

# ADOBE PHOTOSHOP

HANDBOOK

PHOTOSHOP  
3  
EDITION!

BESTSELLER!



MARK SIPRUT

Foreword by Bryan Lamkin, Adobe Systems, Inc.

  
RANDOM HOUSE  
ELECTRONIC PUBLISHING

# Adobe Photoshop<sup>TM</sup> Handbook

PHOTOSHOP 3 EDITION

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*Mark Siprut*



Adobe Photoshop™ Handbook, Photoshop 3 Edition

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# Foreword

February 1995 marks the fifth anniversary of the introduction of Adobe Photoshop. Over the course of five years, Adobe Photoshop has become the hub of desktop imaging, enabling an explosion of desktop color publishing with continuous-tone images.

Adobe Systems has gone to great lengths to keep Adobe Photoshop on the leading edge of image editing. However, the success of Adobe Photoshop cannot be attributed to the product alone. Adobe Photoshop has given rise to, and in turn, has been supported by scores of companies and products, including software and hardware developers and training providers. The *Adobe Photoshop Handbook* is exactly such a product.

Like Adobe Photoshop, the *Adobe Photoshop Handbook* broke new ground when introduced by leading Photoshop experts David Biedney and Bert Monroy in 1991. With the 2.5 Edition update, the baton was passed to Mark Siprut, who made a great reference guide even better. With this new Version 3 edition of the *Adobe Photoshop Handbook*, Mark Siprut continues to demonstrate his mastery of desktop color and of Adobe Photoshop 3 in particular.

The *Adobe Photoshop Handbook* serves as an excellent reference guide, with full chapters dedicated to fundamentals such as input, color correction, filters, and mask generation.

If you are new to Adobe Photoshop and the world of desktop color publishing, you will find the *Adobe Photoshop Handbook* a great learning complement to the documentation tutorials provided with the product. More experienced users of Adobe Photoshop will find invaluable the in-depth case studies and the Color Gallery featuring the works of some of the world's leading Photoshop artists.

Great software is like a living being. Each new version is merely a snapshot of an ongoing development process that refines and distills the thinking of a team of creative individuals pursuing a common objective. The *Adobe Photoshop Handbook*, Photoshop 3 edition echoes this dedication to excellence and continued refinement that will benefit all of our users as they strive to get the most out of Adobe Photoshop 3.

**Bryan Lamkin**  
**Senior Product Marketing Manager**  
**Adobe Systems Incorporated**

# Preface

I wrote the *Adobe Photoshop Handbook* with the Photoshop artist in mind. The book provides the kind of practical advice and techniques that you usually learn only through real-life experience and years of trial and error. This is the third edition in the Handbook series; the books have become progressively more dense as Adobe Photoshop has become more complex. Listen to what artists are saying about Photoshop version 3:

Version 3.0 is a radical departure from 2.5. The layers will revolutionize the way commercial illustrations are done, because they give the artist freedom to experiment at no risk. You don't have to save 10-15 copies because the client may want to make changes—you save one version with 15 different layers.

—Wendy Grossman, Illustrator

Photoshop 3.0 is an example of a better interface. In 2.5 I would have to jump through hoops to do what I can in 3.0 with ease. Now that hoop jumping time and energy can be expended into the artistic process.

—Greg Vander Houwen, Photographer

Photoshop 3.0 is definitely a step beyond 2.5. There are almost too many choices. Many fine artists are still daunted by technology. The technical tool is not transparent; the learning curve is definitely there. Computer artists, unless they have a technical background, will run into many stumbling blocks. But if something is meaningful, it's worth the time and effort it takes. With 3.0 my work has taken another leap forward. I'm doing my best work ever.

—Diane Fenster, Fine Artist

The development of each new version of Photoshop really seems to be in step with my needs as I develop as an artist

—Adam Cohen, Illustrator

You can learn almost any program by methodically plowing through each and every command in sequence, but in Photoshop the tendency is to play with the features, creating “happy accidents.” Many of the techniques described in the following chapters were discovered this way, and I encourage you to explore (as long as you keep backups of your master graphics files!). Advises photographer Stephen Johnson, “Get a good scan, and then let your heart be the motivator for the work, not the tools. Be very critical of your own work.”

For those of you just starting out with Photoshop, this book contains discussions and techniques that will help you in your quest to produce quality work. If you have already spent some time in the Photoshop universe, you’ll appreciate the expert perspectives and more advanced techniques found throughout the chapters.

This book is not, however, a replacement for the *Adobe Photoshop User Guide* included with the program, which describes functional aspects of Photoshop in technical detail. Rather, the goal of this book is to share useful techniques and tips, and to provide creative suggestions for using the feature-rich program. This book will compliment and augment the *User Guide*, explaining how Photoshop’s features work together and how the program can be incorporated into the larger picture of visual communication.

I am continually amazed at the depth and complexity of Adobe Photoshop. I constantly discover new subtleties within the program as I explore it (and remember, I work with Photoshop almost full time!). So don’t be overwhelmed. Dig in and enjoy!

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## ***Book Organization***

Although this book is structured for random access, you may want to read it sequentially the first time around, especially if you are new to Photoshop. You should also keep the *Adobe Photoshop User Guide* handy for further reference.

Through the Photoshop Handbook you will discover the many arenas in which Photoshop can be applied: photography, print production, multimedia, video, illustration, fine arts, and more. Depending on your job, some of the program features may be more useful than others. For example, different filters may be appropriate for special animation effects but not for corporate newsletter production.

Topics discussed and demystified in this book include an overview of Photoshop, its uses, and its main features in Chapter 1, “Welcome to Photoshop;” essential system issues and tips for Macintosh *and* Windows users in Chapter 2, “Setting Up Your System;” calibrating your system in Chapter 3, “Configuring Photoshop;” getting a good scan and working with

Photo CDs and digital cameras in Chapter 4, “Input;” the myriad of controls available with the tools and palettes in Chapter 5, “Tools and Palettes;” layers and channels in Chapter 6, “Image Selection and Masking;” manipulating and editing images in Chapter 7, “Image Processing;” color theory and control in Chapter 8, “Color;” creative uses of filters in Chapter 9, “Filters and Plug-ins;” combining images and effects using layers, channels, and calculations in Chapter 10, “Compositing;” how to output images using color digital printers, offset lithography, and video in Chapter 11, “Output;” and preparing images for interactive on-screen presentations in Chapter 12, “Multimedia.” The book concludes with case studies from more than 30 talented artists who use Photoshop.

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## ***This Book is for Macintosh and Windows Users***

Previous versions of the *Adobe Photoshop Handbook* were written for the Macintosh only. For the most part, Photoshop 3.0 functions identically on both the Macintosh and IBM-compatible personal computers running under the Microsoft Windows operating system. This book now serves both platforms. Information specific to Photoshop for Windows has been integrated into each chapter. Wherever possible I point out where the Macintosh and Windows systems differ, so watch for notes and warnings.

Although this book uses Macintosh keyboard instructions, these are easily translated for those of you using the Windows version. Two global assumptions about the keyboard instructions can be made for the Windows user: where you see the Command key mentioned, substitute the Ctrl key, and for the Option key substitute your Alt key.



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Steve Werner contributed to Chapter 4, "Input," Chapter 8, "Color," and Chapter 11, "Output." Werner is Manager of Training and Development for Rapid Graphics of San Francisco, California. He has taught graphic arts software and electronic prepress at Platt College in San Diego and Universities of California at Los Angeles and San Diego Extension programs.

Steve Shubitz contributed the Windows guidelines to this book. Shubitz is President of Published Perfection!, a La Jolla, California electronic publishing and consulting company providing production, training, and integration for the Windows and Macintosh platforms. Shubitz is a faculty member at The Advertising Arts College where he teaches Desktop Publishing. He has written numerous magazine articles about publishing in Windows and has co-authored three books on desktop publishing.

Andrew Rodney, a photographer and digital artist, contributed to Chapter 9, "Filters and Plug-Ins." Rodney is Vice President of PhotoFX, a chain of hybrid imaging centers based in Santa Fe, New Mexico, which provides digital imaging services and training to both consumers and professionals. He has taught electronic imaging at Winona School of Photography, The Scitex Color Center and The Santa Fe Photographic Workshops. His work has been

featured in *Photographic Magazine*, *Camera and Darkroom*, *Shooters Rag* and *Photo District News*.

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**Mark Siprut**  
**San Diego, California**

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