



# Digital Imaging with Adobe Photoshop 7.0

30, 30-minute programs

Produced by Palomar College

Closed Captioned

**Awards:**     *2003 Emmy Winner: Animation  
Telly Award Finalist  
2003 Hometown Video Honorable Mention  
2003 Communicator Award: Award of Distinction  
Videographer Award: Award of Distinction  
Western Access Video Excellence (W.A.V.E.)*

## **Textbook:**

### **Classroom in a Book, Photoshop cs**

by Adobe Press

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You will learn and apply techniques necessary to begin efficient image editing, painting, and color correction suitable for the digital imaging industry. Becoming a more efficient and effective operator of the software allows you to focus on the design aspects of a project, instead of being constrained by your technical knowledge. Basic techniques will expand your creative potential, providing you with the knowledge to create the design you envision, and allowing you to develop enhanced design options. The course material presented will introduce new concepts, provide opportunities for practice, and allow you to apply the information and skills to specific projects. This cycle of introduction, practice, and application will enable you to continuously learn new skills, while continuing to develop you existing knowledge.

## **PROGRAM DESCRIPTIONS**

### **1. Introduction to Photoshop**

The Adobe Photoshop program was introduced in 1989, and it has had an extraordinary impact on all of the visual arts. In this module, Neil Bruington provides an overview of key features of the program. Photoshop excels as an art production tool for a graphics producer who needs to merge and edit color image, a photographer who wants to retouch proofs, and a graphic designer who is creating original or composite artwork, colleges, or photo montages for print or on the Web. Photoshop is equally useful to printers and service bureaus that want to generate color separations, to animators who want to colorize images, and to artists who want to create new artwork using the latest media and tools. Photoshop can be a challenging program to embrace because of its versatility. See material "getting started", in Adobe Photoshop 7.0 Classroom in a Book.

### **2. Getting to know the playground**

As you know with Adobe Photoshop you will discover that there is often more than one way to accomplish the same task. To make the best use of Photoshop is extensive editing capabilities, you first must learn to navigate the playground. The playground consists of the image window, the toolbox, and the default set of floating palettes, which are used repeatedly during the editing process. The material for this module is explained in lesson 1, Adobe Photoshop 7.0 Classroom in a Book.

### **3. Discovering selections**

This module teaches how to select areas of an image so that they can be affected. The total image or specific areas can be selected, and only the area within a selection can be edited. Areas outside the selection are protected from change. The material for this module is explained in lesson 4, Adobe Photoshop 7.0 Classroom in a Book.

### **4. Selecting and filling line art**

Adobe Photoshop allows you to do more than edit, enhance, or modify photographic images. You can also create graphics by selecting and filling. This lesson focuses on selecting areas using a variety of resources to add color to the area. You'll learn how to blend colors with soft edges and transitions, and then apply layer styles to modify the layers image data.

### **5. Using the painting tools**

Adobe Photoshop lets you create original artwork or retouch existing artwork in a variety of ways. You can select from many painting tools and fill commands that let you add and manipulate color. Selections

can be used to control the color, or painting can be freehand. The material for this module is explained in lesson 8, Adobe Photoshop 7.0, Classroom in a Book.

## **6. Grayscale Scanning and Adjusting**

In this module we will scan and adjust grayscale images. In black and white, objects are reduced to their fundamentals: line and texture. Creating impact, therefore is sometimes a challenge – not only to the photographer but also to clients, designers, printers, and everyone else that specifies or evaluates or produces these images.

## **7. Colorizing Grayscale**

Digital image editing provides the capacity for adding color to still images, animation, and digital video. In this module we will color a grayscale image using the functions of selecting, quick masking, blend modes and colorizing grayscale. Hand colored images can give dramatic accent to imagery. The result is a soft pastel look that is effective in enhancing or providing focus to a subject.

## **8. Layer Basics**

Photoshop layers offer the power of image editing on vertical slices of the composition. Layers provide the user access to components parts of the image and delicate control to detailed areas. In this module we will explore the basic components and uses of layers in editing and combing images. Layers allow unlimited flexibility in composing and revising an image. The material for this module is explained in lesson 5, Adobe Photoshop 7.0, Classroom in a Book.

## **9. Layer Masks**

Using the basic layer techniques covered previously, in this module we begin to create more complex effects in the artwork using layer masks, clipping groups, and adjustment layers. Layer masks let us hide or reveal parts of the artwork on a layer. Clipping groups let us define an object on one layer as a mask for artwork on other layers. Adjustment layers let us apply effects that can be edited repeatedly without making a permanent change to the pixels in the image. The material for this module is explained in lesson 6, Adobe Photoshop 7.0, Classroom in a Book.

## **10. Advanced Layers**

In this session we continue to explore layers. This is the second consecutive module in which we create more complex effects in the artwork using layer masks, clipping groups, and adjustment layers. The material for this module is explained in lesson 11, Adobe Photoshop 7.0, Classroom in a Book.

## **11. Duotones**

Not every commercially printed publication requires four-color reproduction. Printing in two colors using a grayscale image and spot color can be an effective and inexpensive alternative. A duotone is a spot color method of creative imagery. Duotones not only have a great patina and graphic feel, they also allow much wider tonal range than a traditional black and white image. Tritons and quad tones are also variations on that same theme of presenting alternatives to a straight forward color or black and white image. The material for this module is explained in lesson 13, Adobe Photoshop 7.0, Classroom in a Book.

## **12. Masks and Channels**

Adobe Photoshop uses masks to isolate and manipulate specific parts of an image. A mask is like a stencil. The cutout portion of the mask can be altered, but the area surrounding the cutout is protected from change. We can create a temporary mask for one-time use, or we can save masks for repeated use. In this module we will work with masks, channels, filters and the smudge tool. The material for this module is explained in lesson 6, Adobe Photoshop 7.0, Classroom in a Book.

## **13. Scanning Color/Adjustments**

Many things influence the way we perceive color. The environment, light sources, emotions, vision, and the multitude of technologies through which we view things. All have an influence of how we see color. In this session we will reduce some of the variables in color reproduction as we investigate the additive and subtractive color theories. Calibration of scanners, monitors and other input devices are explained.

## **14. Color Correction**

In this module we continue with color adjustments. Once an image has been scanned, some color correction is needed to match the out put device. Color printers, printing presses, color copiers. RGB monitors for the internet, photographic paper, or broadcast are but a few of the delivery systems that may require color adjustments. The material for this module is explained in lesson 3, Adobe Photoshop 7.0, Classroom in a Book.

## **15. Selections and Color Corrections**

This module continues with color corrections for digital imaging. Not all files can be corrected globally. Selections can be used to isolate areas to apply specific adjustments. Adjustment layers create masks for selected portions to focus on the content to be corrected. This allows the image to support many layers for adjustments and not overlap.

## **16. Photo Retouching**

Commercial photographers use Photoshop for optimizing the image. In other words, making it look as good as it can look. This includes considering the elements of contrast and density and adjusting with levels and curves, sharpening the scanned image, adjusting the color balance if needed and increasing saturation if necessary. In this module, Will Gullette, Palomar College Photography Instructor and commercial photographer shares some techniques for using Photoshop to retouch photographs. Retouching is a time-consuming process but can yield great satisfaction in the results of one's efforts. The material for this module is explained in lesson 3, Adobe Photoshop 7.0, Classroom in a Book.

## **17. Basic Pen Tool Techniques**

The pen tool draws precise straight or curved lines called paths. We can use the pen tool as a drawing tool or as a selection tool. It has the most options of any tool including the standard pen, magnetic pen, freeform pen, pen for adding or subtracting anchor points, the direct select pen, and the anchor point conversion tool. The material for this module is explained in lesson 9, Adobe Photoshop 7.0, Classroom

## **18. Restoration**

In this module we will look at the methods used for photo restoration. Restoration differs from retouching in that the objective is to repair or fix a defect in an image. The retoucher needs to have a library of parts to draw from for restoring images that are missing large areas. Retouching is a detailed oriented task that takes a great deal of time to achieve the finished result. Practice with the tools will soon make you an effective image retoucher. The material for this module is explained in lesson 7, Adobe Photoshop 7.0, Classroom in a Book.

## **19. Clipping Paths**

The pen tool always draws smooth anti-aliased outlines which can be used as a selection tool. For creating intricate selections, these paths are an excellent alternative to using the standard selection tools, and the paths can be exported as well as preserve memory storage space. In this session we use the pen tool to create clipping paths which contour the form of the image. It can then be placed into a layout program. The material for this module is explained in lesson 10, Adobe Photoshop 7.0, Classroom in a Book.

## **20. History Palette**

The history palette is new to this version of Photoshop and gives the user much potential for creativity. The history palette records up to 100 changes made to an image by listing each state with the name of the tool or command used to change the image. One can step back to or revert to any state listed in the history palette and continue working from that point. This increases the user's ability to explore the imagery and change direction.

## **21. Filters: Creating Special Effects**

Photoshop's filters can be used to produce a myriad of special effects, from mild sharpening to vivid distortions. Filter selections can simulate a traditional artistic medium such as watercolor, pastel or a sketch. Other filters blur, bend, wrap, sharpen or fragment images. Filters compel us to explore, but we must be cautious not to overuse as a style. In addition to using filters, adjustment layers and painting modes can vary the look of one's artwork. The material for this module is explained in lesson 12, Adobe Photoshop 7.0, Classroom in a book.

## **22. Preparing Images for Two-Color Printing**

Budgets usually determine the types of images that can be used in the published piece. Four-color reproduction is expensive and not always necessary. An inexpensive and effective alternative is publishing in two colors use a grayscale image and spot color, which is a function new to this edition of Photoshop. In this session we explore how to use Photoshop to prepare full-color images for two color production. The material for this module is explained in lesson 13, Adobe Photoshop 7.0, Classroom in a Book.

## **23. Optimizing images for Web Publication**

Adobe Photoshop and ImageReady let you optimize the display and file size of your images for effective web publishing results. In general, the file size of an image should be small enough to allow reasonable

download times for a Web server, but large enough to represent desired colors and details in the image. Adobe ImageReady also lets you turn an image into an image map, creating Web ready navigation elements from your art. The material for this module is explained in lesson 14, Adobe Photoshop 7.0, Classroom in a Book.

#### **24. Typography**

This module explores the new typographical features in Photoshop. Editable type imposing type effects on layer transformations of type, type masking, type layer rendering and other features that enhance type. Because Photoshop type is bit mapped, drawing and page layout programs are best for composing quantities of content. Filters can be imposed, but not on Editable layers. The material for this module is explained in lesson 10, Adobe Photoshop 7.0, Classroom in a Book.

#### **25. Digital Photography**

Today, silver-based film is being replaced by charged coupler devices, or CCD's are the light sensitive devices that electronically capture wavelengths of light reflected from our subject. Grains of silver have been replaced with picture elements or pixels, and photo chemicals have been replaced with computers and image editing applications. The electronic darkroom has arrived. Let's take a look at how today's photographers work with their new tools and how important image-editing software, like Adobe Photoshop assist them.

#### **26. Illustration**

You will learn and to select and move objects.

#### **27. Video, Retouching, and Rotoscoping**

The different video filters will be covered.

#### **28. Textures in Photoshop**

Textures in Photoshop can be created in a variety of ways. Actions, filters and styles can all be used to make visual textures in Photoshop. In this module Jay Schultz will use filters and styles to create a variety of textures to build patterns and fills for backgrounds, surfaces and mapping. Textures offer great choices to enhance the visual impact of the image.

#### **29. College with Photoshop**

Collage, montage, or assemblages are all terms used to describe the art of putting separate elements together to form a composition. Photoshop offers the perfect venue for assembling images on layers and offering the artist a wide range of options. The images can come from photographs, scanned images 2-D and 3-D, video, or digital cameras are sources for potential content. Collages are great way to incorporate design principles; shape, form, balance, emphasis, and contrast are concepts that can be displayed.

#### **30. Actions and Automations in Photoshop**

Actions are stored, recorded, and played back using the actions palette. Photoshop reads the steps and a command recorded in an action file executes them on the target image. Actions can be used to program f keys or write original actions to speed up any repetitive task. Automations offer the user the opportunity to apply actions to a batch or custom function to the processing ability. Proof sheets, picture layout, droplets, web galleries are some of the built in feature of the automation menu.