ultimately, the layer selection and linking has really been made more simple.

Contiguous layers can be selected by **Shift** clicking on the layer names. Discontiguous layer selections are made by **⌘** **ctrl** clicking on layer names to add to or subtract from a layer selection (but you can still load the non-transparent contents of a layer as a selection by **⌘** **ctrl** clicking on the layer image icon). Layer groups can now be selected (and then linked) by **⌘** **ctrl** dragging over the image with the move tool (or just marquee-drag if the Auto Select option is checked).

Layer masks can be moved by dragging them from one layer to another and you can also copy layer masks by **⌘** **alt** dragging them within the Layers palette.



Figure 1.21 The View menu options include Show Layer Edges which means that the currently selected layer or layers will be indicated with a rectangular color edge border. The Smart Guides option is useful as a visual aid for aligning layer elements. The Smart Guides (shown here in pink) will flash on and off to indicate when a layer element is aligned to other layers in the image.

Client: Rainbow Room. Model: Jasmin @ Nevs.

Automation

Along with the interface refinements and better optimization, several improvements have been made to the automation features in Photoshop, which are designed to make Photoshop run faster automatically and provide more opportunity for users to write their own customized batch processing routines.

Scripting additions

Scripts are similar to Photoshop actions but they operate at the operating system level instead of at the application level only. Scripts are not new. They have been available for use in previous versions of Photoshop, but there is more emphasis now on making them easier to implement and this will encourage anyone who has the know-how to design their own scripts for others to use in Photoshop.

A good example of the power of scripting is the Image Processor script (see Figure 1.22). This will forever be known to me as Russell Brown's, sorry, Dr. Brown's Image Processor. But sadly, there is no place for such frivolous naming in the sober world of Adobe Systems!

The Script Events Manager lets you combine multiple scripts in a sequence, combine these with Actions in Photoshop and attach these to specific Photoshop events. For example, you could set up a script event where Photoshop automatically generated a low resolution JPEG version every time you saved an image out as a Photoshop format document. The potential is there to create preset image processing routines for the batch handling of files, taking source image files and processing them out to designated folders. This will go beyond what you can do with Actions alone. And with the Image Processor, you can create scripts to perform multiple tasks at once.



Figure 1.22 The new Image Processor.

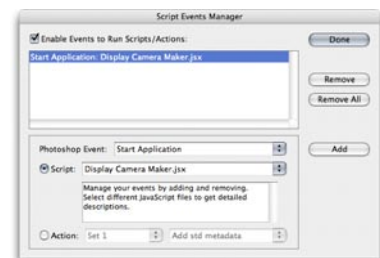


Figure 1.23 The Script Events Manager.

Metaframer script

For a good example of what scripting can do in Photoshop, look out for the Metaframer script, which will be available to download from Russell Brown's website: www.russellbrown.com. The Metaframer script will enable you to automate taking specific metadata from your image files (such as copyright credit information) and adding this information to the border of an image.

Adobe Help Center

The new Adobe Help Center enables registered Adobe customers to conduct improved searches and access support for all their Adobe products from Adobe and third parties. The new database is also able to provide related links to word searches. This makes the Help Center more useful for beginners who may be unfamiliar with some of the terminology used in Photoshop.

Animation in Photoshop

This is not a new feature but rather something that used to be in ImageReady only. It is yet another indication that Photoshop and ImageReady will become merged at some stage in the future. This is also further reason for having Photoshop menu optimization. With menu optimization different users can be satisfied more easily by setting up Photoshop to display only the tools they most need.



Figure 1.25 The Animation palette.

Web Photo Gallery

Several new templates have been added to the Web Photo Gallery, some of which are Flash-based. Web Photo Galleries can be created directly from selected images in Bridge, but unfortunately there is still no mechanism for producing sRGB converted JPEGs from the master images, or utilizing the cached JPEG preview data. But the Web Photo Gallery still remains a cool and important Photoshop feature.

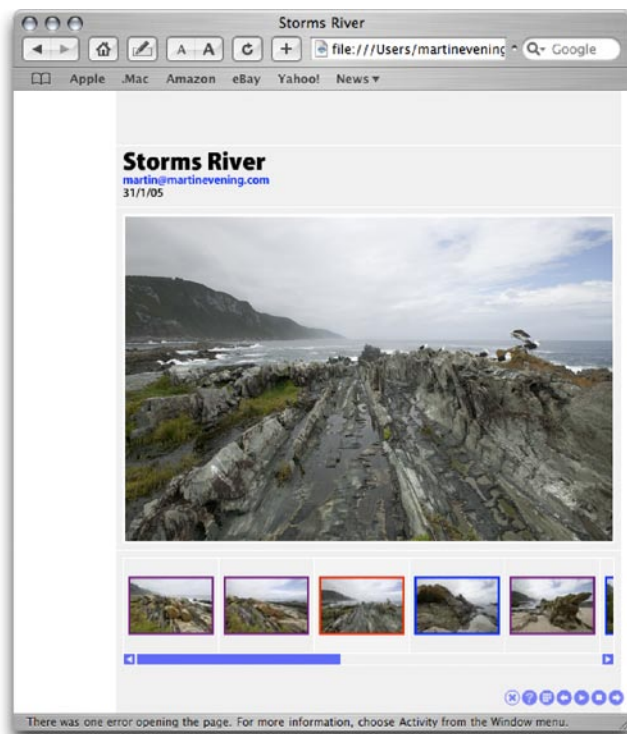


Figure 1.24 The Web Photo Gallery features several new template designs including several that use Macromedia Flash. The web gallery shown here was created using the Flash 2 gallery template.

Print with Preview dialog

The print options have long been a source of confusion due to the contradicting settings options and different print flow behaviors that exist. The problem has essentially been linked to the constraints of the various operating systems and the print interfaces supplied by the print manufacturers. But Adobe have done their best to help ease the pain by making a few small changes to the front-end Print with Preview dialog box so that users will find it easier to select the correct options at this stage in the print process.

PDF saving

The Photoshop PDF format save dialog has been significantly updated in order to provide a consistent approach to PDF creation across all the programs in the Adobe Creative Suite, where all Suite applications will now share the same dialog. The Preserve Photoshop Editing Capabilities checkbox will enable you to preserve all the image components such as layers and adjustment layers, just the same as if you had saved an image as a Photoshop or TIFF format file.

Print simulation

Professional photographers like having the ability to simulate the conditions of the print press on their desktop inkjet printers. This was possible to do before, but it required careful configuration of the Print with Preview color management settings. The new Print with Preview dialog contains a menu option in which you can select the appropriate print space to simulate and then all you have to do is click on the Simulate Paper White and Simulate Black ink buttons.

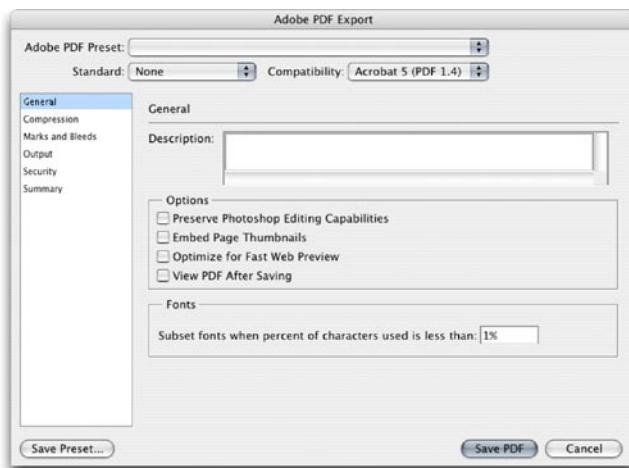


Figure 1.26 The new PDF save dialog.

FireWire out

This is a video editing feature. It enables you to send a still image to preview on a video device via a FireWire connection and see a preview of how an image in Photoshop will then appear on a given video device. To use this feature you need to have a video device such as the input on a TV monitor connected to the computer via a FireWire cable and then in Photoshop select File ⇒ Export ⇒ FireWire...

Overall impressions

Photoshop CS2 is in many respects a most notable upgrade. There are a lot of features in this version to satisfy photographers, especially if you shoot digitally. The separation of the Bridge browser program has freed up Photoshop to allow Photoshop to run more efficiently and the added controls in Bridge should be greatly appreciated since it now makes the picture selection editing faster and easier.

The Warp Transform and Lens Correction filter make a welcome addition and the introduction of Smart Objects has opened up new ways to work with the Warp feature and the existing Transform commands as well as hinting at more extensive developments in the future for this feature. The 32-bit editing capability may be a little ahead of its time, but we now have the capability to create HDR images from a standard digital camera and convert these using Merge to HDR to produce fine detail in the shadows and highlights like never before.

The ability to customize the interface and the extra automation features such as improved scripting ability are also important if you are looking to streamline the Photoshop interface and speed up the processing of repetitive tasks beyond the limits of what you can do using Actions alone.

This upgrade to the Photoshop program is one of the most significant updates I have seen in all the years I have been writing about Photoshop. It gets a definite thumbs up for providing a well-thought out response to the needs of busy photographers.

Adobe Photoshop CS2 for Photographers

This review of Adobe Photoshop CS2 is an extract from Martin Evening's forthcoming book: *Adobe Photoshop CS2 for Photographers*, which will go on sale from late May 2005. This latest update in the Adobe Photoshop for Photographers series will contain 704 pages in full color, plus a CD with over 120 minutes of video tutorials, and a 30 page guide to shortcuts in Photoshop CS2 and Bridge. The book contains even more information and updated advice on everything you need to know about using Photoshop, from digital capture to print output, as well as all that is new in Adobe Photoshop CS2!

To order the book

Adobe Photoshop CS2 for Photographers is published by Focal Press, an imprint of Harcourt Education. The title will be stocked in most major bookstores throughout the UK and US and via many resellers worldwide. It will also be available for purchase from: www.focalpress.com and also through the on-line bookstores: www.amazon.com and www.amazon.co.uk.