

Adobe listens to what users want, then packs most of it into a new version. Browser's now a Bridge; Raw roars with power.

BY JOAN T. SHERWOOD

# What's new in CS2

THE FOCUS IS ON WORKFLOW EFFICIENCY AND TIME-SAVING CREATIVE TOOLS

## IMPROVED WORKFLOW

**Adobe Bridge:** File Browser has become a standalone application that performs like real asset management software. Includes ranking, slideshow mode, sophisticated search capability, better automation functions, multiple and customizable workspace styles, and support for file formats from InDesign, Acrobat, and Illustrator.

**32-bit HDR:** All you most-information-

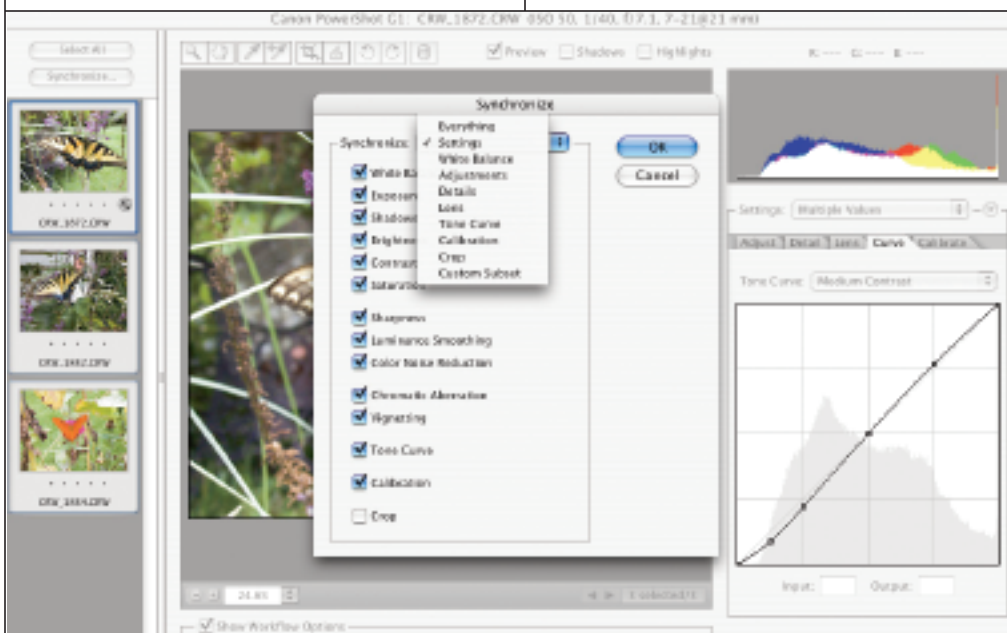
possible fanatics out there, now you can create and, to a degree, edit high-dynamic-range, 32-bit images.

**Smart Objects:** An amazing addition, the Smart Objects feature allows you to edit and transform images without damaging them. Imagine scaling down a layer, then later being able to return it to full size without loss of data or quality. Smart Objects also lets you paste or place vector data from Adobe Illustrator CS2, keeping

it scalable and editable in Illustrator.

**Multiple Layer Control with Smart Guides:** Gone is the link box in Layers. You can now select multiple layers with a shift- or command-click, or turn on Auto Select Layer in the Move tool options bar and just drag a marquee around the objects whose layers you'd like to select. Click on a portion of your image and you'll automatically select the layer that contains those pixels. Select Show Transform Commands in the options menu, click on a portion of your image, and you'll get a transform box around all of the pixels in the layer that contains the pixels under your cursor. Right- or control-click if you've got multiple overlapping images and you can choose the one you want from the contextual menu. Say you've got a team photo of the Burnville Flames, and you've pasted in 16 copies of a flame from your stock file. You want to make them all different sizes and play with the composition. No longer do you have to figure out which layer holds the flame you want to transform, just click on the flame, and it's selected.

**Multi-image Camera Raw:** If you thought Camera Raw was amazing in CS, wait until you see what this even faster version does. You can open multiple RAW images, which will display as thumbnail previews on the left of the Camera Raw interface, with a selected image featured in the center. You can apply any variety of adjustments to those RAW files simultaneously. You have a sophisticated new Curves dialog available in the Settings tabs. Want to make it easy? Try the Automatic Image Analysis with Auto check boxes in the Adjust tab; even if you want to tweak everything, it's a good place to start. Checkboxes at the top of the interface let you dynamically display Clipping Previews to reveal clipped highlights and shadows.



RAW file shooters will love the fabulously practical new features of Multi-image Camera Raw.

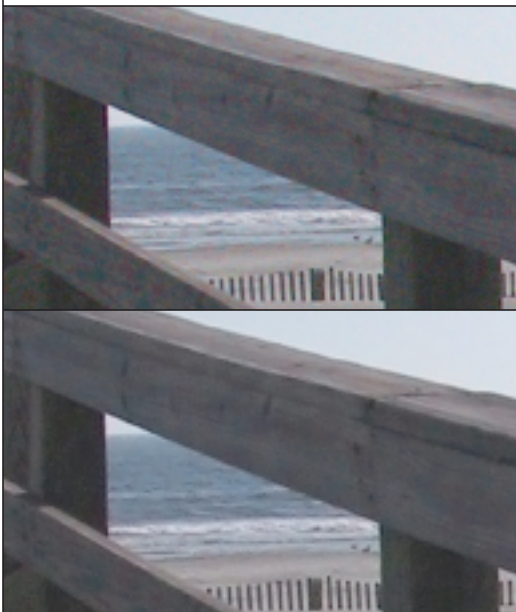
Images ©Joan T. Sherwood

New tools Straighten and Crop (with optional aspect ratio) join the mix in this version, along with a Color Sampler and Image Rotate; each can be applied to individual images, selected groups of images, or all images. When you've finished your adjustments, you can save and export your settings to an external XMP file for future use. To apply those settings to other files, in Adobe Bridge, select the file with the desired saved settings, right/control-click to choose Copy Camera Raw Settings from the contextual menu, select the files to receive those settings, right/control-click again, and choose Paste Camera Raw Settings from the contextual menu.

### QUICKIES: CREATIVE FEATURES

**Reduced Noise:** Impressive noise correction for high-ISO shots, plus JPEG artifact reduction. (Digital camera technology has come so far that I had to go back to images from 2002 to find one rife-enough with noise to test this feature.)

**Spot Healing Brush:** That Healing



Digital noise mars the image at top, but with the Reduce Noise filter, you have advanced control, even in individual channels, JPEG artifact elimination, and a much improved image.



tool just gets more and more magic. This one works like the love child of the old Healing Brush and excellent cloning technique, giving you even more one-click options for fixes.

**Smart Sharpen:** Another feature for minute control. Gives you Lens, Gaussian and Motion Blur correction, and added controls over highlights and shadows.

**16-bit Editing:** More editing options for 16-bit files, including the Liquify filter.

**Optical Lens Correction:** Have great architecture shots from your travels, but your view camera didn't make the trip? This filter fixes lens issues like barrel and pincushion distortion.

**Vanishing Point:** Use this new filter to clone, paint, and transform in perspective. It's a time-saver when you need to clone out an unwanted object to match the perspective in the image.

**One-click Red Eye Correction:** All the cheapo imaging programs had it, and now at last, Photoshop does, too. Not like we'd ever need it, of course.

**Image Warp:** The Adobe vernacular for wrapping an image around an object. Customizable presets and adjustable control points. It's a real boon for commercial photographers, but creative seniors shooters will find some uses, too. ■

*There's much more to see in Adobe Photoshop CS2. In the months ahead, Professional Photographer will continue to guide you through the features that best suit your workflow.*



Top: At left is the original image with an unwanted lens poking into the frame. At center you see the telltale smudge from the Photoshop CS Healing Brush. At right is the result of CS2's Spot Healing. Above is the tool in action—no sampling, just a swipe from the brush.

### PRO VIEW: FIRST IMPRESSIONS FROM A PHOTOGRAPHER

The workflow enhancements in Adobe Photoshop CS2 and Adobe Creative Suite 2.0 are fantastic. Photographers are handling bigger files and more images than ever. With Adobe Bridge, I can efficiently organize and browse files to quickly find the exact image I need, and have more time I have to spend behind the camera.

In Adobe Bridge, you can easily rank images with a number of stars, much like we used to mark light boxes with little dots. These smart enhancements make for a more productive digital workflow.

Integrating Adobe Bridge across the entire Adobe Creative Suite is brilliant. It's now possible to rethink how current and past projects—amounting to terabytes of images over time—are maintained and managed.

—Jack Reznicki, Cr.Photog.