



Tryout Tutorial

Adobe Photoshop ^{version} 3.0



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ADOBE PHOTOSHOP TRYOUT TUTORIAL

Welcome to the Adobe Photoshop™ — image editing software that combines a full range of painting and editing tools, sophisticated selection tools, and methods for adjusting gray levels and color in continuous-tone images.

The Adobe Photoshop Tryout tutorial is designed to show you how to use many of Adobe Photoshop's image-editing tools, starting with important basic concepts and then moving on to more complex tasks, such as creating channels and masks, and using color-correction tools.

The Adobe Photoshop Tryout program includes the full set of program features, with the exception of the Save and Print options, and can be used in either the Macintosh or Windows environment. For best results, copy the Adobe Photoshop Tryout program to your hard drive before you begin working through the tutorial exercises.

INSTALLING THE SOFTWARE

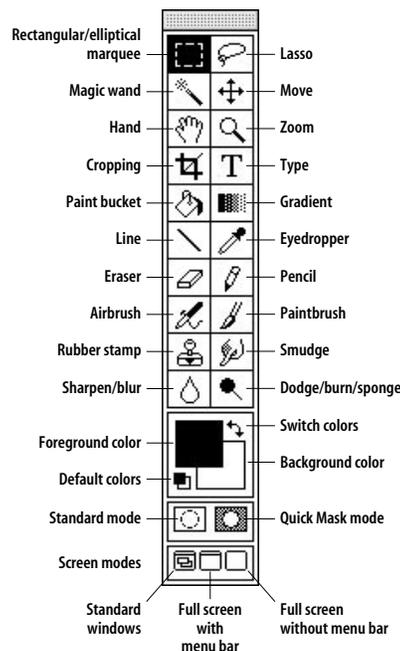
Install the software using one of three options:

- From the Photoshop section of the Adobe Graphics Sampler, click Launch/Install Tryout.
- For the Macintosh, use the installer in the Install-Disk 1 folder in the Adobe Photoshop 5.0 Tryout folder (located in the Tryouts folder on the Adobe Graphics Sampler CD-ROM).
- With Windows, open File Manager and double-click Setup.exe in the Tryouts\Photoshp\Disk1 directory on the Adobe Graphics Sampler CD-ROM.

Start the Adobe Photoshop program

Double-click the Adobe Photoshop Tryout icon to start the program. The toolbox appears to the left, and eight palettes arranged in three groups appear at the bottom of the screen.

The toolbox contains tools you use to select, paint, edit, and view images. Each tool is represented by an icon.



The Brushes and Options palettes contain options for painting and editing. The Picker, Swatches, and Scratch palettes contain options for selecting and editing colors. The Layers, Channels, and Paths palettes contain options for creating and editing layers, channels, and paths.

WORKING WITH IMAGES

You will begin by using a variety of basic techniques to view, select, and edit an image.

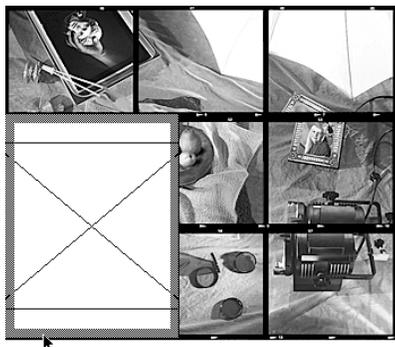
Open the artwork

1 Choose File > Open. Locate the included tutorial files and select the *Frames* (Macintosh) or *Frames.jpg* (Windows) file.

In the title bar next to the document name, the view of the document is displayed. Depending on the size of your screen, the image appears at a 1:1 ratio view or at a 1:2 ratio view.

Preview the page size

1 Position the pointer on the lower left corner of the window; then press and hold down the mouse button to display the Page Preview box.



The rectangle with an X through it represents the image dimensions; the outer rectangle represents the paper size. The white area represents the *imageable area* of the current paper size, the area on which artwork can be printed.

2 To see how the paper size affects the preview, choose File > Page Setup and enter a variety of page sizes; then repeat step 1.

Preview the image size

Position the pointer on the image size box in the lower left corner of the Information bar; then hold down Option key (Macintosh) or the Alt key (Windows) and press the mouse button. The image size box appears, which displays the width, height, number of channels (colors), and resolution of the image.

Show and hide palettes

You can display and hide palettes and windows as you work. All palettes can be repositioned by dragging the gray bar at the top of the palette.

- To display or hide a palette, choose the corresponding command from the Window menu. The Show and Hide commands toggle between the two options.

- To collapse a palette, click the zoom box in the upper right corner of the palette. Clicking the zoom box alternates between displaying the full palette and the collapsed palette.

MAKING SIMPLE SELECTIONS

In Adobe Photoshop, you edit and manipulate part of an image by first making a selection.

Zoom in on the work area

If the Frames image is not displayed at a 1:1 view, you will first zoom in on the image.

1 Click the zoom tool in the toolbox; then position the pointer on the center of the image and click once. The image is enlarged by one order of magnification.



Your image should be displayed at a 1:1 view. However, you may need to resize the window.

2 If the image is displayed larger than a 1:1 view, double-click the zoom tool in the toolbox to return to a 1:1 view.

Make a rectangular selection

- 1 Select the rectangular marquee tool; then position the pointer at the top left corner of the center frame of the image, just inside the black border. A crosshair pointer appears.
- 2 Drag diagonally to the lower right corner of the frame.
- 3 Release the mouse button. The frame is selected.

If a selection is not as desired, choose **Select > None** or click outside the selection, and then redraw the selection border.

Cut the selection

You will cut the selected image and move it to another area of the nine-frame image. If you can't see all of the image on your screen, begin with step 1 to scroll the window; if all of the image is visible on-screen, skip to step 2.

- 1 Select the hand tool; then position the hand in the center of the image and drag to the right to move the image to the right within the window.
- 2 Make sure that the center frame is still selected; then choose **Edit > Cut**.



Exchange the frames

- 1 Click the rectangular marquee tool; then select the fourth frame (the first frame in the second row) of the image.

2 When the frame is selected, position the pointer inside the selection border. The pointer becomes an arrow. Hold down the Shift key to constrain the horizontal movement of the selection, and then drag the selection to the center frame.

3 Release the mouse button and then the Shift key. Click outside the selection to deselect everything.

4 Choose **Edit > Paste**. The frame you originally selected is pasted into the center of the window. Position the pointer within the selection and drag it to the area from which you moved the fourth frame. Deselect everything.

Make an elliptical selection

1 Select the zoom tool, position the pointer in the middle of the eighth frame, and then click. The frame doubles in size.

2 Double-click the marquee tool to select it and to display the Marquee Options palette. Choose **Elliptical** from the Shape pop-up menu in the Marquee Options palette.

3 Position the pointer on the center of the blue filter, hold down the Option key (Macintosh) or the Alt key (Windows) and drag diagonally to the lower right. Holding down this key draws the selection marquee from the center point to the outside edge.

4 While holding down the left mouse button and the Option (Macintosh) or Alt (Windows) key, hold down the Shift key to constrain the selection to a circle.

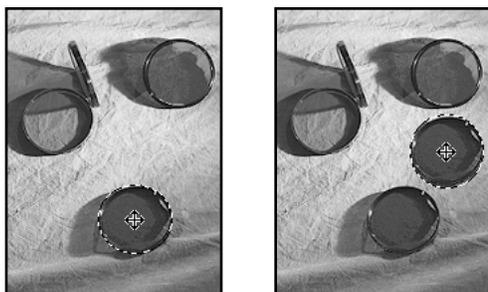
5 Release the left mouse button, and then the Shift and modifier key. The filter is selected.

Move the selection border

You can move a selection border without affecting the pixels under the selection.

1 Hold down the Command and Option keys (Macintosh) or the Ctrl and Alt keys (Windows); then position the cursor on or inside the selection border.

2 Drag to move the selection border on the blue filter.



Duplicate the selection

1 With the blue filter still selected, hold down the Option key (Macintosh) or the Alt key (Windows) and drag the filter onto the cloth in the image. Make sure that you press the key *before* you begin dragging; otherwise, you will move the selection but not duplicate it.

2 Release the left mouse button and then the key. A copy of the blue filter is created.

3 Release the left mouse button and then the key. A copy of the blue filter is created.

Restore part of the image

You use the “magic eraser” tool to restore an image to the last saved version. This tool is a variation of the eraser tool.

1 Deselect everything.

2 Select the eraser tool; then hold down the Option key (Macintosh) or the Alt key (Windows) and drag over the copy of the blue filter. The last saved version of the document appears as you drag the magic eraser.

PAINTING ON AN IMAGE

A basic principle of Adobe Photoshop is the use of foreground and background colors. The *foreground color* in Adobe Photoshop is the color that is applied when you use any painting tool (paint bucket, airbrush, paintbrush, pencil, and line tool), the type tool, and the default Fill command. The *background color* is the color that replaces part of an image when you use the eraser or when you cut, move, or delete a selection. You can think of the background color as the canvas under a painting.

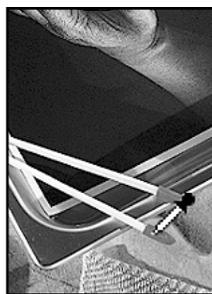
Select the foreground color

The eyedropper tool lets you select a color from anywhere in the image by taking a sample of that color.

1 Double-click the zoom tool to reset the image to a 1:1 view.

2 Click the eyedropper tool; then position the pointer on the image and drag through the image. The foreground color in the toolbox changes.

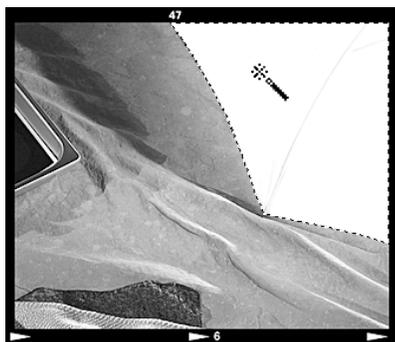
3 Click the blue tip of the tongs in the upper left frame. The foreground color in the toolbox becomes the blue color of the tip of the tongs.



Select areas of similar color

The magic wand tool selects an area based on color similarity.

- 1 Select the magic wand tool, and click the umbrella in the middle frame. All of the umbrella is selected because it has pixels of similar color.



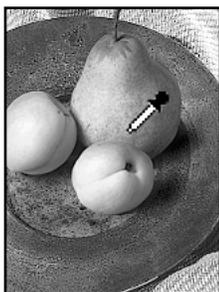
- 2 Choose Edit > Fill.

- 3 In the Fill dialog box, set the Opacity to 60 percent, select Foreground Color from the Use menu, and click OK.

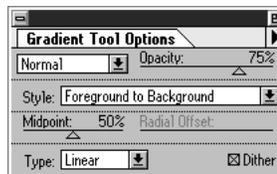
Fill a selection with a blend

You can fill a selection with a *gradient fill*, a gradual blend of color that transitions from the foreground color to the background color.

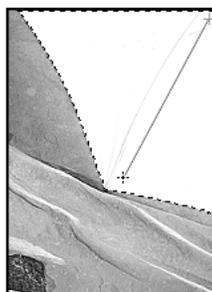
- 1 Select the eyedropper tool.
- 2 Option+click (Macintosh) or Alt+click (Windows) the green pear in the center (fifth) frame to take a sample of the green color from the pear. The background swatch on the toolbox changes to the sampled color.



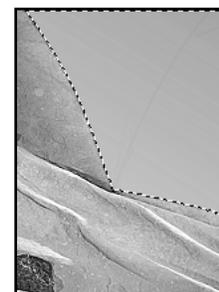
- 3 Double-click the gradient tool; then drag the Opacity slider in the Gradient Tool Options palette to 75 percent to create a transparent blend.



- 4 With the umbrella still selected, drag from the upper right corner of the umbrella downward to the middle rib of the umbrella.



Setting blend at upper right corner of umbrella

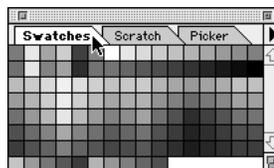


Blend applied

Store and select colors

You can use the Swatches palette to select foreground and background colors, and to store the colors you create.

- 1 Click the Swatches palette tab.



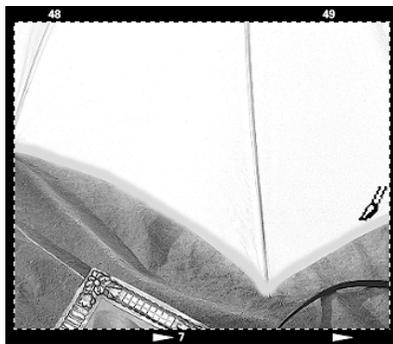
- 2 In the Swatches palette, move the pointer to the white area in the last row of swatches. The pointer becomes a paint bucket.
- 3 Click within the white area to add the blue foreground color Swatches palette.

4 To select a color from the Swatches palette, click the yellow-orange color swatch (the fourth color in the third row). The new color appears in the foreground color icon in the toolbox.

Paint on a selection

1 Double-click the marquee tool to select the Marquee Options palette. Select Rectangular from the Shape menu; then select the third (upper right) frame using the rectangular marquee tool.

2 Select the paintbrush tool; then drag the paintbrush inside the selected area along the lower edge of the umbrella. Drag outside of the selection marquee; no paint is applied because paint is only applied *within* a selection. If nothing in an image is selected, you can paint anywhere on the image.



3 Choose Revert from the File menu to revert to the last saved version of the Frames image.

EDITING SELECTIONS

You will copy the still life image in the center frame, and then edit the image to fit into the viewfinder of the camera in the lower left frame.

Duplicate and edit a selection

You will use the rectangular marquee and the Info palette to determine the size of the selection that will fit within the viewfinder.

1 If the Info palette is not visible on the screen, choose Window > Palettes > Show Info.

2 Choose Window > Show Rulers. Horizontal and vertical rulers are displayed in the window.

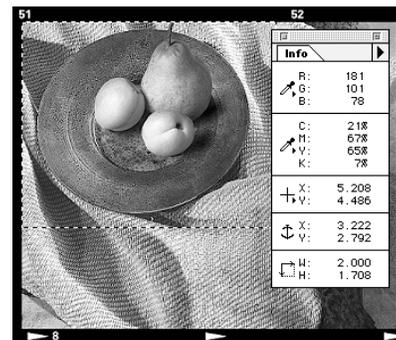
To make sure that the ruler units are set to inches, you will use the Info palette.

3 Choose Window > Palettes > Info to display the Info palette; then position the pointer on the + next to the X and Y coordinate indicators in the lower portion of the palette. Press the mouse button to display the unit pop-up menu, and make sure that inches is selected for the ruler unit type.

4 If necessary, use the hand tool or the scroll bars to scroll the window so that the center frame is fully visible on-screen.

5 Select the Marquee tool.

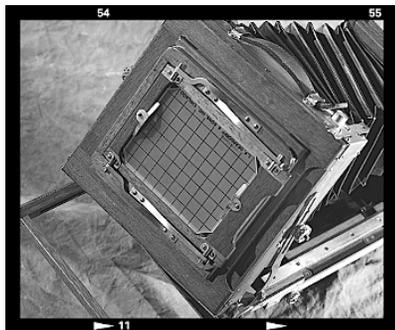
6 Begin dragging from the upper left corner of the center frame, and, while watching the Info palette, drag diagonally downward to make a selection measuring about 2 inches wide and 1.7 inches high.



7 Choose Edit > Copy, and then choose Select > None to deselect the still life selection.

8 If necessary, use the hand tool or scroll bars to reposition the image so that all of the camera is visible (the frame in the lower left corner).

- 9 Select the zoom tool, and then click the center of the camera frame to enlarge the view.



Select part of an image with the lasso tool

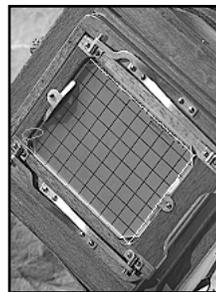
The lasso tool lets you make precise selections and can contain both straight and freehand line segments.

- 1 Select the lasso tool and move the pointer to the left edge of the viewfinder, near the silver clip.
- 2 Drag to trace the outline of the viewfinder until the entire viewfinder is selected; then release the mouse button.

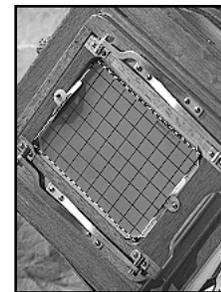
If this is the first time you have made a selection with the lasso tool, your outline may be imprecise. Now you will deselect the selection and redo it using straight lines.

- 3 Choose Select > None.
- 4 Position the lasso pointer on the upper left corner of the viewfinder; then hold down the Option key (Macintosh) or the Alt key (Windows).
- 5 Click to define the starting point of the straight line segment. *Do not drag.* Continue holding down the key and click the remaining three corners of the viewfinder. A straight line appears between the starting point where you first clicked and the end point.

- 6 Click where you began the selection, and release the key. A straight-edged selection border appears.



Fourth corner of straight-line lasso selection

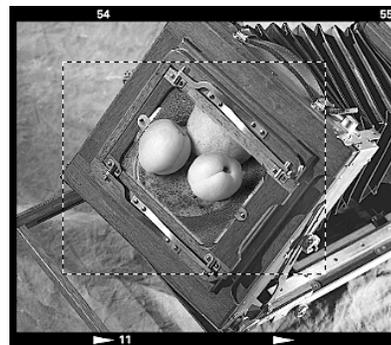


Return to starting point

Paste and transform a selection

Using the Paste Into command, you can paste a portion of an image that has been cut or copied inside another selection.

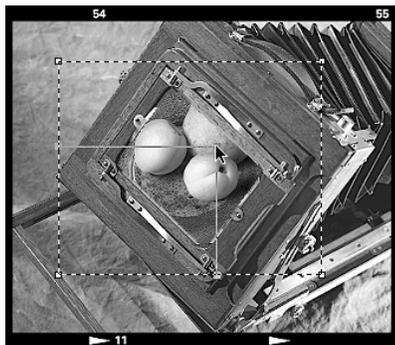
- 1 With the selection still active, choose Edit > Paste Into. The first selection is pasted into the currently selected area.



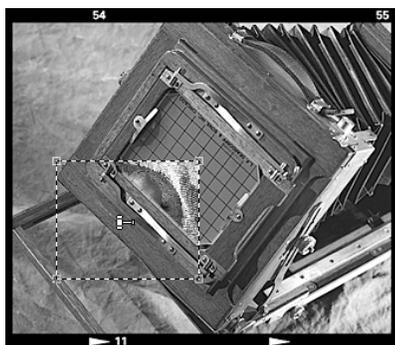
The selection is a *floating selection*, a selected area that has been pasted onto the image and is still active as long as the area remains selected.

The still life selection is much larger than the viewfinder selection; you see only the portion that fits into the viewfinder selection.

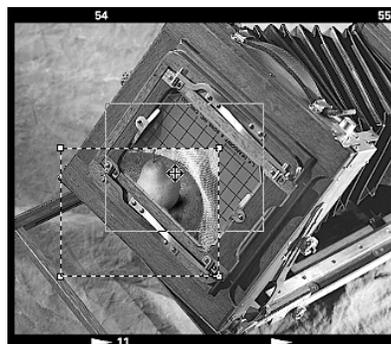
2 To maintain the original aspect ratio, Shift+drag the upper right handle. When the percentage in the Info palette reaches about 60 percent, release the mouse button and then release the Shift key.



3 When you are satisfied with the scaling, click the gavel icon within the selection to scale the selection. Because you scaled the selection, it needs to be recentered within the viewfinder.

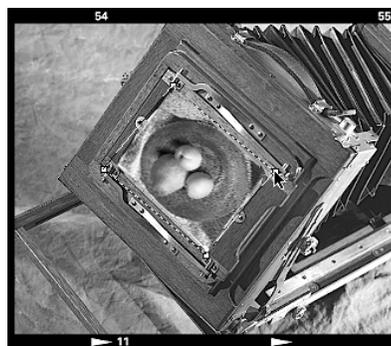


4 Position the pointer in the selection, and then drag the selection to the center of the viewfinder.



5 Choose Image > Rotate > Free. Handles appear at the corners of the selection border.

6 Drag one of the handles counterclockwise to rotate the selection so it appears upside down. When the angle of rotation (A) in the Info palette is -138 degrees, release the left mouse button. A preview of the rotation appears within the selection border.



7 When you are satisfied with the rotation, click the gavel icon within the selection to apply the rotation.

Adjust the selection's opacity

Now you will make the selection semitransparent to match the appearance of an actual viewfinder.

- 1 Click the Layers palette tab.

You can use the Layers palette to control the blending mode and opacity of the floating selection as long as it remains active. Once you deselect a selection, the Layers palette controls affect the entire layer.

- 2 In the Layers palette, drag the Opacity slider to 50 percent, or press 5 on the keyboard. The selection becomes transparent.

- 3 Click away from the selection to select everything.

RETOUCHING A SCANNED IMAGE

In this lesson, you will color-correct an image visually. The Variations command lets you adjust the color balance, brightness and contrast, and saturation in an image by adjusting color previews that represent different aspects of the image.

For images that require more precise correction, there are several more advanced color-correction tools available in Adobe Photoshop.

Adjust the midtones in an image

By correcting the midtones first, you will be better able to see changes you make to the highlights and shadows (brightness and contrast).

- 1 Open the *BadScan* image.



- 2 Double-click the hand tool to enlarge the window to its maximum size.

- 3 Choose Image > Adjust > Variations. The Variations dialog box appears.

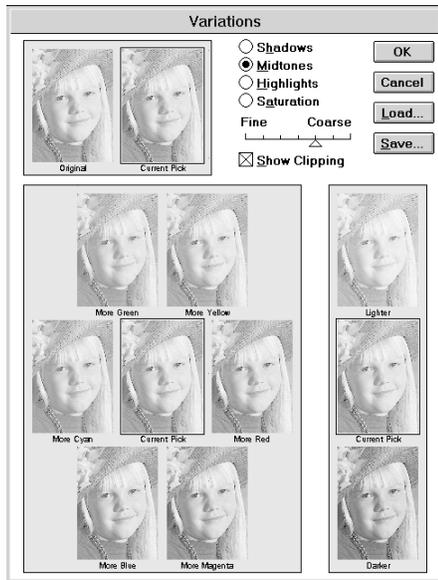
The two preview icons at the top of the dialog box show the image without adjustments (Original) and the image containing any color adjustments (Current Pick). The lower left section of the dialog box shows the Current Pick preview surrounded by six color previews representing different adjustments to the color balance.

The lower right section of the dialog box shows the Current Pick preview between a lighter preview and a darker preview.

- 4 Make sure that Midtones is selected and that the Show Clipping option is checked. The Show Clipping option displays a neon highlight around areas of color that will be clipped, or lost, using the adjustment represented.

The Fine/Coarse slider determines the degree of change each color preview represents. Moving the slider one increment to the right doubles the effect; moving it one increment to the left decreases the effect by one-half.

- 5 Drag the Fine/Coarse slider one increment to the right of the midpoint, toward Coarse.



- 6 Click the More Red preview. The More Red preview becomes the Current Pick, and each preview in the dialog box is updated to reflect the adjustment.

Remember that since you are adjusting the color *balance*, each click of a color preview affects the other color previews according to their positions on the color wheel. For example, clicking the More Red preview increases the red by one increment and increases the yellow and magenta by one-half increment. The color previews representing the opposite colors on the color wheel are conversely decreased: the cyan decreases by one increment, and the green and blue decrease by one-half increment.

- 7 Click the More Magenta preview to select that adjustment. Notice that adding magenta removes green.
- 8 Click Darker to darken the midtones.

Note: If you add more of a color to the Current Pick than desired, you can undo the effect by clicking the opposite color an equal number of times.

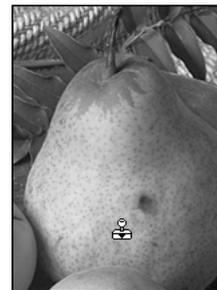
- 9 Click OK to apply the change to the image, and then close the *BadScan* image.

RETOUCHING FLAWS

You will retouch flaws in the Fruit image using the rubber stamp tool. The rubber stamp tool lets you pick up, or *sample*, an image and “paint” an exact duplicate of that image.

Retouch the color on an image

- 1 Open the Fruit image.
- 2 Select the rubber stamp tool.
- 3 Click the first brush in the second row of the Brushes palette. (If the palette is not visible, choose Window > Palettes > Show Brushes.) The smaller brush, with a diameter of 5 pixels, enables you to paint over smaller areas.
- 4 Option+click (Macintosh) or Alt+click (Windows) just below and to the left of the bruise on the pear to set the origin of the sample within the unbruised part of the pear.
- 5 Move the pointer over the bruised area, and begin dragging to paint over the bruise with the unbruised texture you just cloned.



Setting the sample origin



Cloned texture painted over bruise

Duplicate an object using the rubber stamp tool

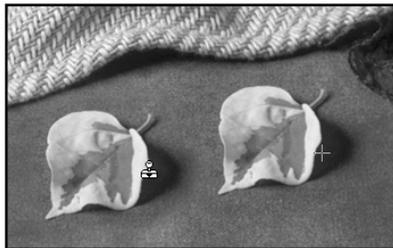
The rubber stamp tool is also used to reproduce an entire object within an image. You'll begin by creating a flat brush shape to help isolate the bougainvillea leaf.

- 1 Choose New Brush from the Brushes palette menu.
- 2 In the Diameter text box, enter 25 pixels; in the Roundness text box, enter 50 percent. The angle and roundness show in the lower left preview window; the brush stroke shows in the lower right preview window.
- 3 Click OK. The new brush shape appears in the Brushes palette as the selected brush.
- 4 Position the rubber stamp pointer on the lower right edge of the leaf, and Option+click (Macintosh) or Alt+click (Windows) the leaf to set the sample origin.



- 5 Move the rubber stamp pointer so that it is just below and to the left of the original leaf. Be sure to leave enough space for a whole new leaf.

- 6 Drag to duplicate a copy of the leaf.



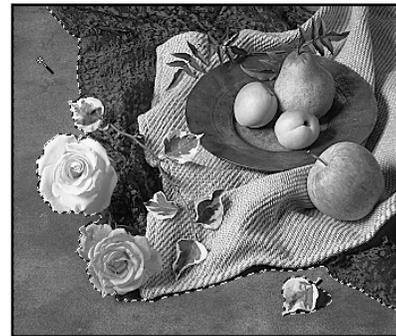
You can paint in sections, releasing the mouse button between strokes; duplication will continue from the sample origin.

FINE-TUNING COLOR CORRECTIONS

In the final part of this exercise, you will adjust the brightness and perform some color correction on isolated areas of the image.

Increase the color saturation

- 1 Double-click the magic wand tool, and in the Magic Wand Options palette set the tolerance to 40; then click OK.
- 2 Click the upper left corner of the image to select the background cloth.



Note: Some of the background areas won't be selected. You do not have to make a precise selection.

- 3 Choose Image > Adjust > Hue/Saturation. The Hue/Saturation dialog box appears.
- 4 Make sure that the Preview check box is selected so that you can preview changes as you make them.
- 5 Drag the Saturation slider to +50 to increase the intensity of all the colors in the cloth; then click OK to apply the changes.
- 6 Choose Image > Adjust > Brightness/Contrast. The Brightness/Contrast dialog box appears.

7 Increase the Brightness to 10 and the Contrast to 10 to bring out more of the texture in the cloth; then click OK to apply the changes.

8 Deselect the image.

Lighten a shadow

1 Zoom in to a 2:1 view on the cloth in the upper right corner.

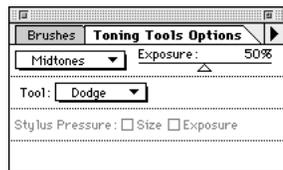
2 Select the dodge/burn tool.

3 Drag the pointer over the cloth in the upper right corner to lighten the shadow.

By default, the dodge tool lightens pixels by 50 percent of their original brightness value.

Subdue highlights

1 In the Toning Tools Options palette, choose Burn from the Tool menu. The burn tool icon replaces the dodge tool in the toolbox.



2 Either use the Exposure slider in the palette or press 2 on the keyboard to reduce the exposure to 20 percent.

3 Drag along the crease of the apricot, using several strokes for a controlled effect. Work around the edges of the apricot to increase the shadow areas.

4 Close the Fruit file.

CREATING COMPOSITE PHOTOGRAPHS

One of the most powerful features of the Adobe Photoshop program is the flexibility and control it gives you in making, editing, and saving selec-

tions. You can then use these selections as *masks*. Masks allow you to isolate parts of an image so that you can work on only certain areas.

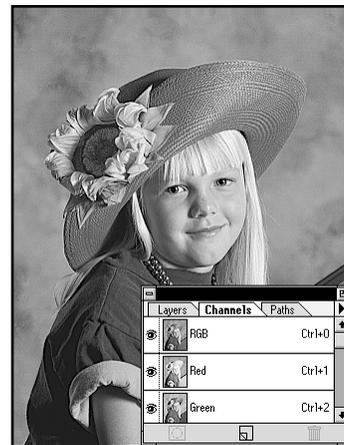
About channels, image types, and modes

You can create masks and save selections by adding *channels* to images. A channel is analogous to a plate in the printing process. By default, every Adobe Photoshop image has a number of channels that represent information about one of the color elements in the image. For example, an RGB image has four channels by default: the RGB channel (called the *composite* channel), which represents the combination of the red, green, and blue channels; the red channel; the green channel; and the blue channel.

Display channels in an image

1 Open the Portrait image.

2 Display the Channels palette by clicking the Channels tab.



Portrait image

The eye icon in the column opposite each channel indicates that all the channels are visible.

3 In the Channels palette, click Red to display the red channel. The channel appears in grayscale by default. You can also display channels in color.

4 Choose File > Preferences > General. Select the Display Color Channels in Color option, and click OK.



Portrait red channel

5 Click the various channels to view the effect; then return to the composite RGB channel by clicking RGB or channel #0 in the Channels palette.

Make a selection to isolate a background

You will begin creating the composite image by isolating the girl from the background in the *Portrait* image. You will first create a temporary mask from this selection and then store the mask in a channel so you can reuse it later.

1 Double-click the magic wand tool to display the Magic Wand Options palette. Reset the Tolerance to 32.

2 Make sure that the Anti-aliased option is selected. This option makes the edge of the selection soft by filling the edge pixels with a percentage of color.

3 Click the blue background of the image with the magic wand tool.

4 Choose Select > Grow to extend the selection. Now most of the background is selected, except for some dark spots.



Background selected using magic wand tool



Selection extended using Grow command

Choose Select > Similar to select the additional blue in the background *throughout* the image.

Using the magic wand tool, add to the selection by holding down the Shift key and clicking the band of red, and then clicking the dark blue line of the book. Now all but the girl in the image—with the exception of a few spots—is selected. You will edit the selection to include those areas.



After Select Similar

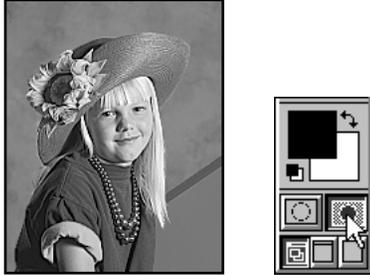


Selection extended using magic wand tool, Shift key

5 Choose Select > Inverse to invert the selection and select the girl.

Create and edit a mask

1 Click the Quick Mask mode control in the toolbox. The Quick Mask mode lets you quickly edit a mask and view the image simultaneously. This feature is useful because it lets you see the mask superimposed on the image.



By default, the Quick Mask channel appears red, and its opacity is 50 percent—similar to a rubylith overlay, or *frisket*, used in traditional illustration to protect the image when airbrushing. Everything in the channel that is red is masked (protected from changes).

Note: The girl's hat is not part of the mask, but because you are viewing channels in color and the hat is red, it appears to be part of the mask.

2 Double-click the Quick Mask mode control to display the Mask Options dialog box.

3 Make sure that the Masked Areas option is selected; when this option is selected, whatever is part of the mask is protected from changes. When the Selected Areas option is selected, whatever is part of the mask will become selected when converted to Standard mode, and can be changed.

You can change the color of the mask (or channel) and its opacity so that you can distinguish the mask when viewing the composite image.

4 Click the color swatch to display the Color Picker dialog box. In the color picker, use the color slider to drag upward to the mid-green range, and then click the upper right corner of the color field

to select a bright green. If an alert triangle appears, do not click it. Click OK, and click OK again to close the Mask Options dialog.



5 Double-click the paintbrush tool and make sure the Opacity in the Paintbrush Options palette is set to 100.

You can use any of the painting and editing tools to edit the mask.

6 From the Brushes palette, select the fourth brush in the top row.

The opacity in the Brushes palette and the foreground and background colors control whether a painting or editing tool edits the mask partially or fully. Partial opacity partially adds to (or subtracts from) the mask.

The foreground and background colors, which are automatically set to their defaults when you select Quick Mask mode, also control whether a painting or editing tool edits the mask partially or fully. Black, the default color for the painting tools, applies 100 percent of the mask; white, the default color for the eraser tool, reveals the image. A color or percentage of gray partially adds to or subtracts from the mask.

7 Drag to paint any dark areas in the background that show through the bright green mask. You want the mask to cover the entire background so that only the girl shows through the mask.

8 Using the eraser tool, drag over the girl's eyes and any green within the selection of the girl. The eraser tool paints with the default background color, white, and thus "erases" the mask, making those areas part of the selection.



Adding to mask using paintbrush tool

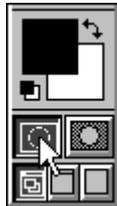


Mask erased using eraser tool

9 Click the Standard mode control in the toolbox to convert the mask to a selection border on the image. The edited selection now surrounds just the girl.



Standard mode: edited selection



Save the selection in a channel

Quick Mask mode temporarily stores a mask; however, unless you save the mask as a selection in a channel, the mask is discarded as soon as you make another selection.

1 In the Channels palette, click the Save Selection icon at the bottom left. In the Channels palette, #4 appears after the blue channel, indicating you have added a channel.

2 Click #4 in the Channels palette to view only channel #4 and the mask, not the composite image.



Channel #4



Icons indicate channel can be viewed and edited

Note: On the Macintosh, a selected channel appears gray. With Windows, a selected channel appears white.

3 Click RGB or #0 in the Channels palette to return to the composite RGB image.

4 Choose Select > None to deselect the image.

SAVING SELECTIONS

Select the sunflower in the girl's hat and save the selection.

1 Using the zoom tool, zoom in on the sunflower to a 2:1 view.

2 Double-click the lasso tool, and in the Lasso Options palette, make sure that the Anti-aliased option is selected.

3 Using the lasso tool, drag around the sunflower to roughly outline it.



2:1 view



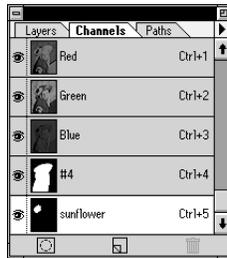
Lasso selection of sunflower

4 In the Channels palette, click the Save Selection icon. It is important to save your selection as you edit it, so that you don't lose your changes.

5 Double-click #5 in the Channels palette and name the channel Sunflower; then click OK.



Sunflower mask



Channel #5 selected

Refine a selection

You will add areas to the selection and subtract areas you do not want included in the selection.

- 1** Click RGB or #0 in the Channels palette to return to the composite RGB image. The sunflower remains selected.
- 2** Use the zoom tool to zoom in to a 4:1 view of the sunflower. If necessary, enlarge the window and scroll so that the sunflower selection is fully visible.
- 3** Using the lasso tool, position it just inside the selection next to the sunflower.
- 4** Hold down the Shift key to add areas of the sunflower that weren't included in the original selection, and drag carefully to trace the sunflower.
- 5** Release the mouse button and then the Shift key.

If you accidentally deselect the selection, Option+click (Macintosh) or Alt+click (Windows) the Sunflower channel in the Channels palette to load the original selection saved in the Sunflower (#5) channel.

6 To subtract from the selection, hold down the Command key (Macintosh) or the Ctrl key (Windows); begin dragging to trace around the area you want to delete from the selection.

7 Release the mouse button and then the key.

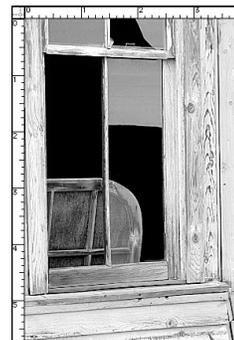
8 When you are satisfied with the selection, drag the selection icon onto the Sunflower channel to replace the original selection.

9 Double-click the zoom tool to zoom out to a 1:1 view.

RESIZING IMAGES

You will open a second image, Window, that will become part of the composite image. Then you will resize the Portrait image so that the girl fits within the Window file when pasted into the new background.

- 1** Open the Window file.
- 2** Choose Window > Show Rulers. You will use the rulers as a reference to get an idea of the proportions of the Window and Portrait files.

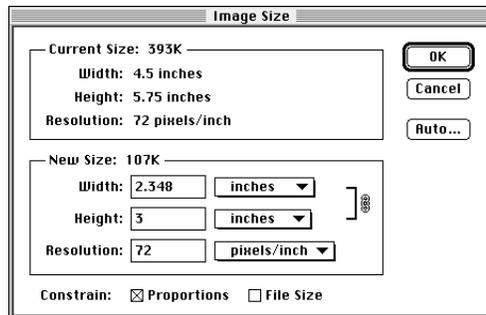


3 Drag the Window file by the title bar so that both the Portrait and Window files are visible. The girl in the Portrait image is much larger than the window that she will be pasted into.

- 4 Make the Portrait file the active image, and display the rulers.



- 5 Choose Image > Image Size. Deselect the File Size check box so that the image dimensions can be changed independently of the resolution.
- 6 Enter 3 inches in the Height text box. Accept the corresponding Width value, and click OK.



- 7 Load the selection of the girl and hat onto the image by Option+clicking (Macintosh) or Alt+clicking (Windows) channel #4 in the Channels palette.
- 8 Choose Edit > Copy to copy the selection to the Clipboard.

PASTING AND TRANSFORMING SELECTIONS

Now you will paste the girl inside the window, position her, and adjust the selection so that it appears to be part of the Window file.

- 1 Using the magic wand tool, click the lower left window in the Window file, just above the chair, to select the window.
- 2 Add to the selection by holding down the Shift key and clicking the empty right window, and then clicking again on the glass just above the right window frame.



Selecting the window using the magic wand tool



Adding to the selection using the Shift key

- 3 Choose Edit > Paste Into. The girl is pasted behind the window frame.



- 4 Choose Image > Flip > Horizontal.
- 5 Using the selection pointer, drag the girl to the left so that her face appears in the left window frame.
- 6 Choose Select > None.



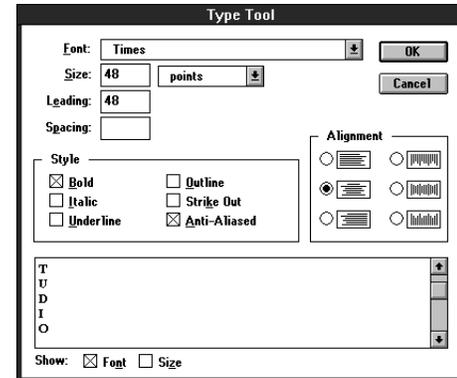
CREATING TYPE

In this lesson you will complete the composite image by adding type on a layer. Layers act as transparent acetate sheets in an Adobe Photoshop document. Images on layers can be edited independently.

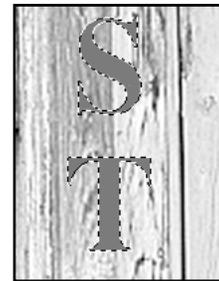
Create type on a layer

- 1 In the Layers palette, click the New Layer icon. Rename the layer *type* and click OK. The new layer is added to the Layers palette and is highlighted, meaning it's the active layer. Whatever changes you make will affect only the active layer.
- 2 Select the type tool and click on the right side of the window frame near the top of the window.
- 3 In the Type Tool dialog box, select the Times font, set the Size to 48 points, set the Leading to 48, click Style Bold, and click Alignment Center. Make sure that the Anti-aliased option is selected.

In the text box, type the word STUDIO, pressing Enter after each letter to create a vertical string of letters.



- 4 Click OK. The type selection appears on the image.



- 5 Deselect the type. By default, type is filled with the foreground color. You can still edit the text even though you deselected it.
- 6 If the type's color is not black, choose Edit > Fill. The Fill dialog box appears.
- 7 Select Black from the Use menu, 100-percent Blending Opacity, and the Preserve Transparency option. This last option changes the color of artwork on a layer without affecting the entire layer. Click OK.

8 In the Layers palette, change the Opacity to 25 percent. The text in the image is now transparent.



CONCLUSION

You have completed the Adobe Photoshop Tryout tutorial, using only a few of the image-editing features provided with the program. In addition to what you have learned in this brief tutorial, Adobe Photoshop contains many more digital editing techniques. Here are just a few:

- Support of multiple layers for easy compositing of images
- The highest quality, broadest support for different file formats
- Color-based selection tools
- The ability to adjust color in a number of ways, ranging from very simple to highly sophisticated
- The ability to save selection outlines instead of reselecting objects each time you open a file
- Over 40 standard plug-in filters, including multiple choices for image sharpening, softening, stylizing, distortion, and video, and for the removal of noise, dust, and scratches
- Lighting effects for applying multiple light sources to an image and choosing from a range of colors, intensities, and angles
- The ability to output DCS (Desktop Color Separation) files and to control output aspects professionally
- On-screen CMYK editing, a gamut warning that identifies areas out of the CMYK gamut
- The ability to create high-quality duotones, tritones, and quadtones with PANTONE or process inks
- Advanced PostScript language support for integrating images with Adobe Illustrator artwork
- Identical feature set and binary-compatible file formats for the Macintosh and Windows versions

For information about how to order the complete Adobe Photoshop software in the U.S., call 800-833-6687. Outside the U.S., contact your local distributor for assistance.

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Adobe Photoshop 3.0 Tryout Tutorial

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