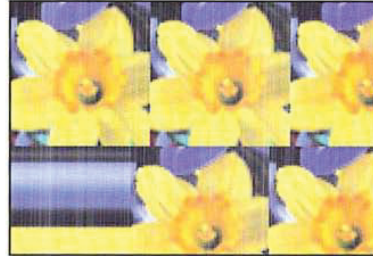


When the Repeat edge pixels option is active, the pixels along the edge of the image are repeated across the space in the direction the selection is offset. This can create a banding effect if the edge pixels are different colors.



Original selection



Repeat edge pixels, horizontal value: 50;  
vertical value: 0

The Wrap around option makes the image wrap around the part of the image opposite the selected area. You can use the Wrap around option to create a pattern that tiles correctly. Often when you create a pattern, the seams where the elements of the pattern join together are visible and detract from the pattern's appearance. You can use the Offset filter and the Wrap around option to expose the seam in a pattern, adjust the pattern to remove the seam, then define the pattern as your custom pattern using the Define Pattern command in the Edit menu.

When The Wrap around option is active, the Adobe Photoshop program wraps the image in the specified direction to fill the space left by the selection. Here is an example of how the Wrap around option works. If you select the lower right corner of an image and specify 0 for the horizontal offset and -100 for the vertical offset, the Adobe Photoshop program fills the space with the part of the image that appears 100 pixels down from the upper right corner of the image. If you select the same lower right corner of the image and enter 100 for the horizontal offset (to move the selection to the left) and -100 for the vertical offset, the program fills the space with the part of the image that appears 100 pixels to the right and 100 pixels down from the upper left corner of the image.



Original selection

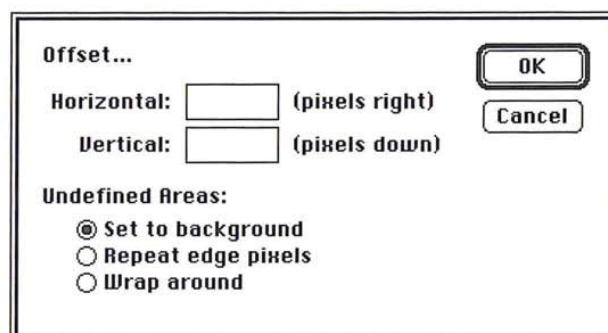


Wrap around, horizontal value: 50;  
vertical value: 0

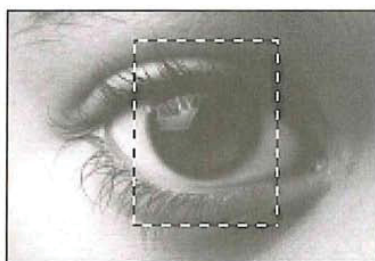
**To use the Offset filter:**

1. Select the part of the image you want to offset.
2. Choose Filter from the Image menu.
3. Choose Offset from the Filter submenu.

The Offset dialog box appears.



4. Enter the number of pixels you want the selection to be offset in the horizontal direction. Enter a positive value to move the selection to the right; enter a negative value to move the selection to the left.
5. Press the Tab key or click in the Vertical text box.
6. Enter the number of pixels you want the selection to be offset in the vertical direction. Enter a positive value to move the selection down; enter a negative value to move the selection up.



Original image with selection



Horizontal Offset value: 30  
Vertical Offset value: -20

7. If your selection appears near the edge of an image, specify how the undefined areas will be treated by clicking the Undefined areas option you want.
8. Click OK.

## The Add Noise filter

Noise in an image is represented by pixels with randomly distributed color levels. The Add Noise filter can be used along with the painting tools on a gray-scale image. The painting tools apply paint that is free of noise. Therefore, if you apply paint to an area in an image that contains some noise, you might select the area you painted, and use the Add Noise filter to make the area blend in better with its surroundings.

When you use the Add Noise filter, you can select the method that determines how the color values of the noise pixels are distributed in the image. The two distribution options available to you are Uniform and Gaussian; you can experiment with these two options to achieve the effect you want.

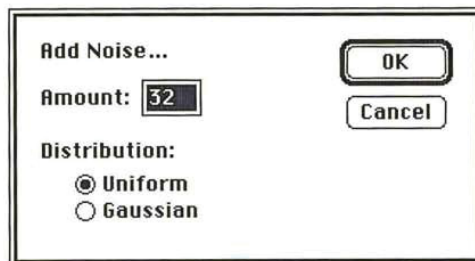
When Uniform distribution is active, the value you specify for the amount of noise is the maximum value. The color values of the noise are determined by calculating random numbers between 0 and plus or minus the specified value.

When Gaussian distribution is active, the distribution of color values are distributed along a Gaussian (bell-shaped) curve. In this case, the value you specify for the amount of noise is used as the standard deviation of the color values of the noise. The standard deviation is a statistical calculation that represents how widely the values vary.

### To add noise to a selection:

1. Select the part of the image to which you want to add noise.
2. Choose Filter from the Image menu.
3. Choose Add Noise from the Filter submenu.

The Add Noise dialog box appears.



4. Enter a value from 1 to 999 for the amount of noise you want to add.
5. Select either the Uniform or Gaussian option to distribute the noise in the selection.

- To apply the Add Noise filter, click OK.

The Add Noise filter is applied to the selection.

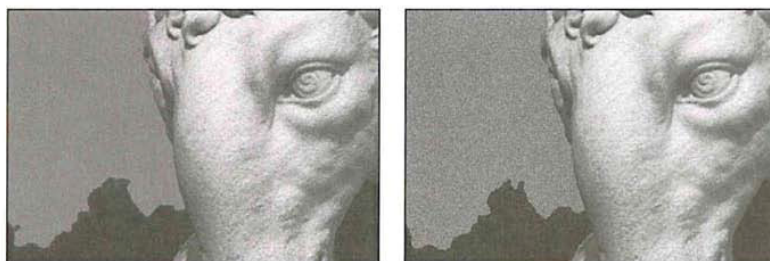


Image with uniform sky

Add Noise: 30

### Using the High Pass filter

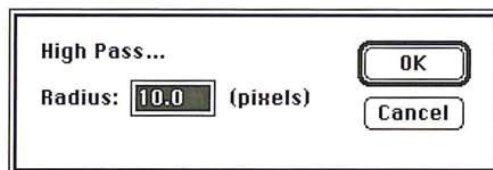
The High Pass filter retains the high frequency part of the image and suppresses the low frequency parts of the image. High frequency areas coincide with sharp transitions that generally occur around the edges of distinct parts of an image, for example, where the ram's head shown in the following illustration meets the darker background. The low frequency areas occur where there are smooth, gradual transitions between the brightness levels of pixels, for example, on the surface of the ram's head.

To determine how much of the high frequency information to retain and how much of the low frequency information to suppress, you enter a value in the High Pass filter dialog box. The value you enter in the dialog box determines the amount of low frequency information that is suppressed. Enter a low value to suppress a large amount of low frequency information; enter a high value to suppress a small amount of low frequency information.

**To use the High Pass filter:**

- Select the part of the image to which you will to apply the filter.
- Choose Filter from the Image menu.
- Choose High Pass from the Filter submenu.

The High Pass dialog box appears.



- Enter a value from 0.1 to 100.0.
- Click OK.



The High Pass filter is applied to the selection.



Original image



High Pass value: 80 pixels



High Pass value: 10 pixels

## Using the Custom filter

The Custom filter allows you to create a special filter to suit your needs that can be saved and loaded into another document for use. Using the Custom filter, you can create special effects by changing the brightness values of pixels according to a mathematical convolution kernel that you specify. As an example, you can define a filter that shows off a selection in high relief or a filter that creates a motion blur effect.

The filter uses a grid consisting of text boxes. The grid acts as a template that is applied to each pixel, one at a time, in the image. The center text box in the grid represents the current pixel, the pixel whose new brightness value is currently being calculated; the text boxes around it represent the pixels surrounding that pixel. The values you enter in the text boxes apply a designated weight to the pixel represented by that text box. If you enter a high value, that pixel is heavily weighted and is more influential in the brightness calculations than pixels that are assigned lower values.

The Custom filter works as follows. You enter values into the grid text boxes and the Scale and Offset boxes. The values entered for Scale and Offset are applied to the value that results from the mathematical operations involving the values in the grid text boxes. The Adobe Photoshop program multiplies the brightness values of the center pixel and the surrounding pixels by the respective values in the grid text boxes.

As an example, if you enter "1" into the center text box, the program multiplies the current pixel's brightness value by 1. The program then adds the resulting brightness values of all of the pixels involved, divides that value by the Scale value, and finally adds the Offset value. The current pixel's brightness is changed to this final value.

Below are some examples of custom filters and their effects on an image.

1				
				-1

Scale value: 1; Offset value: 128



Custom filter applied

	-1	-1	-1	
	-1	-8	-1	
	-1	-1	-1	

Scale value: 1; Offset value: 0



Custom filter applied

**To create a custom filter:**

1. Choose Filter from the Image menu.
2. Choose Custom from the Filter submenu.

The Custom dialog box appears.

The image shows a dialog box titled "Custom...". It contains a 5x5 grid of input fields for filter weights. The values in the grid are as follows:

		-1		
	-1	5	-1	
		-1		

Below the grid are two text boxes: "Scale: 1" and "Offset: ".

On the right side of the dialog box are four buttons: "OK", "Cancel", "Load...", and "Save...".

3. Click a text box representing a pixel to which you want to assign a weighted value.
4. Enter the value by which you want the pixel in that position multiplied. The value can be an integer between -999 and 999. For example, if you want the brightness value of the pixel to the immediate right of the current pixel multiplied by 1, enter "1" into the text box to the immediate right of the center text box in the grid.
5. Repeat steps 3 and 4 for all of the pixels you want to be weighted.
6. Click the Scale text box.
7. Enter the value by which to divide the sum of the brightness values of the pixels in the calculation.
8. Click the Offset text box.
9. Enter the value to add to the result of the scale calculation.
10. Click OK.
11. The Custom filter you specified is applied to your selection.

**To save the current custom filter:**

1. Click Save in the Custom Filter dialog box.  
The Save As dialog box appears.
2. Type the file name in which you want to save the custom filter.  
If necessary, use the drive and directory buttons to access the folder in which you want to save the filter.
3. Click Save.

**To load a previously saved custom filter into the Custom dialog box:**

1. Click Load in the Custom dialog box.  
The Open dialog box appears.  
If necessary, use the drive and directory buttons to open the folder that contains the filter you want to load.
2. Click the filter you want.
3. Click Open.  
The values used for the selected filter are automatically entered in the Custom dialog box.

## Using plug-in filters

A plug-in filter is a filter that is developed by a third party for use in the Adobe Photoshop program. The effects vary according to the filter. Documentation for the plug-in filter is included with the third-party software disk in your Adobe Photoshop package.

Plug-in filters are easy to install; once installed, they appear in the Filter submenu, which is accessed via the Image menu, in the same way as the standard Adobe Photoshop program filters.

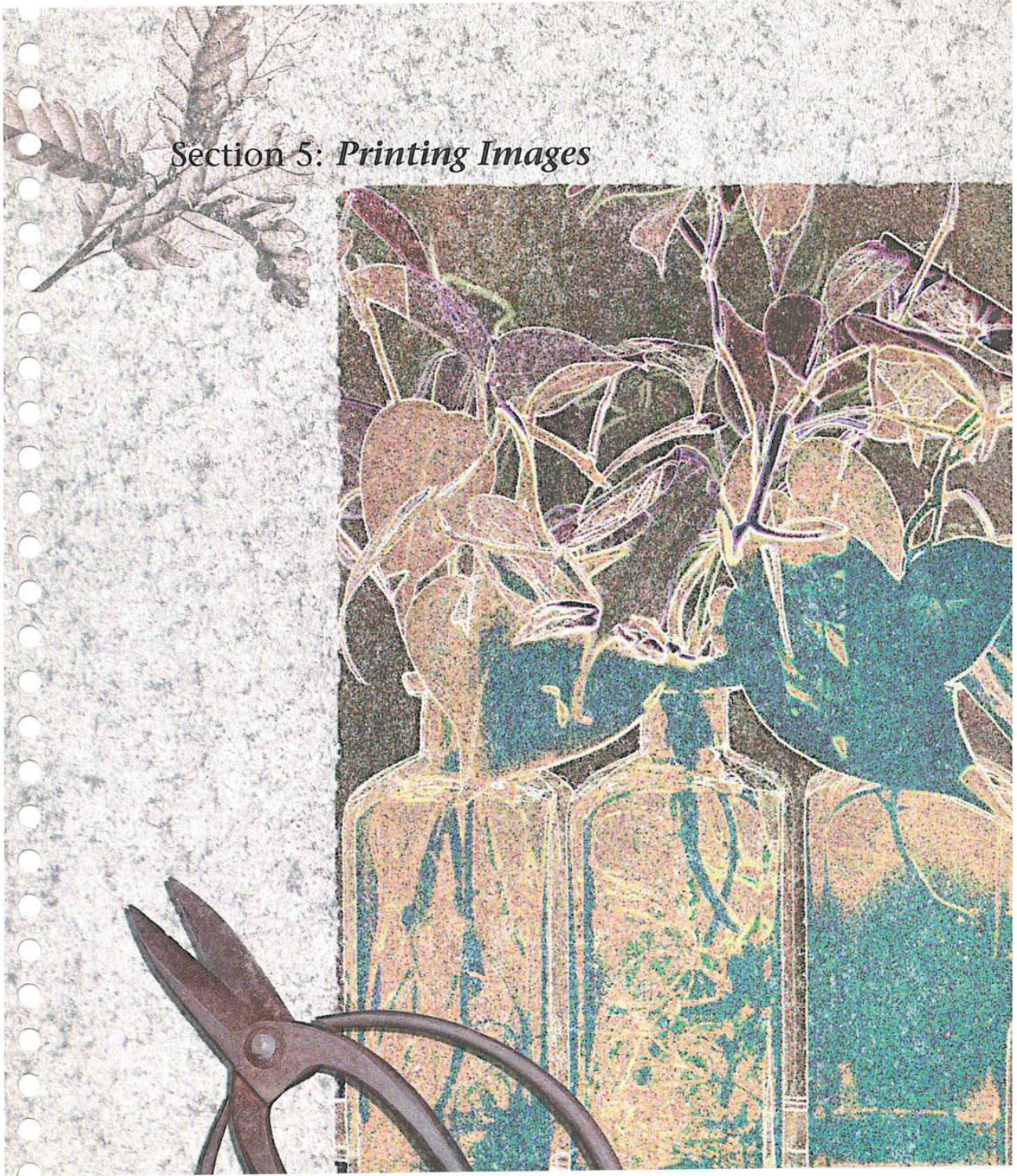
**To install and use a plug-in filter:**

1. Drag a copy of the filter from the third-party software disk to the folder that contains your preferences file (named "PS Prefs" by default).
2. Restart the Adobe Photoshop program. You do not have to reboot the Macintosh. The plug-in filter will appear in the Filter submenu of the Image menu.
3. Select the plug-in filter by choosing Filter from the Image menu and dragging to highlight the desired filter.





*Section 5: Printing Images*







Starting with an image of plants in bottles, the artist applied the Find Edges filter to produce a hand-drawn effect. The color balance was adjusted to modify and subdue the colors; and the Diffuse filter was applied to roughen the transitions between colors. The leaf image was scanned on a flatbed scanner from an ink drawing. The background was created by scanning a small piece of tracing paper in a slide scanner. Both images were pasted onto the background using paste controls, allowing some of the background texture to show through the images.

## Chapter 18: A *Printing Overview*

This chapter gives an overview of the basic concepts of printing, describes the general printing options, and explains how to print individual channels and print images on color printers.

The Adobe Photoshop program allows you to print images in a number of ways. You can create a halftone from a gray-scale image, as well as a color proof and color separations from color images using the four process colors. You can print halftones and color separations as negatives that an offset printer can use to print reproductions of your work.

The Adobe Photoshop program allows you to combine a variety of media—from photographs, scanned-in artwork like watercolors and old map fragments, pen-and-ink drawings, airbrushed illustrations—and produce them as camera-ready artwork. Producing high-quality results, whether a halftone or color separation, mandates good planning.

The key to producing a high-quality halftone or color separation is planning and testing the process first. Before producing camera-ready artwork, you should talk with everyone involved in the printing process, from the graphic designer and art director, to the print buyer, color separation house, and print shop, to take into account and compensate for any problems that may be encountered in printing the job. You should experiment with what will work by producing a proof or color key, compensating for factors such as paper surface and quality, then standardize your printing process.

This compensation or calibration is largely an iterative process in which you calibrate one aspect of the system, print out a test proof, compare the printed results to the display on-screen, then make an adjustment, and make another comparison. You may have to perform this process a number of times to achieve the results you want. When you have finished making calibrations to your system, it is a good idea to record the date of the calibration and the current settings in a printing log. This information helps you achieve predictable results.



Some of the problems that can be encountered in printing are poor registration and moirés; banding from dot gain; and the inability to produce or repeat predictable results due to imprecise calibrations of equipment.

Factors that can affect the quality of final printing include the quality of the film, ink, and paper that will be used in the printing; the concentration, amount, and use of the chemicals used in the film processor; and the experience and knowledge of the print shop. Other factors that affect printing include the calibration of the equipment, including the scanner, monitor, proofing system (such as a MatchPrint or Chromaline system), and the original image.

To achieve the best results, the output device you use, such as a PostScript imagesetter, should be set to the proper density limit and the processor should be properly calibrated. If these factors are inconsistent, you cannot achieve predictable results.

Because of the complexity of offset printing, a description of the process of color printing is beyond the scope of this section. If you are new to color printing or have never worked with a professional color-separation house before, it is suggested that you work closely with your local print shop.

### **Printing basics**

To print any type of image, you first select any printing options, then specify settings for the particular image type. For halftones and color separations, you may have to calibrate the various plates to correct the color. Finally, you print the image as one or several plates.

You can print the three channels of an RGB image as a single, composite image; the three channels are printed as one on a single plate and appear black and white if you print them on a monochrome PostScript printer. You can also print the individual channels, one channel at a time on separate plates. By converting an RGB or indexed color image to a CMYK image, you can print a color separation of the image consisting of cyan, magenta, yellow, and black plates.

By default, when you print a gray-scale image on a 1-bit PostScript printer, the image is printed as a halftone, consisting of a series of dots. The size and density of the dots vary to create the optical illusion of variations of gray in the image.

For both a halftone and a color separation, you can specify the screen frequency and angle for each plate, just as if you were using a stat (photostat) camera. You can also specify the shape of the dot used in the screen and print a calibration bar to help you correct dot gain and color inconsistencies between the screen display and the printed image.

For all of the image types, you can print identifying information to help you crop and register (align) the image. The printing options appear in the Page Setup and Print dialog boxes under the File menu. The following sections describe the various options.

### General printing options

For any type image you print, you can choose to print the document and channel name on each plate, along with crop marks, registration marks, and a caption. You can adjust the size of the printed image, print a negative of the image, and specify an emulsion side for your film processor. You can preview how these options will appear on the printed output by using the page preview box.

The page preview box is displayed in the lower left corner of the document window; it displays the size of the image in memory.

For more information about using the page preview feature, see the section, "Previewing the page size and layout" in Chapter 14, "Resizing Images."

The various printing options appear in the Page Setup dialog box under the File menu. To activate the option, you click the checkbox beside the option.

#### To display a page preview:

1. Position the pointer on the box in the lower left corner of the document window.
2. Press down the mouse button.

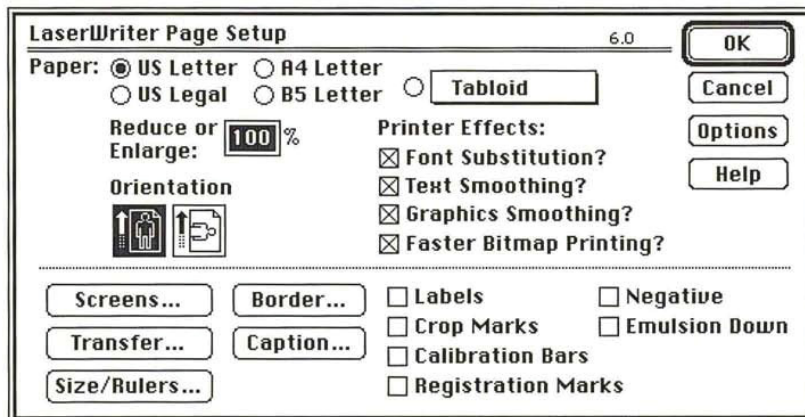
The page preview appears.

3. Release the mouse button when you have finished previewing the page.

To activate a printing option:

1. Choose Page Setup from the File menu.

The Page Setup dialog box appears.



2. Click the checkbox next to the appropriate option to select it.

#### Printing crop marks

When the Crop Marks option is checked, crop marks are printed near the edges of the image. The crop marks indicate where the image is to be trimmed.

#### Printing labels

When the Labels option is checked, the document name and the channel name are printed on the image.

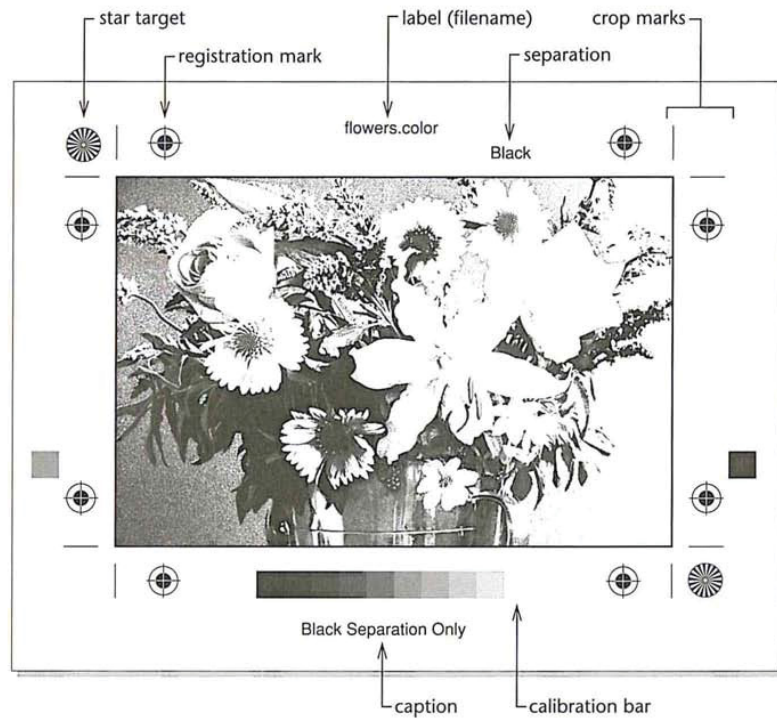
#### Printing registration marks

The Registration Marks option prints registration marks on the image, including bull's-eyes and star targets, to help you register the various plates that are printed. These marks are used primarily for aligning CMYK color separations.

### Printing calibration bars

The Calibration Bars option prints an 11-step gray-scale. The steps represent a transition in density from 0 percent to 100 percent in 10-percent increments.

When you print a CMYK color separation, this step wedge appears only on the black plate. However, the cyan, magenta, and yellow plates display screen tints of the channel you are printing. The illustration below shows a sample black plate. The illustration on the following page shows the full-color image with the screen tints, called progressive color bars, on both sides of the image.







### Printing a negative

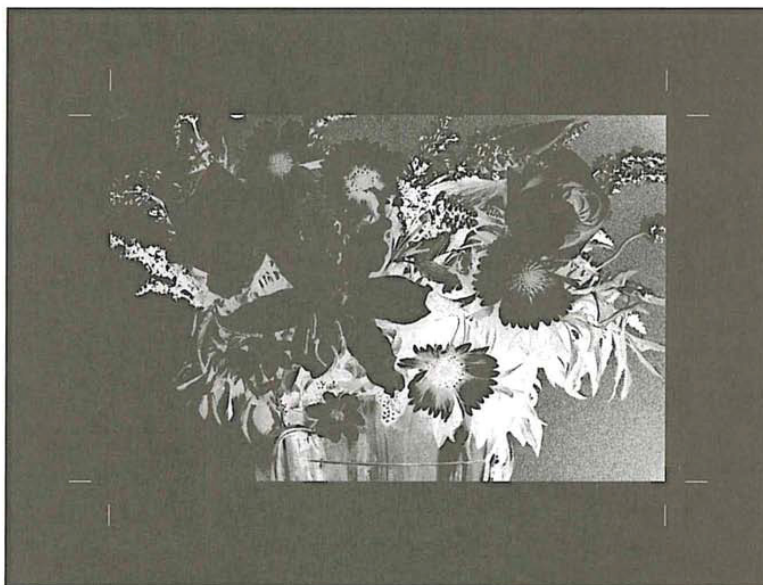
The Negative option prints an inverted version of the image. Only the output (not the image on-screen) is converted to a negative when you use this option. If you are printing separations directly to film, you will probably want a negative, although in many countries it is common to print film positives. You should also check with your print shop about whether it prefers a film positive or negative of your image. If you are printing to paper, you will want a positive. It is recommended that you print on film to achieve the best results.

### Specifying an emulsion side

Emulsion refers to the photosensitive layer on a piece of film or paper. The Emulsion Up option (right-reading) means that any type in the image is readable when the photosensitive layer is facing you. The Emulsion Down option (right-reading) means that the type is readable when the photosensitive layer is facing away from you. Normally, images to be printed on paper should be printed emulsion up, whereas images to be printed on film should be printed emulsion down.

To tell whether you are looking at the emulsion up (emulsion side) or the emulsion down (base), examine the film after it has been developed under bright light. One side will appear shinier than the other. The dull side is the emulsion up side; the shiny side is the emulsion down side (base).

You should check with your print shop to see whether it prefers film as a positive emulsion up, negative emulsion up, or negative emulsion down.



Simulation of a printed page with Negative and Emulsion Down options active

### Printing a border

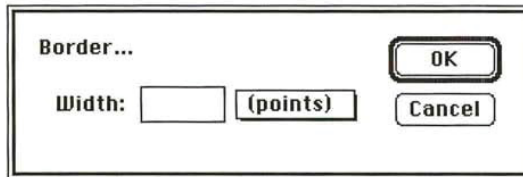
You can specify the width of a border you want to appear around an image using the Border dialog box. The dialog box appears when you click the Border option in the Page Setup dialog box. The border is printed in black. The unit of measure is points, inches, or millimeters.

You can select the units of measure you want from the pop-up menu beside the Width text box.

**To specify the width of a border:**

1. Choose Page Setup from the File menu.
2. Click the Border option.

The Border dialog box appears.



3. Choose the units of measure you want from the pop-up menu beside the Width text box.
4. Enter the width you want the border to be; you can specify decimal values.
5. Click OK.

**Printing a caption**

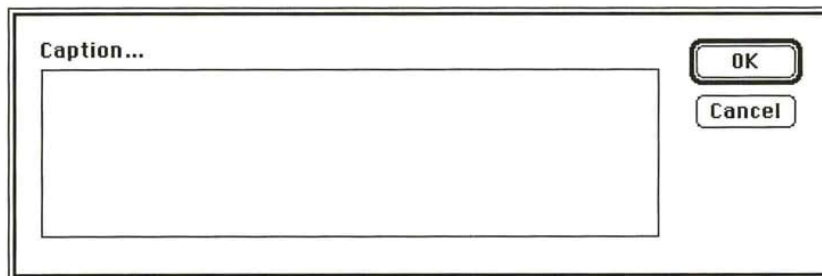
You can enter text that will appear below an image using the Caption dialog box. The dialog box appears when you click the Caption button in the Page Setup dialog box.

You use the standard Macintosh text editing techniques to edit the text in the dialog box. You can print up to six lines of text as a caption; additional text will not appear on the image. The text is printed as 9-point Helvetica type.

**To define a caption:**

1. Choose Page Setup from the File menu.
2. Click the Caption option.

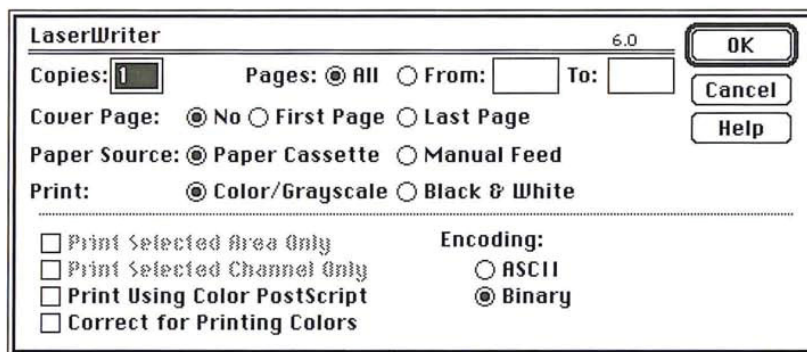
The Caption dialog box appears.



3. Type in the text box the text you want to appear as the caption.
4. Click OK.

### Miscellaneous printing options

Other printing options allow you to print only the selected area on an image, or to transfer the image data to the output device in ASCII format. The options that control how an image is printed appear in the lower left corner of the Print dialog box. The options that are not currently available are dimmed. The options and their effects on the printed image are described below.



### Printing a selected area only

You can print just part of an image that was previously selected with the rectangular marquee.

To print a selected part of an image:

1. Select the part of an image you want to print using the rectangular marquee tool.
2. Choose Print from the File menu. The Print Selected Area Only option is automatically checked.
3. Click OK.

Only the selected area is printed.



### **Printing with print spoolers and across networks**

By default, the Adobe Photoshop program transfers binary information to printers. However, some print spooler programs and computer networks don't support files that are binary-encoded. In these situations, you can choose to transfer the document in an ASCII format. Files that are encoded in the ASCII format require about twice as much time to transfer as binary files, because they contain about twice as many characters.

**To select the ASCII encoding option:**

1. Choose Print from the File menu.
2. Click ASCII.
3. Click OK.

The image information is sent to the printer in ASCII format.

### **Composite and color image printing options**

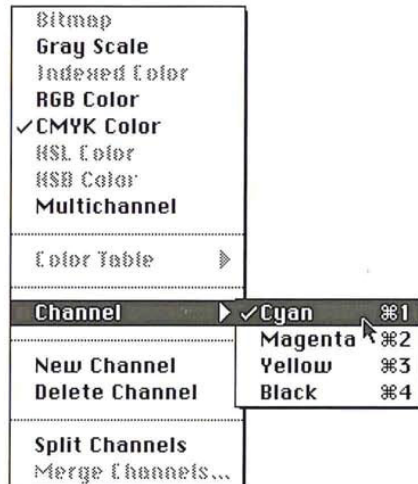
If you are printing a color image, you can choose to print only the active channel. You can also compensate for the differences between the RGB colors of the monitor and the CMYK printing ink colors, and send color PostScript language information to the printer if you are printing on a color PostScript printer.

### **Printing individual channels**

You can choose to print one channel at a time. The Print Selected Channel Only option is automatically selected when you print an RGB, HSL, HSB, or multi-channel image. This option is available when you print a CMYK image, but you must select it manually. To use this option with an RGB image, the red, green, or blue channel must be active. The Print Selected Channel Only option is not available when the RGB display option is active.

To print a single, specific channel of an image:

1. Choose Channel from the Mode menu.
2. Choose the channel you want to print from the Channel submenu.



3. Choose Print from the File menu.
4. Click the Print Selected Channel Only option, if it is not already checked.
5. Click OK.

The active channel is printed.

### Printing a color composite and a color corrected image

Normally, if you intend to print large quantities of an image on a conventional, four-color press, you convert an RGB or indexed color image to a CMYK image and then print a color separation that consists of four plates, one plate for each of the four process colors. However, if you have a color output device, you can print a composite image using the Use Color PostScript option. If you select the Use Color PostScript option and print an image on a color PostScript printer while the RGB display mode is active, an RGB composite image will be printed.

When you print a color composite, you should use the Correct for Printing Colors option in the Print dialog box to compensate for differences between the RGB colors and the CMYK printing ink colors. This option causes the Adobe Photoshop program instead of the printer to make the conversion to CMYK colors, which usually produces better results.

When you select the Use Color PostScript and Correct for Printing Colors options and print on a color PostScript printer, the Adobe Photoshop program prints the composite image on one page. The program performs an internal RGB to CMYK conversion before sending the data to the printer. The image type of the image displayed on-screen remains the same; the image is not converted to a CMYK image.

If the Correct for Printing Color option is selected before printing to a color QuickDraw printer, the Adobe Photoshop program performs an internal RGB to CMYK conversion before sending the data to the printer.

**To print a composite color image:**

1. Open the indexed color or RGB image you want to print; if you are printing an RGB image, choose Channel from the Mode menu and select the RGB Channel command.
2. Choose Print from the File menu.
3. If you are printing to a color PostScript printer, click the Use Color PostScript option.
4. To print a color corrected version of the image, click the Correct for Printing Colors option in the Print dialog box.
5. To print the image, click OK.

Your composite color image is printed.



## Chapter 19: *Printing Halftones*

This chapter describes how to print a halftone from a gray-scale image. It also covers how to adjust for the gamma of your monitor and compensate for dot gain on press.

A halftone is an image composed of a series of dots of varying sizes. When you produce a halftone of a gray-scale image, the variations in size and spacing between the dots simulate the changes in gray levels that occur in a continuous-tone image. (When you print a CMYK image, the dots determine the various tint densities that occur in each of the four process colors.)

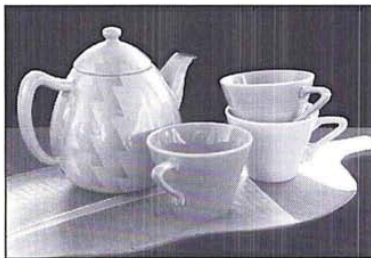
Conventional graphics uses a stat camera to produce a halftone by placing a halftone screen between a piece of film and the image, and exposing the film. The image is converted to a series of dots. A computer and imagesetter follow a similar principle in producing a halftone.

Before printing a halftone, you can calibrate your monitor to correct any discrepancy in gray-levels, brightness, or contrast between your screen display and the printed image. The process of printing a halftone begins with a gray-scale image. Using the image, you set up your halftone screen including its frequency, angle, and dot shape. You select general printing options, including printing calibration bars and other identification such as crop or registration marks with the image. Then you print the halftone and check the results. If the halftone needs adjustment, you repeat the process.

Several factors affect the quality of the halftone, including attributes of the screen. The screen attributes include the screen frequency, screen angle, and dot shape. With gray-scale images, the Adobe Photoshop program uses only one screen to produce the halftone.



The screen frequency controls the density of dots on-screen. The dots are arranged in lines on-screen, and the frequency is commonly measured in lines per inch (lpi). The screen frequency used is largely dependent on the type of paper stock and the quality of the press to be used to print the image. The higher the screen frequency, the finer the image produced. Magazines, which normally are printed on coated paper stock on high-quality presses, tend to use fine screens of 133 lpi and up. Newspapers, which are normally printed on lower-quality paper stock, tend to use lower screen frequencies, such as 85 lpi screens.



Screen frequency: 100 lines per inch



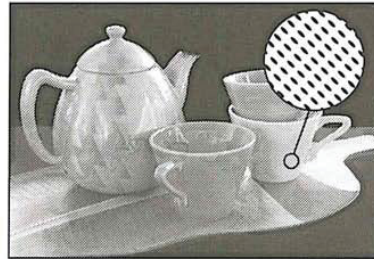
Screen frequency: 50 lines per inch

The screen angle used to create halftones of gray-scale images is usually 45-degrees.

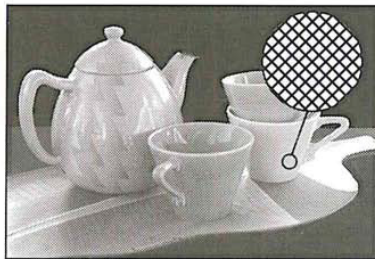
The dot shape also affects the printed image. The shape of the screen dot determines the shape of the dots that comprise the halftone. Elliptical-shaped dots are commonly used; however, the Adobe Photoshop program also supports round, line, square, and cross-shaped dots.



Round



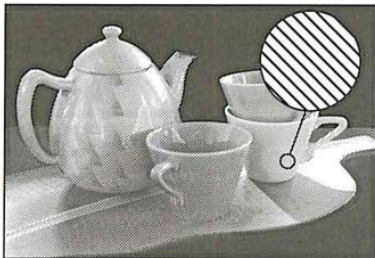
Ellipse



Cross



Square



Line

In general, you perform seven major steps to produce a halftone. The following sections describe the steps in detail. They are:

1. Convert the image to a gray-scale image.
2. Select the screen attributes, including the screen angle and frequency, and the dot shape.

3. Load the transfer function file appropriate for the paper stock on which you will print the image.
4. Calibrate the monitor gamma using the Levels dialog box under the Adjust command in the Image menu, and the Gamma Gray Ramp file included on the Calibration disk.
5. Select the printing options you want, including the Calibration Bar option, which is necessary to perform the density calibrations.
6. Print a proof of the image.
7. Calibrate the density of the output of the gray-scale image. This step includes a number of different operations, including:
  - Using a densitometer to measure density levels on the printed calibration bar.
  - Converting the densitometer readings to percentage values (if necessary).
  - Entering values in the Transfer Function dialog box, which is accessed through the Transfer option in the Page Setup dialog box, to adjust the density levels.

### Preparing to print a gray-scale image

Printing a halftone of a gray-scale image is a process that involves a series of steps. The first step in printing a halftone of a continuous-tone black and white image is to make sure that you are working on a gray-scale image. You can do this by opening the Mode menu and checking to make sure that the Gray Scale menu item is checked. Then you set your screen settings including the screen frequency, angle, and dot shape. Next, you select the general printing options you want to use, such as crop and registration marks.

For halftone images, you can also choose encoding options and whether to print a selected area only. You should check your monitor gamma and, if necessary, adjust the monitor correction setting. The monitor gamma affects the appearance of the image displayed on-screen and the density of the output.

Before you print an image, you should select the transfer function file appropriate for the type of paper stock you plan to use. The transfer function file compensates for dot gain on press. You can adjust the transfer function information to achieve density levels suitable for the press.

Finally, you are ready to print your image. If the results are not as you expected, you should adjust the density of the output using the Transfer option.

## Step 1: Converting to a gray-scale image

The first thing you should do in preparing to print a halftone image is convert the image to a gray-scale image if it is not already a gray-scale image.

To convert an image to a gray-scale image:

1. Select the image to be converted.
2. Choose Gray Scale from the Mode menu.

The image is converted to a gray-scale image.

## Step 2: Selecting screen attributes

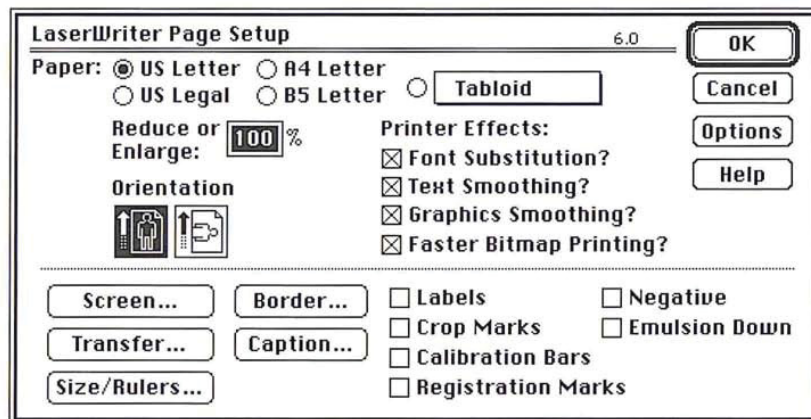
The screen attributes you can specify include the screen frequency, screen angle, and dot shape. Screen frequency can be measured either in lines per inch or lines per centimeter. For gray-scale images, the screen angle typically is at 45 degrees. In most cases, you should use the default setting for the screen angle. Dot shapes include round, elliptical, line, square, and cross. You set up the screen attributes in the Page Setup dialog box, which is under the Page Setup command in the File menu. You may want to save these screen settings as defaults to use with future halftones.

If you save the screen settings as the default settings, the screen settings will appear in all new Adobe Photoshop documents of the same image type you create. For example, if you specify 120 as the default screen frequency for a gray-scale image, the 120 screen-frequency value will be used for all new gray-scale images you create. If you specify 133 as the default screen frequency for a color image, the 133 screen frequency will be used in all new color images you create.

To define the screen attributes for a gray-scale halftone image:

1. Choose Page Setup from the File menu.

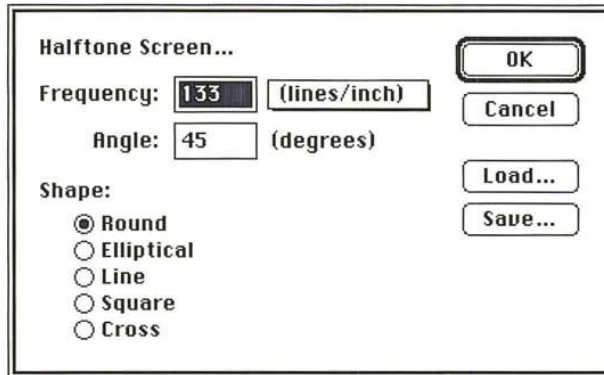
The Page Setup dialog box appears.





2. Click Screen.

The Halftone Screen dialog box appears.



3. Use the pop-up menu next to the Frequency text box to specify lines per inch (line/inch) or lines per centimeter (lines/cm) as the units of measurement.
4. To specify the screen frequency, double-click in the Frequency text box, and enter a value from 1.0 to 999.0.
5. To specify the screen angle, press the Tab key or double-click in the Angle text box, and enter a value from -180.0 to 180.0.
6. To select the dot shape, click the dot shape you want.

**To save the current halftone screen settings:**

1. Click Save in the Halftone Screen dialog box.

The Save As dialog box appears.

2. Enter the file name in which you want to save the screen settings.

If necessary, use the drive and directory buttons to access the folder in which you want to save the settings.

3. Click Save.

The settings are saved in the file and location you specified.

**To load previously saved screen settings into the active document:**

1. Click Load in the Halftone Screen dialog box.

The Open dialog box appears.

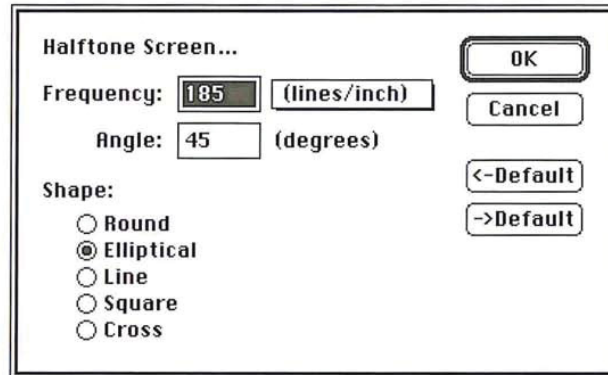
If necessary, use the drive and directory buttons to open the folder that contains the settings you want to load.

2. Select the document you want, and click Open.

The selected settings are loaded into the Halftone Screen dialog box.

To save the settings as the new defaults:

1. Press down the Option key.
2. Click → Default.



To revert to the original default settings before closing the dialog box:

1. Press down the Option key.
2. Click ← Default.

When you have finished defining the screen information, click OK.

### Step 3: Loading a transfer function file

The Transfer Function dialog box lets you specify the density settings for your halftone image, and save the settings as files. The files allow you to compensate for dot gain based upon the ink retention of the paper stock you are going to use. The density, or transfer function, settings allow you to compensate for dot gain in an image. Dot gain is an increase in density, and is measured as the density of light reflected off an image.

The transfer function files contain the different density settings for an image. The density settings are classified as highlights, 1/4 tones, midtones, 3/4 tones, and shadows.

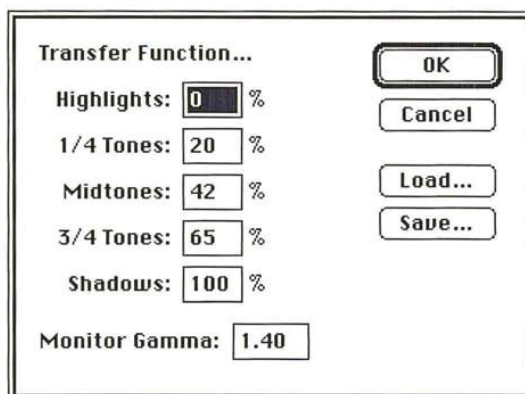
You should consult with your print shop or print buyer to determine the type of paper stock to be used, then choose the appropriate transfer function file for that paper stock.

There is a different transfer function file for newsprint, coated matte stock, (which has a fine layer of material that allows it to retain ink without smearing), coated glossy stock, and uncoated stock.

To select a transfer function file to use with your paper stock:

1. Insert the Calibration disk included in the Adobe Photoshop package.
2. Choose Page Setup from the File menu.
3. Click Transfer.

The Transfer Function dialog box appears.



4. Click Load in the Transfer Function dialog box.

The Open dialog box appears.

If necessary, use the drive and directory buttons to open the Transfer Function folder on the Calibration disk.

5. Select the transfer function file appropriate for the paper stock you will use, and click Open.

The selected settings are loaded into the Transfer Function dialog box.

6. Click OK.
7. Click OK again.

## Step 4: Calibrating the gamma of your monitor

If you are using a gray-scale or color monitor, you will want the appearance of documents on your monitor to match the printed output as closely as possible. Because of differences in monitors, factory settings, and other factors, no two monitors are exactly alike. A consistent display is especially important if you are correcting your gray-scale images on-screen.

A discrepancy may occur between the electrical input to your monitor and how the monitor displays color or gray tones. You can correct such a discrepancy using the monitor gamma value, as well as standardize your display and compensate for changes over time by calibrating your monitor using the monitor gamma value.

The monitor gamma value varies between manufacturers and even between monitors from the same manufacturer. The default monitor gamma value is 1.4, which is the normal gamma correction value for the Apple® Hi-Res, 13-inch RGB monitor. You can purchase self-calibrating monitors that maintain a consistent monitor gamma, or you can adjust the monitor gamma to a consistent level using monitor calibration hardware and software.

If you are using a self-calibrating monitor or monitor calibration device, simply adjust your monitor to a known gamma value, and use this same gamma value in the Transfer Function dialog box. Otherwise, you must estimate your monitor's gamma value.

The Adobe Photoshop program provides you with a way to estimate the correct gamma correction value for your monitor. This process involves using the Levels dialog box under the Adjust command in the Image menu, and the Gamma Gray Ramp file; the Gamma Gray Ramp file is located on the Calibration disk. The Gamma Gray Ramp file displays dithered gray ramps interleaved with true gray ramps. By using the gamma slider in the Levels dialog box to make the true gray ramps match the dithered gray ramps, you can estimate your monitor gamma.

Do not undertake the following procedure until your monitor has been on for at least 20 minutes. Before you do anything else, follow the instructions for adjusting the monitor display in the manual provided with the monitor.

### To estimate your monitor gamma:

1. Insert the Calibration disk included in the Adobe Photoshop package.
2. Open the Gamma Gray Ramp file.  
The Gamma Gray Ramp file appears.
3. Choose Adjust from the Image menu.
4. Choose Levels from the Adjust submenu.  
The Levels dialog box appears.



5. Position the pointer on the gray (middle) Input Levels triangle beneath the histogram.
6. Holding down the mouse button, drag the slider to the left or right until the center portion of the true gray ramp matches the center portion of the dithered gray ramp as closely as possible.
7. Note the center value at the top of the Levels dialog box; this is the value you will enter for your monitor gamma.
8. Click Cancel.
9. Close the document without saving changes (so you can use this document again to estimate the gamma on other monitors).

**To enter the correct monitor gamma value:**

1. Choose Page Setup from the File menu.  
The Page Setup dialog box appears.
2. Click Transfer.  
The Transfer Function dialog box appears.
3. Double-click the Monitor Gamma text box in the Transfer Function dialog box.
4. Enter the value you recorded from the Levels dialog box above.
5. When you have finished entering the monitor gamma value, click OK.
6. Click OK again.

### **Step 5: Selecting printing options and printing the image**

The next step in printing a halftone is to choose the printing options you want from the Page Setup dialog box. In most cases, you should print film negatives to give to the printer. The image quality of negatives is better than positives. (For one thing, there is less dot gain on negatives.) You should consult with your print shop to determine the correct media to use.

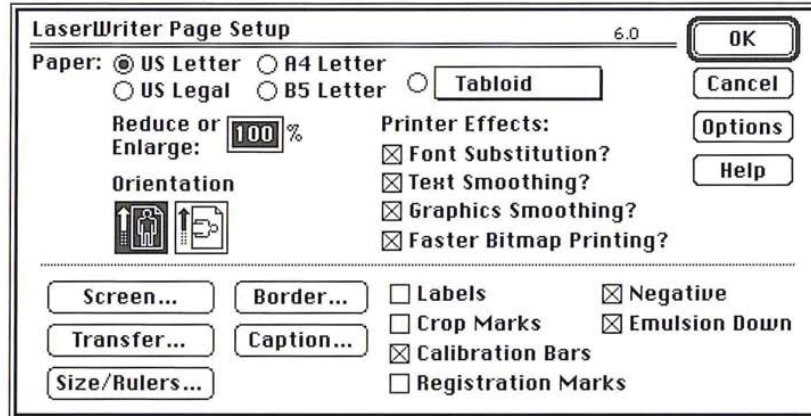
To print negatives of an image, you should select the Calibration Bars, Negative, and Emulsion Down options in the Page Setup dialog box before printing. To print positives, make sure that Emulsion Down and the Negative option are not checked.

When you open the Print dialog box to print a gray-scale image, you can also choose the Print Selected Area Only option and the Encoding options. These options are described in Chapter 18, "A Printing Overview."

To select printing options:

1. Choose Page Setup from the File menu.

The Page Setup dialog box appears.



2. Select the Calibration Bars, Negative and Emulsion Down options by clicking the appropriate boxes.

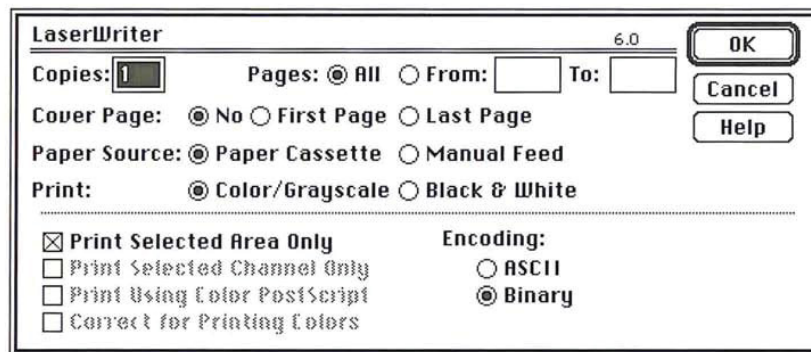
### Step 6: Printing the image

The next step in producing a halftone is to print a proof of your image.

To print your image:

1. Choose Print from the File menu.

The Print dialog box appears.



2. Click OK.

The gray-scale image is printed as a halftone. If the halftone produced is satisfactory, you are finished.

However, in some cases you may have to adjust the output to compensate for factors like dot gain and the density range supported by the printing press you intend to use. The following section covers how to calibrate the output.

### Step 7: Calibrating the output for gray-scale images

The quality of output can vary quite a bit, depending on your image-setting equipment, the strength and mixture of your chemicals, the batch of film you are using, and the press you use. The Transfer option allows you to calibrate and adjust the screen process, to ensure more consistent densities. The Transfer option is controlled through the Transfer Function dialog box, which is accessed from the Page Setup dialog box under the File menu.

The Transfer option operates as a lookup table. Here is a simplified example of how it works. When you print an image, the Adobe Photoshop program evaluates the density of each pixel in an image and classifies it according to five levels. The levels are highlights, 1/4 tones, midtones, 3/4 tones, and shadows. The classification is based on the color values (or gray-scale values, in the case of a gray-scale image) of the pixel, which are evaluated on a 256-step scale. The white pixels in an image have a value of 255 and are classified as highlights; the black pixels in an image have a color value of 0 and are classified as shadows. The pixels with intermediate color values are classified as 1/4 tones, midtones, or 3/4 tones, depending on their values.

When you print an image, the Adobe Photoshop program looks up the density specified for each level in the Transfer Function dialog box and outputs the pixels with that level at the specified density. For example, if you specify a value of 10 for the Highlights in the Transfer Function dialog box and print an image that contains highlight pixels, these pixels will print out at a density of 10 percent.

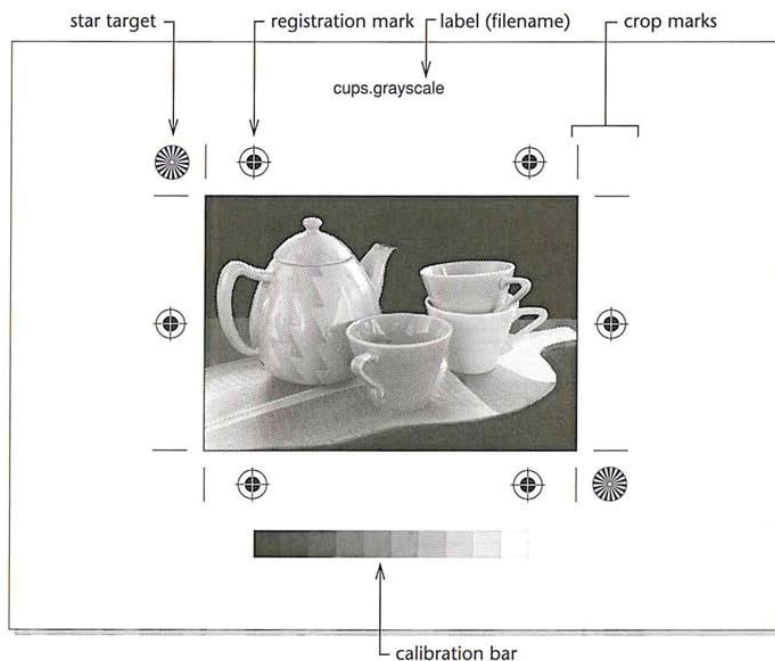
You may need to adjust the density settings that control the middle densities in an image. This adjustment is based on a visual examination of the printed image. You may also need to adjust the overall density range based on the density range the press supports. This adjustment involves the highlight and shadow areas on an image.

Based on visual examination, you can adjust the values for the 1/4 tones, midtones, and 3/4 tones. If the image is too dark, you should lower the values in these areas; if the image is too light you should increase the values.

To adjust the overall density range of the printed image, you should first consult with your printer to find out the density range of the press you will use. The density range is the range from the smallest highlight dot the press can print to the largest shadow dot it can print. On a given printing press, a very small highlight dot might be too small to hold ink, and beyond a certain density level, the shadow dots might fill into solid black, thereby removing all of the detail in the shadow areas. Therefore, you need to ask your printer about the effective density range of the printing press to be used for your job.

For example, if the smallest highlight dot the press can hold is a 10-percent dot, you should aim to produce a 10-percent highlight dot; if the largest shadow dot the press can hold is a 90-percent dot, you should aim to produce a 90-percent dot in the areas where you want shadow detail to appear.

When you select the Calibration Bars option in the Page Setup dialog box, the Adobe Photoshop program prints an 11-step gray-scale wedge below the image. You use the calibration bar to adjust the output to compensate for dot gain. The illustration below shows the calibration bar printed below the gray-scale image.





You can have the Adobe Photoshop program automatically adjust the printed output to compensate for any dot gain (increase in dot size) that results from printing. To do so, you use a densitometer to record the density values at the appropriate steps in the calibration bar, calculate the required adjustment, and enter the appropriate values in the Transfer Function dialog box under the Page Setup command in the File menu. You can measure either the density values of the calibration bar that is printed on a press proof or the values on a color proof, such as a MatchPrint or color key.

Because your objective is to obtain the best results on the final printed piece, you should ask your print shop to create a press proof of the image so you can measure the density levels that result.

However, printing press proofs requires time and money. If time is short and budget a consideration, you can take measurements on the proof you printed. To measure the density on a press proof, you use a photodensitometer, which measures reflective density on an opaque surface. Make sure that the densitometer is properly calibrated and in good working order before you use it.

You may need to convert the recorded density readings to percentage values to make the correct adjustments in the Transfer Function dialog box. Some densitometers make this conversion for you.

The Transfer Function dialog box contains default density settings that are already adjusted to compensate for dot gain. The settings vary, depending on the paper stock Transfer option you chose. As an example, a 42-percent value for the midtones has an 8-percent dot gain compensation built-in. In other words, the Adobe Photoshop program prints a midtone dot, which normally should have a density of 50 percent, at a 42-percent density, and assumes that the dot will grow 8 percent on the press.

If you record a density value of 48 percent on the middle step in the calibration bar, and you want the midtone dot to print at a 50-percent density, you would raise the value of the midtone dot by 2 percent to 44 percent. In other words, the 42-percent setting produced a 48-percent midtone dot, so to increase the density of the dot to 50 percent, you enter 44 percent in the Midtones text box in the Transfer Function dialog box.

**NOTE:** *The 1/4 tone, midtone, and 3/4 tone values are optional. If you leave these blank, the Adobe Photoshop program will interpolate their values.*

You can save the transfer function settings in a document, and load them into another Adobe Photoshop software document to use the same settings. You can also save these settings as the default settings for all Adobe Photoshop software documents.

**To calibrate the output to compensate for dot gain:**

1. Choose Print from the File menu.
2. Click OK.

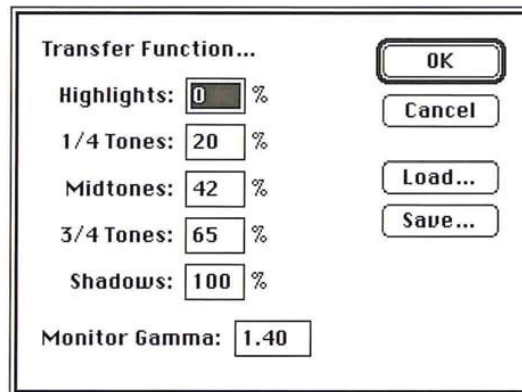
The image is printed as a halftone.

3. Use a densitometer to measure the density values on the printed calibration bar and to convert the readings to percentage values.

**To adjust the density settings in the Transfer Function dialog box:**

1. Choose Page Setup from the File menu.
2. Click Transfer.

The Transfer Function dialog box appears.



3. Click the text box for the tone you want to adjust, and enter a value to adjust the density to the desired level.

**To save the current transfer function settings in a document:**

1. Click Save in the Transfer Function dialog box.

The Save As dialog box appears.

2. Enter the file name in which you want to save the screen settings.

If necessary, use the drive and directory buttons to access the folder in which you want to save the settings.

3. Click Save.

**To save the current transfer function settings as the new defaults:**

1. Choose Page Setup from the File menu.

2. Click Transfer.

The Transfer Function dialog box appears.

3. While pressing down the Option key, click → Defaults in the Transfer Function dialog box.

4. Click OK.

To revert to the default settings before closing the Transfer Function dialog box, while pressing down the Option key, click ← Defaults.

When you have finished defining the transfer function information, click OK.

If you have successfully printed a halftone and are satisfied with the results, you are finished. If you are dissatisfied with your results, you may want to adjust your system, image, or print settings by repeating the seven steps in this chapter.

## Chapter 20: *Producing a Color Separation*

The Adobe Photoshop program creates a color separation by converting the red, green, and blue colors of an image into CMYK colors. This chapter describes the steps you follow to calibrate and produce color separations. A color separation is an image that has been separated into CMYK colors, then is printed on four separate plates, each plate representing one of the four process colors. The calibration instructions discussed in this chapter explain how to calibrate the density of the output, the colors on your monitor, and the color separation process itself.

This chapter also covers the steps for selecting the screen attributes of the halftone screens used in the color separation, how to control the amount of black generated on the black plate, and how to create traps. Traps prevent gaps from appearing along edges in an image due to slight misalignment or movement of the printing plates on press.

With the Adobe Photoshop program you produce the four pieces of camera-ready film (“plates”) by printing each color plate of the CMYK image using a specified screen frequency and angle. Normally, you print each plate on film, and each of the four plates appears as a halftone image on the film. The halftone dots on the film contain the tint density information that your print shop uses to create the printing plate for that particular color.

The screen angle and frequency are different for each plate. The screen angles used are very important because if the screen angles are incorrect, moiré patterns will appear in the image when the four colors are printed on the press.

Another important part of the color separation process is the ability to achieve consistent and predictable results for all your work. A true color separation system requires a completely controlled environment to produce consistent results. Lighting must be constant. The monitor must be calibrated so that the monitor display and the printed output appear the same. Any calibrations made to the system must be fed back through the system in a single-loop system—from the scanner that input the image through the display monitor, to the color proofing system, and back to the original image—so that compensation can be made for any changes. (Note that the program does not perform scanner calibration, however.)

While such a controlled environment and single-loop feedback system are ideal, they are beyond the scope of this user guide. Also, in most instances, the default settings in the Adobe Photoshop program will produce excellent results. However, calibrations can be made that will help you produce the highest quality output possible on your equipment.



To produce the best possible results, you print a color proof, then perform a series of calibrations to correct color in your separations. You should perform some of these calibrations each time you print a color separation to achieve the best results. For example, you should calibrate the output to adjust for dot gain each time you print on a different imagesetter or on an imagesetter that hasn't been properly calibrated. You should adjust the color swatches in the Separation Setup dialog box, which is accessed through the Preferences dialog box, each time you change to a different printing press that uses different inks. The color swatches are CMYK tint samples that affect the color separation process.

Other calibrations need to be made rarely or only once. You might never need to adjust the black generation settings, and you should only have to specify the monitor gamma correction once, then change it only if the monitor gamma changes over time or if you install the Adobe Photoshop program on another machine.

In general, you should perform the necessary calibrations before you generate a color separation you want to be printed. To perform the calibration, you correct the monitor gamma, create a color separation of an image using the default separation settings, print the color separation, and then use the resulting four pieces of film for the density calibration process. The steps discussed below assume you are generating film negatives to be sent to the printer.

In most cases, you perform nine major steps, including two optional steps, to produce a color separation. The following sections describe the steps.

The steps to produce a color separation include:

1. Select the screen attributes, including the screen angle and frequency, and the dot shape.
2. Calibrate the monitor gamma using the Levels dialog box, under the Adjust command in the Image menu, and the Gamma Gray Ramp file included on the Calibration disk.
3. Load the transfer function file appropriate for the paper stock on which you will print the image.
4. Calibrate the density of the output. This step includes a number of different procedures; they include:
  - Converting an RGB image to a CMYK image.
  - Selecting the printing options you want, including the Calibration Bar option, which is necessary to perform the density calibrations.
  - Printing the image.
  - Creating a color proof.
  - Using a densitometer to measure density levels on the calibration bar printed on the black plate.
  - Entering values in the Transfer Function dialog box, which is accessed through the Transfer option in the Page Setup dialog box, to adjust the density levels.

5. Adjust the color swatches.

This step includes additional operations; they include:

- Examining the color swatches printed in the Appendix or printing the Photoshop Color Swatches file included on the Calibration disk. The file and the Appendix both contain the same color swatches displayed in the Separation Setup dialog box that you use to calibrate your monitor colors. You may want to create a color proof of the Color Swatches file to match against your monitor display.
- Adjusting the color swatches in the Separation Setup dialog box to match the printed color swatches.

6. An optional calibration step allows you to fine-tune the color swatches.

The procedures for implementing this step are:

- Converting an RGB image to a CMYK image.
- Printing the color separation.
- Creating a color proof from the four pieces of film.
- Converting the CMYK image back to an RGB image.
- Visually comparing the RGB display to the printed CMYK version, and noting ways to change the CMYK color swatches to make the RGB image more closely match the CMYK image.
- Returning to the CMYK mode.
- Adjusting the color swatches in the Separation Setup dialog box to make the RGB image appear closer to the CMYK printed image.
- Converting back to the RGB mode to view the effect of the changes on the RGB image; and if necessary, repeating the procedure until the RGB image closely matches the printed CMYK image.

7. An optional color separation step includes adjusting the black generation, which controls the amount of black generated on the black plate of a color separation. This step involves:

- Choosing the black generation option you want from the Separation Setup dialog box while in the RGB mode.
- Converting the image to the CMYK mode.

8. Create color traps.

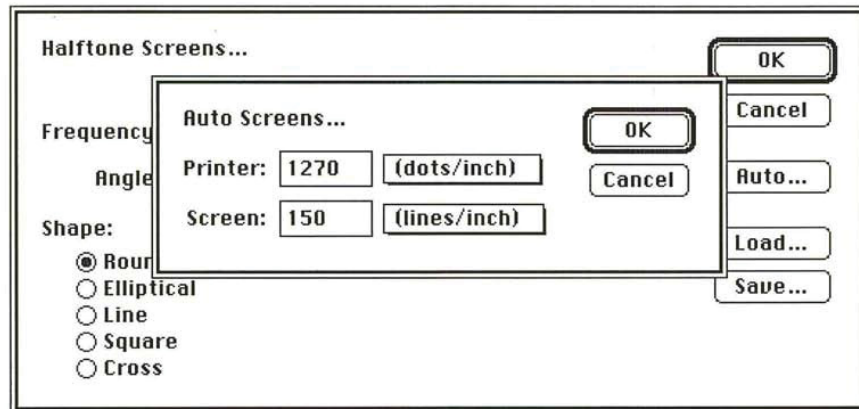
9. Print final, camera-ready film.

## Step 1: Selecting screen attributes

You can specify the screen frequency, screen angle, and dot shape to be used in your image. To make sure that you can correct color in your image and register the four plates correctly, you should print labels, calibration bars, and registration marks, and select the Negative and Emulsion Down options.

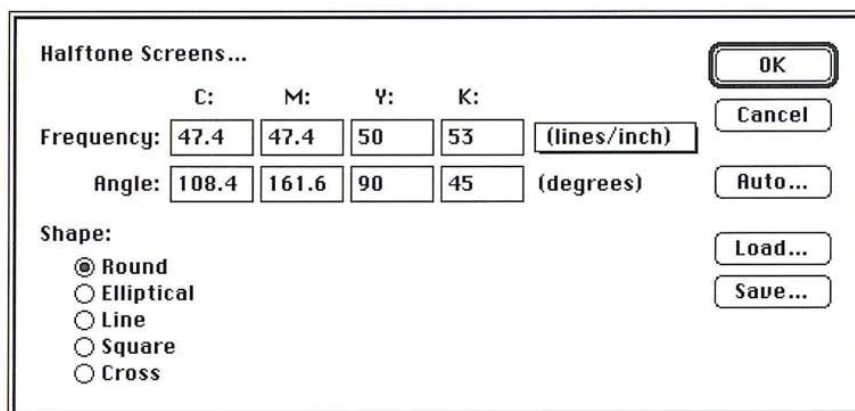
The version of the Halftone Screens dialog box that appears in a color document is different from the dialog box that appears when you set up the screen attributes for a gray-scale halftone. The instructions below concentrate on the areas that are unique to the setup for color separations. The section, "Step 7: Calibrating the output for gray-scale images" in Chapter 19, "Printing Halftones," contains detailed instructions on editing the screen attributes. See that section for details about defining the screen attributes.

You should use the Auto function to specify the resolution of the output device and the screen frequency you intend to use. Once you have entered that information, the Adobe Photoshop program automatically determines the appropriate frequencies and angles for the four halftone screens. The Adobe Photoshop program uses the Adobe Minimum Moiré calculations to determine the screen frequencies and angles that produce the best results. You should not adjust these frequencies and angles. If you do, moiré patterns may appear on the image.



To specify the screen attributes:

1. Choose Page Setup from the File menu.  
The Page Setup dialog box appears.
2. Click Screens.  
The Halftone Screens dialog box appears.



3. Click Auto to define the desired screen attributes using the Auto Screens dialog box.  
When you have defined the screen attributes, click OK; click OK again.

## Step 2: Calibrating the gamma of your color monitor

Calibrations you may need to make to your image to produce the best quality output include calibrating your monitor to determine the monitor gamma, calibrating your output to adjust for dot gain, and adjusting the color swatches each time you print on a different printing press.

You can standardize your display and compensate for changes over time by calibrating your monitor. You can calibrate your monitor by adjusting the monitor gamma value.

The monitor gamma value varies between manufacturers and even between monitors from the same manufacturer. The default monitor gamma value is 1.4, which is the normal gamma correction value for the Apple Hi-Res, 13-inch RGB monitor. However, there is considerable variation in monitor gamma even among monitors made by the same manufacturer.

You can adjust the color display visually or using a calibration system such as that available from Radius for the Apple 8-bit monitor, which reads calibration information back to the display to adjust it automatically.



The Adobe Photoshop program provides you with a way to estimate the proper gamma correction value for your monitor.

Calibrate the monitor gamma using the Levels dialog box, under the Adjust command in the Image menu, and the Gamma Gray Ramp file included on the Calibration disk in the Adobe Photoshop package.

This process involves using the Levels dialog box under the Adjust command in the Image menu, and the Gamma Gray Ramp file included on the Calibration disk in the Adobe Photoshop package. The Gamma Gray Ramp file displays dithered gray ramps interleaved with true gray ramps. By using the gamma slider in the Levels dialog box to make the true gray ramps match the dithered gray ramps, you can estimate your monitor gamma.

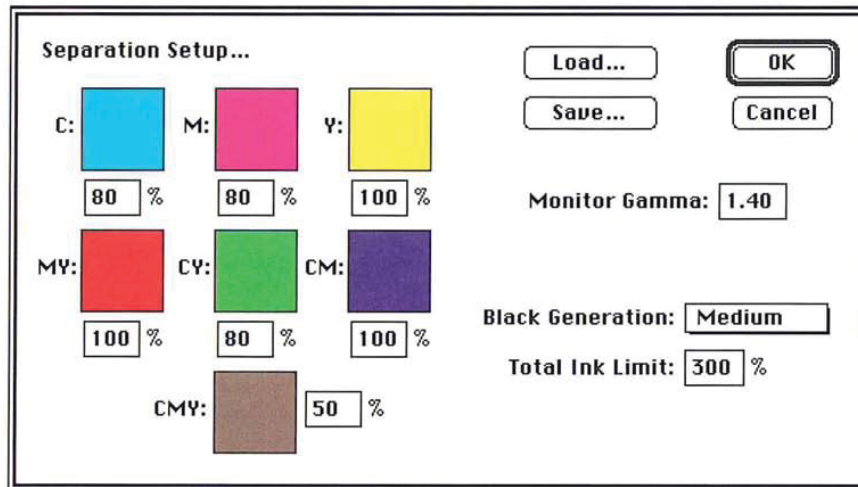
Do not undertake the following procedure until your monitor has been on for at least 20 minutes. Before you do anything else, follow the instructions for adjusting the monitor display in the manual provided with the monitor.

**To estimate your monitor gamma:**

1. Insert the Calibration disk.
2. Open the Gamma Gray Ramp file.  
The Gamma Gray Ramp file appears.
3. Choose Adjust from the Image menu.
4. Choose Levels from the Adjust submenu.  
The Levels dialog box appears.
5. Position the pointer on the gray (middle) Input Levels triangle beneath the histogram.
6. Holding down the mouse button, drag the slider to the left or right until the center portion of the true gray ramp matches the center portion of the dithered gray ramp as closely as possible.
7. Note the center value at the top of the Levels dialog box; you will enter this value for your monitor gamma.
8. Click Cancel.
9. Close the document without saving changes (so you can use this document again to estimate the gamma on other monitors).

To specify the appropriate amount of gamma correction for your monitor:

1. Choose Preferences from the Edit menu.  
The Preferences dialog box appears.
2. Click Separation Setup.  
The Separation Setup dialog box appears.



3. Double-click the Monitor Gamma text box.
4. Enter the gamma value you recorded from the Levels dialog box.
5. Click OK, and click OK again.

### Step 3: Loading a transfer function file

The next step is to load the transfer function file appropriate for the paper stock you intend to use. For instructions on how to do this, see the section, "Step 3: Loading a transfer function file" in Chapter 19, "Printing Halftones."

#### Step 4: Calibrating for dot gain on color separations

You should now convert an RGB or indexed color image to a CMYK image, print it out, then use the calibration bar printed on the black plate to calibrate for dot gain. Dot gain increases the density in parts of an image.

To convert an RGB or indexed color image to a CMYK image, choose CMYK color from the Mode menu. The image is separated into cyan, magenta, yellow, and black channels. Because each pixel in the image has to be converted separately, this might take a few minutes.

The next steps are to select the options in the Page Setup dialog box under the Page Setup command in the File menu to perform the calibration, and calibrate the output to compensate for dot gain.

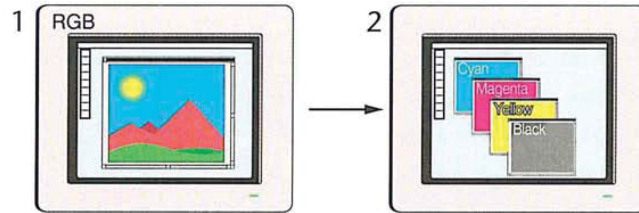
Calibrating for dot gain is described in detail in the section, "Step 7: Calibrating the output for gray-scale images" in Chapter 19, "Printing Halftones." The sections that follow primarily address the areas unique to the color separation process. For more information about the calibration process, see that section in chapter 19.

When you selected the Calibration Bars option, an 11-step gray-scale wedge (called a "calibration bar") was printed below the image on the black plate. You use the four pieces of film to create a press proof or a color composite, such as a MatchPrint, then use a photodensitometer to measure and record the density levels of certain steps in the calibration bar.

You need to convert the recorded density readings to percentage values to make the correct adjustments in the Transfer Function dialog box.

Information about determining the proper adjustments to make to the density values in the Transfer Function dialog box is contained in the section, "Step 7: Calibrating the output for gray-scale images" in Chapter 19, "Printing Halftones." In the case of a color separation, you need to adjust the density values for four colors. To do this, make the same density adjustments to all four colors based on the measurements of the calibration bar on the black plate. For example, if the measurements on the calibration bar indicate that you need to increase the Midtones value to 44 percent, enter 44 in the Midtones text boxes for the cyan, magenta, yellow, and black colors.

## Dot Gain Calibration



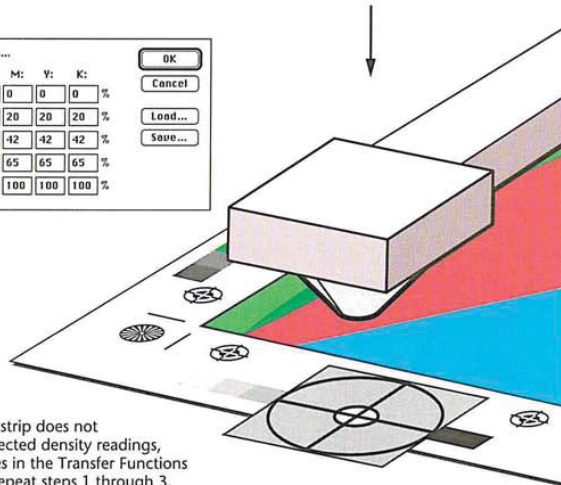
Convert the RGB image on your screen to the CMYK mode.

Print a press proof of your image on the same type of paper on which your final project will be printed.

3

Transfer Functions...				
	C:	M:	Y:	K:
Highlights:	0	0	0	0
1/4 Tones:	20	20	20	20
Midtones:	42	42	42	42
3/4 Tones:	65	65	65	65
Shadows:	100	100	100	100

Buttons: OK, Cancel, Load..., Save...



If the calibration strip does not produce the expected density readings, change the values in the Transfer Functions dialog box and repeat steps 1 through 3.



**To select the Page Setup options to perform the calibration:**

1. Choose Page Setup from the File menu.

The Page Setup dialog box appears.

2. Make sure that the Labels, Calibration Bars, Registration Marks, Negative, and Emulsion Down options are checked. If they aren't checked already, click them.
3. Click OK to close the Page Setup dialog box.
4. Choose Print from the File menu.

The Print dialog box appears.

5. Click OK.

The four plates are printed.

**To calibrate the output to adjust for dot gain:**

1. Create a press proof using the four pieces of film you just printed.
2. Use a photodensitometer to measure the density of the lightest, darkest, and middle steps in the calibration bar, and record the values for use in step 7.
3. Convert the density values to percentage values (if necessary).
4. Choose Page Setup from the File menu.
5. Click Transfer.

The Transfer Function dialog box appears.

6. Double-click the text box for the level and the color you want to adjust.
7. Enter a value to adjust the density to the desired level.
8. Click OK.



## Step 5: Calibrating the monitor colors

After you have calibrated the output for dot gain, and adjusted the monitor gamma (if necessary), you can calibrate the printed colors to match the colors displayed on your monitor. You perform this calibration by adjusting the color swatches displayed on-screen to make them match the same color swatches when printed.

**NOTE:** This color matching process is fundamentally different from that used by the Adobe Illustrator 88 program. Illustrator's native color space is CMYK; adjusting its color swatches is used to make its screen preview match the printed results. The native color space of the Adobe Photoshop program is RGB; adjusting its color swatches is used to make the printed results match the screen display.

You can use either the sample color swatches provided in the Appendix, or you can print the Photoshop Color Swatches file included on the Calibration disk. You should only print the color swatches file after you have calibrated your system for dot gain.

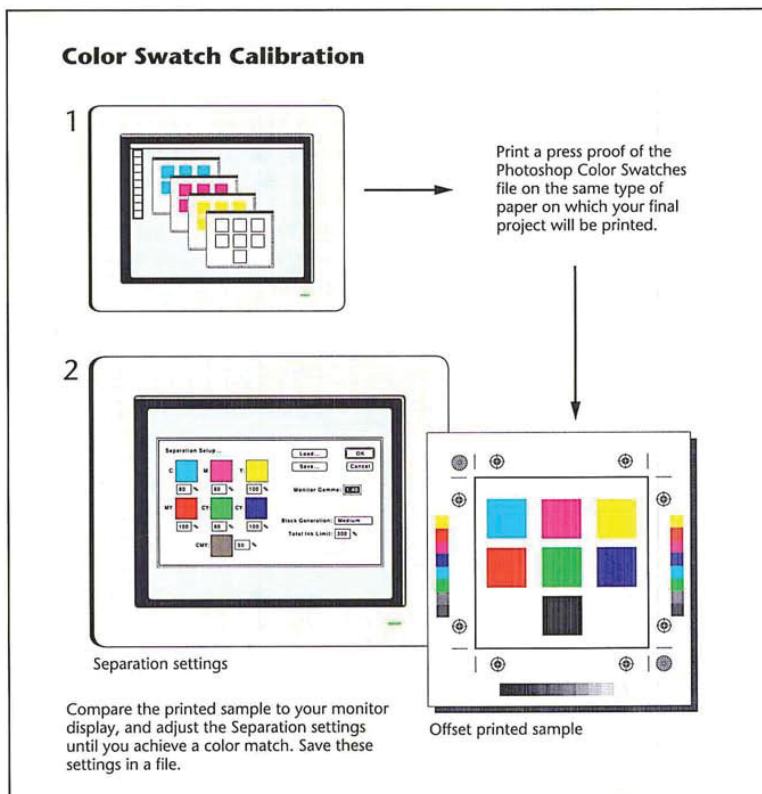
The color swatches are used to generate parameters that help convert an RGB image to CMYK. It is very important that they be calibrated accurately. The quality of your separation will be strongly influenced by the color swatch calibration.

**NOTE:** When the Calibration Bars option is selected, and a color image is printed, small color swatches are printed at the sides of the image. On the left are the 80% screened colors and the 50% CMY swatch. On the right are the 100% screened colors. These swatches, called screen tints, can be used to adjust the monitor's color swatches if you prefer.

Once you have generated a screen tint sheet, the next step is to match the color swatches in the Separation Setup dialog box, which you open by choosing the Preferences command from the Edit menu. The Separation Setup dialog box displays the same color swatches that appear in the Appendix and in the Photoshop Color Swatches file. The color swatches, from upper left to right, are as follows: 80 percent cyan, 80 percent magenta, 100 percent yellow, 100 percent magenta and yellow, 80 percent cyan and yellow, 100 percent cyan and magenta, and 50 percent cyan, magenta, and yellow.

The default percentage values that appear below the color swatches are CMYK color tint levels that can be displayed accurately on an RGB monitor. For example, pure, 100-percent cyan cannot be accurately displayed on-screen, so an 80-percent tint is used.

You can change the tint values to other percentage values. You can enter a value between 70 and 100 percent for all the swatches except the CMY swatch. You can enter a value between 30 and 70 for that swatch. The default settings correspond to the tint densities of the colors that appear in the printed color swatches. In general, you should use the default values for color calibration.



**To generate your own printed color swatches:**

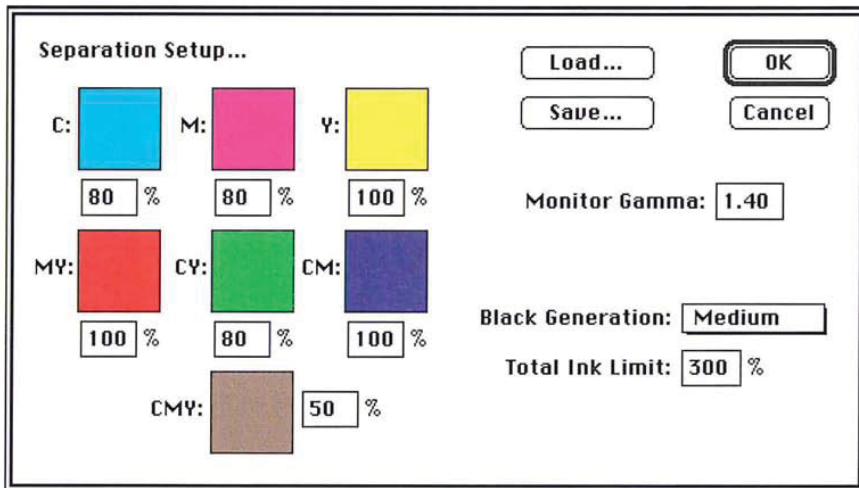
1. Insert the Calibration disk.
2. Open the Photoshop Color Swatches file.
3. Choose Print from the File menu.
4. Click OK.
5. Use a color proofing system to create a color proof of the color swatches, or ask your print shop to produce a press proof using the color swatches.

Follow the instructions below to use the printed color swatches to calibrate the colors displayed on your monitor.

**To adjust the color swatches:**

1. Choose Preferences from the Edit menu.
2. Click Separation Setup.

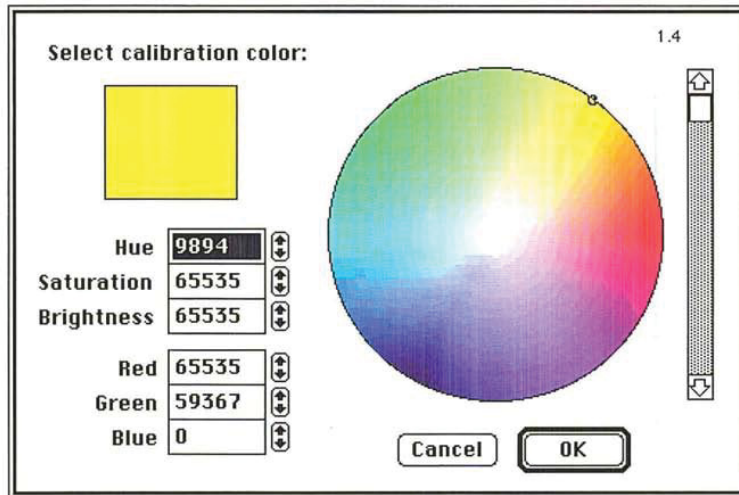
The Separation Setup dialog box appears.



3. As an option, to change the percentage values for the tint samples, double-click in the text box beneath the swatch you want; enter the tint value you want (as a percentage).



4. Click the color swatch you want to adjust.  
The Color Wheel dialog box appears.



5. Use the controls in the Color Wheel dialog box to define a color that closely matches the appropriate color on the printed color swatches.  
For instructions on using the color wheel to select colors, see the section, "Using the color wheel" in Chapter 11, "Selecting Colors."
6. Click OK.
7. Repeat steps 4 through 6 for all the color swatches that need adjusting.
8. Click OK, and click OK again.  
The changes you make to the colors are saved in your preferences file.

## Steps 6 and 7: Color separation options

This section describes how you can fine-tune the color swatches, automatically create color traps, and control the amount of black generation.

### Step 6: Fine-tuning the color swatches

Because it is difficult to match color visually, sometimes the color swatch values selected in the previous section are not exactly right. This section describes how you can fine-tune the color swatch values by matching the colors in an entire image. This technique is possible because the Adobe Photoshop program, in addition to being able to perform a normal RGB to CMYK color separation, is also able to perform a CMYK to RGB color preview.

To perform this calibration, you should open an RGB or indexed color document, choose CMYK Color from the Image menu to produce a color separation, and print that separation. Be sure to save the CMYK file before quitting the program.

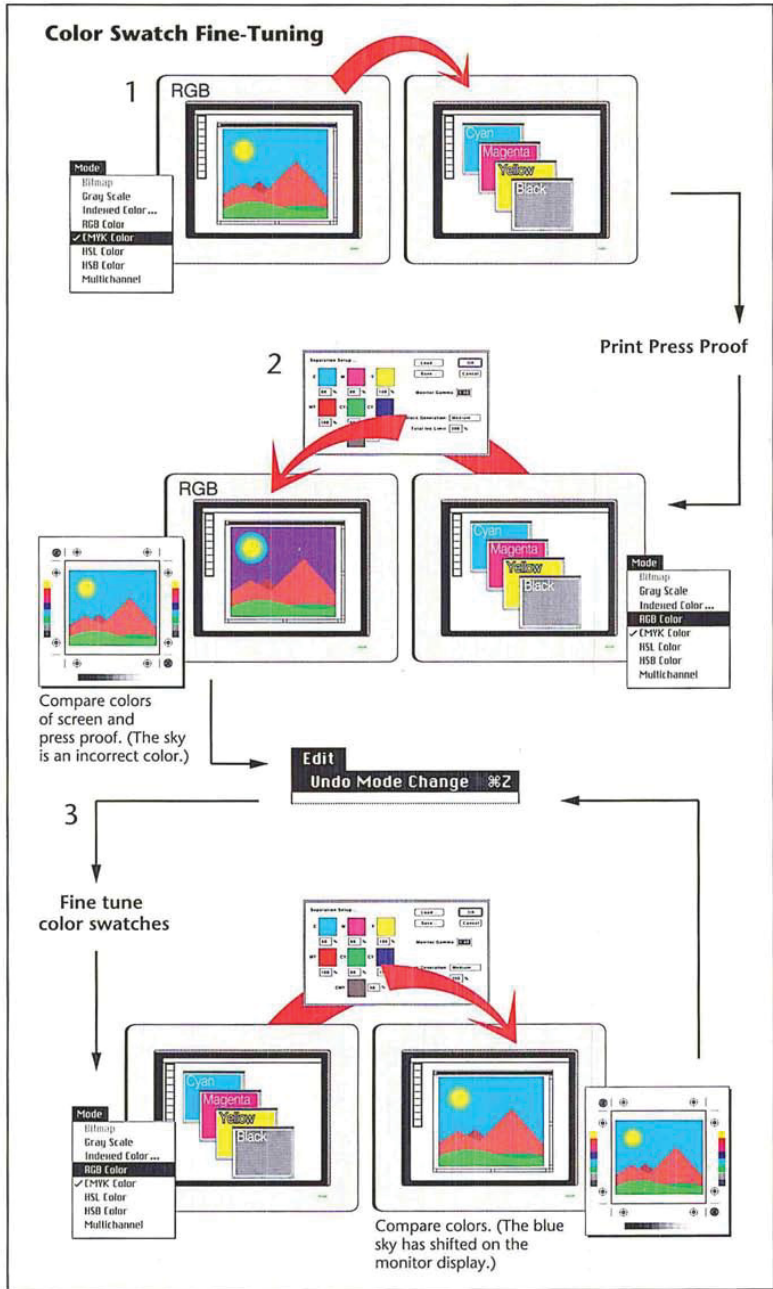
You then have two choices for producing the proof for the calibration. You can use a color proofing system, like the MatchPrint system, to create a composite, four-color proof of the image. The four-color proof process is similar to the actual printing press process that ultimately will be used to print the image. A color proof made from four pieces of film more closely matches the printed result than a color composite printed on paper. As an alternative, you can send the four pieces of film to a print shop to produce a press proof using the ink and paper you will use to print the final piece. This option can be expensive, but it produces the closest approximation to the final printed piece.

If the composite color or press proof matches the image displayed on the monitor, there is no need to perform any additional color calibration. However, if the color proof does not match the display, you need to adjust the color swatches to calibrate the color separation process.

After you produce a color proof, you convert the CMYK image back to an RGB image and compare the RGB image on-screen to the printed CMYK image. You should note the variations in color between the two images and consider ways to adjust the CMYK colors swatches to make the RGB image on-screen match the printed CMYK image.

You may have to repeat this process a few times to make the display match the printed output. However, once you have calibrated the CMYK colors on-screen, the color separation process will be more accurate with other images.

**WARNING:** After you convert back to the RGB mode, do not make any adjustment to the RGB image. You want only to view the effects of the changes to the CMYK color swatches on the RGB image. If you alter the RGB image, you may not be able to undo the conversion and return to the CMYK mode.



**To create a press proof for a calibration:**

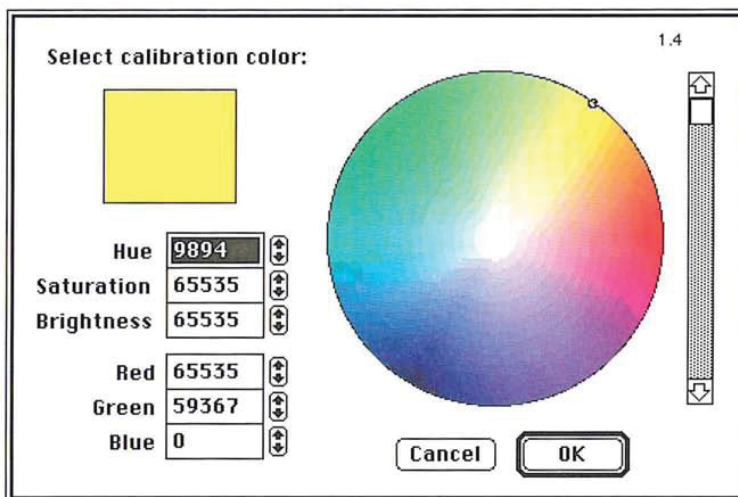
1. Open a document that contains an RGB or indexed color image.
2. Choose CMYK Color from the Mode menu.  
The image is converted to a CMYK image.
3. Choose Print from the File menu.
4. Click OK.
5. Save the CMYK file.
6. Take the resulting four pieces of film, and create a press proof or use a color proofing system to create a four-color proof.

**To compare the RGB image on-screen to the printed CMYK image:**

1. Open the CMYK image that you just printed.
2. Choose RGB Color from the Mode menu.
3. Compare the RGB image to the printed CMYK image. Note any variations in color between the two images, and consider how to adjust the CMYK color swatches if necessary. Do not adjust the RGB image.
4. Choose Undo Mode Change from the Edit menu.  
The CMYK version of the image is restored without any alterations.

**To adjust the color swatches:**

1. Choose Preferences from the Edit menu.
2. Click Separation Setup.
3. Click the color swatch you want to adjust.  
The Color Wheel dialog box appears.





4. Use the controls in the Color Wheel dialog box to adjust the color so that the RGB display of the image matches the printed CMYK image.

For instructions on using the color wheel to select colors, see the section, "Using the color wheel" in Chapter 11, "Selecting Colors."

5. Click OK.
6. Repeat steps 3 through 5 for any color swatches that need adjusting.
7. When you have finished adjusting the color swatches, click OK, and click OK again.

Repeat the preceding steps to view the effects of the changes on the RGB display of the image, return to the CMYK mode, and adjust the color swatches in the Separation Setup dialog box to make the RGB image match the color proof.

#### **Step 7: Adjusting the black generation**

The black generation option for color separations allows you to replace the combination of cyan, magenta, and yellow colors of your image with black. Black generation involves a process called undercolor removal, which is an adjustment color separators use to make precise adjustments for the printed image.

The undercolor removal process removes a portion of cyan, magenta, and yellow in the areas where these three colors overlap, and replace some percentage of those colors with black. Often when cyan, magenta, and yellow appear in high densities in dark areas of an image, a muddy, brownish color results, and the shadow detail in the image is lost. Undercolor removal is designed to eliminate these problems.

You make your choices for black generation before you convert an image to the CMYK format.

Part of the black generation process involves specifying the maximum density of ink that the printing press you intend to use can support. If an area of the image exceeds that amount, the option automatically removes ink from that area.

The upper end of the density limit is 400 percent, which means that a 100-percent tint of each of the four process colors is applied to the image. However, most presses cannot support this much ink on the page without degrading the quality of the image. You should ask your printer what the density limit on the press is. The value specified for the total ink limit ensures that no more than the specified amount of ink will be printed on any area of the image; in fact, the amount of ink printed may be less than the specified amount. The default maximum density is 300 percent.

You can control how much black is substituted for the cyan, magenta, and yellow colors in an image using the black generation options. The amount of black that is substituted is reflected on the black plate of a color separation. If no black is substituted, no black appears on the black plate; if the maximum amount of black is substituted, the black plate will contain a large amount of black.

**Black generation options**

The black generation options are None, Light, Medium, Heavy, Maximum, and Custom. The name of the option reflects the amount of black generated on the black plate—that is, the Light option generates a light amount of black. Medium is the default option and should produce satisfactory results in most cases. You can use the Maximum option with images that contain a large amount of solid black color against light backgrounds, such as images showing screen shots of dialog boxes and windows taken from a Macintosh computer.

The Custom option allows you to precisely control the amount of black generation during a color separation. The steps for using the Custom option differ from those for the other options, and are described in the section that follows this.



Black generation set to medium



Black plate



Black generation set to heavy



Black plate

**To specify the total ink density supported by a press and the desired amount of black generation:**

1. Ask your print shop what the maximum density of ink is that the press can support.
2. Choose Preferences from the Edit menu.  
The Preferences dialog box appears.
3. Click Separation Setup in the Preferences dialog box.  
The Separation Setup dialog box appears.
4. Click the Total Ink Limit text box.
5. Enter the total ink limit recommended by your printer as a percentage value from 200 to 400.

**NOTE:** *This limit is applied before the Transfer option, which, by default, lightens the printed result to compensate for dot gain. Thus, you may be able to enter a slightly higher limit than your print shop specified.*

6. Position the pointer on the box beside the title, "Black Generation."
7. Press down the mouse button.  
The Black Generation pop-up menu appears.
8. Holding down the mouse button, choose the black generation option you want.  
The option appears in the box.
9. Click OK, and click OK again.

When you create a color separation, the amount of black that appears on the black plate will be determined by the option you chose.

**The Custom black generation option**

The Custom option allows you to accurately control the amount of black generated during a color separation. The Custom option allows you to use the Arbitrary Map dialog box, which is accessed from the Map submenu in the Image menu, to adjust the areas where black appears in the image. You may not want black to appear in certain areas in an image. As an example, in a photograph of a person, you might not want black to appear in the areas where there is a transition between dark areas, such as dark hair and the flesh tones of the face. If black appeared in these areas, the transition might be exaggerated, and the printed result might be unsatisfactory.

The Custom option allows you to use the controls in the Arbitrary Map dialog box to remap the black pixels that appear in these areas to white, thereby ensuring that cyan, magenta, and yellow will be used in these areas instead of black. The steps for using the Custom option are described as follows.



**To use the Custom option for black generation:**

1. Choose Save from the File menu to save any changes made to the document.
2. Choose Preferences from the Edit menu.

The Preferences dialog box appears.

3. Click Separation Setup in the Preferences dialog box.
4. Position the pointer on the box beside the title, "Black Generation."
5. Press down the mouse button.

The Black Generation pop-up menu appears.

6. Holding down the mouse button, choose Maximum.
7. Click OK, and click OK again.
8. Choose CMYK color from the Mode menu to create a color separation.

The black plate appears as the active channel.

**To adjust black in an image using an arbitrary map:**

1. Choose Map from the Image menu.
2. Choose Arbitrary from the Map submenu.

The Arbitrary Map dialog box appears.

3. As an option, you can load one of the the black generation curves provided on the Calibration disk to see how an arbitrary map controls the black generation. The maps for light, medium, heavy, and maximum black generation are provided.

**To load an arbitrary map on the Calibration disk:**

1. Click Load in the Arbitrary Map dialog box.

The Open dialog box appears.

Use the directory and drive buttons to locate the folder on the Calibration disk that contains the maps.

2. Click the map you want.
3. Click Open.

The curve for the selected map is loaded into the Arbitrary Map dialog box.

4. Use the controls in the Arbitrary Map dialog box to adjust the areas where black appears in the image.
5. Save the arbitrary map in a file by clicking Save and specifying a file name and location.

For instructions on using the Arbitrary Map dialog box to remap the color values of pixels, and saving the map in a file, see the section, "Creating a color curve" in Chapter 16, "Making Color Corrections."

6. Choose Revert from the File menu to return to the RGB image.



7. Click OK in the alert dialog box to revert without saving changes.

**To use the custom arbitrary map to control the amount of black generation:**

1. Choose Preferences from the Edit menu.
2. Click Separation Setup in the Preferences dialog box.
3. Choose Custom from the Black Generation pop-up menu.

The Open dialog box appears.

Use the drive and directory buttons, if necessary, to select the arbitrary map file you created.

4. Click Open.
5. Click OK, and click OK again.
6. Choose CMYK color from the Mode menu to create a color separation.

The information in the arbitrary map file is used to control the amount of black generated in the color separation.

### **Step 8: Creating traps**

Trap is the overlap needed to ensure that a slight misalignment or movement of the separations will not affect the final appearance of the print job. If any distinctly different colors in your image touch, you may need to overprint them slightly to prevent tiny gaps from appearing when the document is printed. This technique is known as adding traps.

Even the best presses experience slight shifts in the position of the plates. To ensure proper trapping, print shops use techniques called choking and spreading, in which traps are created by overexposing the film to produce the necessary overlap. Because you are printing the Adobe Photoshop files directly to film, shrinking and spreading cannot be used, but traps can be produced using the program's Trap command. The Trap command in the Image menu is only active in CMYK images.

Consult with your print shop for the amount of misregistration you can expect to experience on press. The value can be in pixels, points, or millimeters. The Adobe Photoshop program uses this value to determine automatically where color transitions occur, and where the colors in those areas should be spread outward. So if the plates shift on press, ink still will be printed continuously throughout the image.

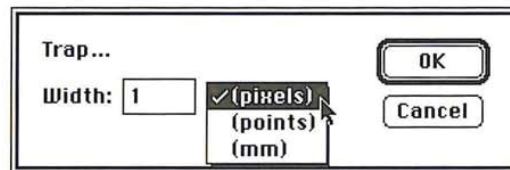
**To spread the colors in areas (create trap) where color transitions take place:**

1. Choose CMYK Color from the Mode menu to convert the image to the CMYK format.

The image is converted to an image consisting of four channels. The channels, cyan, magenta, yellow, and black, are used to print the four plates you send to the printer.

2. Choose Trap from the Image menu.

The Trap dialog box appears.



3. Use the pop-up menu beside the text box to choose the units of measure you want; you can choose pixels, points, or millimeters.
4. Enter the amount of anticipated misregistration you will experience on the press.
5. Click OK.

When you have finished calibrating and setting up your color separation, you can print the final film.

## Step 9: Printing final, camera-ready film

You are ready to print your separated image as four pieces of camera-ready film.

To print the the final, camera-ready film:

1. Choose Page Setup from the File menu.
2. Check Labels, Registration Marks, Negative, and Emulsion Down.
3. Click OK.
4. Choose Print from the File menu.
5. Click OK.
6. The image is printed as final, camera-ready film.

If you are satisfied with your results, you have successfully printed the final, camera-ready film to be used to create plates for a press. If you are dissatisfied with your results, you may want to go back and adjust your system, monitor, image, or other print settings in this chapter's previous eight steps.

## Chapter 21: *Tips and Troubleshooting*

This chapter contains tips for using the Adobe Photoshop program most efficiently, and solutions to problems you may encounter when using the program. Many of the tips and solutions address situations you may encounter when making color corrections and printing images. In addition, the chapter includes techniques for using the Adobe Photoshop program with the Adobe Illustrator 88™ program.

### Working efficiently with color

Following are techniques for working most efficiently with color images. This section explains how to select CMYK colors precisely and achieve the desired results, save color documents for video applications, view color changes dynamically on 24- and 32-bit systems, and save color documents for video applications.

#### CMYK colors appear different than those specified

**Problem:** The CMYK values specified didn't yield the same values when the image was separated. As an example, you specified a color of 10% cyan, 55% magenta, 100% yellow, and 10% black, but the actual separated values of this color differed.

**Cause:** The CMYK values you choose must be consistent with the black generation curve that dictates how RGB colors are translated to CMYK colors. (The black generation curve is specified in the Separation Setup dialog box under the Preferences command in the Edit menu.) Otherwise, your CMYK values will appear differently than what you specified. The black generation curve defines a unique mapping for each RGB value. That is, for a given black generation curve, every RGB color has an equivalent CMYK color. If you change your black generation curve, then your RGB colors will translate to different CMYK colors.

**Solution:** To determine the actual CMYK values that will result from the separation, click the cursor once on the CMYK pop-up menu in the color palette. The sliders will adjust to display the CMYK values that the color will have when it is separated.



### Color changes do not preview dynamically on 24- and 32-bit systems

**Problem:** In 24-bit mode, the screen displays odd colors, or a system error results as you move the sliders in the color adjustment dialog boxes which are accessed via the commands in the Adjust submenu in the Image menu.

**Cause:** If you have a 24- or 32-bit monitor and are in 24-bit mode, you can view millions of colors at a time and preview color changes dynamically. A feature called color table animation causes the screen to change interactively as you adjust color by moving the sliders in the Levels, Color Balance and Brightness/Contrast dialog boxes. The Adobe Photoshop program implements color table animation in 24-bit mode using a 32-bit QuickDraw command called DirectSetEntries.

However, some early releases of 24- and 32-bit video cards by several video board manufacturers have bugs in their implementations of the DirectSetEntries command. These bugs may prevent previewing color changes or may result in a system error.

**Solution:** In the Preferences dialog box under the Edit menu, uncheck the box labeled "Use DirectSetEntries." Disabling the DirectSetEntries option will prevent a system error, but it will also disable the ability to preview changes interactively as you move the color adjustment sliders. However, you can preview the changes by clicking the Preview button in the Levels, Color Balance and Brightness/Contrast dialog boxes. To solve the problem, contact your video board manufacturer for a replacement to the ROMs in the video card.

### Undesirable dithering patterns appear in 16-bit PICT images

**Problem:** Noticeable and undesired patterns occur in a 16-bit PICT image that has been saved from a 24- or 32-bit image format.

**Cause:** Some applications, such as video, don't require the image resolution and information contained in 24- and 32-bit images; converting the image to a smaller format reduces the amount of color information and disk space required by the image. When saving a 24-bit image as a 16-bit PICT file for video or other applications, the Adobe Photoshop program normally dithers the image to simulate the colors in the 24-bit image that cannot be included in the 16-bit file. A 16-bit image can display only 32,768 different colors (compared to more than 16 million for a 24-bit image), but this display is usually adequate for video purposes. However, dithering can result in a noticeable and undesired pattern throughout the image.

**Solution:** Dithering can be disabled by ensuring that the 24-bit image contains 32,768 or fewer unique colors before it is saved. Decreasing the number of colors in an image to 32,768 or less effectively converts a 24-bit image to a 16-bit file before it is saved.

To change a 24-bit image to 16 bits for video applications, you use the Posterize command in the Map submenu in the Image menu to decrease the number of colors in each channel to 32 levels. This will result in an image that now has no more than 32,768 individual colors. When you save the image as a 16-bit PICT file, the image will be saved without dithering.

### Tips and techniques for printing efficiently

Following are techniques for printing images most efficiently, as well as solutions to some problems you may encounter when printing an image.

**Problem:** The printer is taking an usually long time to print.

**Cause:** The resolution of your image may be too high for the resolution of your printer.

**Solution:** Make sure that you have properly sampled down your image to comply with the resolution at which you are printing. Before printing your image, you should save your file. Then use the automatic resampling feature in the Resample dialog box under the Resample command in the Image menu to adjust the resolution of your image.

To do so, choose Resample from the Image menu, and in the Resample dialog box, click Auto. Enter the resolution for the printer, and click OK to have the Adobe Photoshop program automatically resample the file. When you have finished printing, revert the illustration to the version you saved before the resampling, using the Revert command in the File menu. It is important to revert your image, to retain all of the information in the image. You should not resample down below the resolution at which you will print the final image because when you resample down, you delete image information that cannot be recovered.

### High-resolution images print enlarged and at a low resolution

**Problem:** Images that were scanned at high resolution print much larger than the original size and at much lower resolution than scanned.

**Cause:** The Adobe Photoshop program opens documents in some formats at 72-dpi resolution, regardless of the resolution of the original document. This may cause a document to appear enlarged when it prints, if the resolution of the original image is greater than 72 dpi. Because the image still contains all of its information, the image will be sized many times larger than the original and will thus print too large and at low resolution.

**Solution:** To correct this, change the size of the document using the Size/Rulers option in the Page Setup dialog box under the File menu. Notice as you make the size smaller, the resolution will increase and become closer to the original scanning resolution. The option will cause the image to print at its accurate size, but will not affect how the image appears on-screen.

## Using computer and system memory efficiently

Following are techniques for using computer and system memory most efficiently.

### Space on hard disk appears lost

**Problem:** Help! A system error occurred, and now it appears that a large segment of the hard disk is missing. All of the space occupied by the files doesn't add up to the storage capacity of the disk.

**Cause:** When a system error occurs, the directory entries used to locate files on your hard disk can be damaged. If a system error occurs while you are running the Adobe Photoshop program, it is possible that the space occupied by the PS.temp file could become lost to the Macintosh system. It may appear as though a large segment of your hard disk is actually missing.

The PS.temp file is a special file created by the Adobe Photoshop program to implement the program's virtual memory scheme. Virtual memory allows you to work on images of nearly any size, by using a hard disk instead of RAM (random-access memory) to hold information. The PS.temp file contains the program's virtual memory information. The file is normally deleted when you quit the program.

**Solution:** To restore the lost space on your hard disk easily and quickly, run the Disk First Aid program, a utility supplied with Apple's system software. For more information, see your Macintosh documentation.

### Third-party virtual memory program doesn't speed processing

**Problem:** The Connectix Virtual program is installed to speed up processing, but it doesn't seem to have an effect on the Adobe Photoshop program. If anything, it seems to slow down the program.

**Cause:** The Adobe Photoshop program's implementation of virtual memory is highly optimized for its particular architecture. No additional virtual memory program is required for optimal system performance when using the Adobe Photoshop program.

Virtual memory uses the hard disk to hold information when there is not enough RAM in your computer. Because the access speed of a hard disk is much less than that of memory chips, large images that must be swapped to and from disk will slow processing noticeably.

For both color and black-and-white images, the Adobe Photoshop program requires between three and five times the file size in combined RAM and hard disk space. Thus, to work on a 10-megabyte color image, you will need nearly 30 megabytes of free disk space.

**Solution:** If a virtual memory program is used, the Adobe Photoshop program's Multifinder memory allocation should be set to some value smaller than the amount of actual RAM installed in the Macintosh.



You will get the best performance if you use an empty hard drive (or drive partition) as the Adobe Photoshop program's virtual memory disk. An empty drive contains contiguous disk space, allowing the PS.temp file to be stored in one large piece, rather than in fragments throughout the hard drive. The PS.temp file contains the program's virtual memory information, and is automatically located in the same folder as the preferences file.

#### **Message states disk is full**

**Problem:** The message continually displays that operations can't be performed because the disk is full.

**Cause:** Your preferences file may be on a disk that doesn't have enough free disk space for your image.

**Solution:** Make sure that your Adobe Photoshop preferences file is on a volume or hard disk that has enough free disk space to equal about three times the size of the file. The file size is displayed in the lower left corner of the document window.

#### **Installed plug-in modules don't appear in the program**

**Problem:** After additional plug-in modules have been installed in the same folder as the Adobe Photoshop program, the additional features still are not accessible in the program.

**Cause:** Plug-in modules must be placed in the same folder as the Adobe Photoshop preferences file to be accessible.

**Solution:** Move the plug-in modules to the same folder as the preferences file, and restart the Adobe Photoshop program. Some of the plug-in modules may appear as filters in the Filter menu. Other plug-in modules may appear as import and export modules in the Acquire and Export submenus in the File menu.

#### **Painting tools don't work**

**Problem:** Painting tools don't apply any paint on the image.

**Cause:** Painting tools only work inside areas that are part of the current selection or when no part of the image is selected.

**Solution:** Check to make sure that you are not painting outside a selected area. If you are painting outside a selected area, choose either None or Inverse from the Select menu.



## Using the Adobe Photoshop program with Adobe Illustrator 88

This section includes tips and techniques for using Adobe Illustrator 88 in tandem with the Adobe Photoshop program, and solutions to problems you may encounter when doing so. The section assumes you are using version 1.9.3 or later of Adobe Illustrator 88 software.

### Imported Adobe Illustrator 88 files have jagged edges

**Problem:** Files imported to the Adobe Photoshop program from the Adobe Illustrator 88 program have jagged edges.

**Cause:** Like other image types, Adobe Illustrator 88 files are imported into the Adobe Photoshop program in a low-resolution, 72-dpi format. The low resolution can result in images with fairly jagged edges.

The Adobe Photoshop program can import files in a variety of formats, including the EPS file format created by Adobe Illustrator 88, but sometimes the files to be imported require special consideration.

Only part of the information in an EPS file is useable by the Adobe Photoshop program. An EPS format can contain both vector (mathematically described line art) and pixel-based (scanned) graphics. An EPS file may also include a low-resolution PICT file (either color or black-and-white) that can be used to preview the images on screen when imported into other applications.

Although the Adobe Photoshop program can import EPS files, the program works only with pixel-based images, and so can only read and write the pixel-based portion and the PICT images of an EPS file. In contrast, Adobe Illustrator 88 is primarily a vector-based program, and therefore its files are saved in a vector format.

Adobe Illustrator 88 files intended to be exported to the Adobe Photoshop program should be saved with the Macintosh preview option selected. This option saves the file as a 72-dpi PICT image, suitable for importing into the Adobe Photoshop program. However, once imported into the Adobe Photoshop program, the 72-dpi images have fairly jagged edges.

**Solution:** To smooth out the edges, you can use the same trick that Adobe Photoshop software uses to create anti-aliased (or smoothed) text.

While still in the Adobe Illustrator 88 program, simply resize the image by about 2-1/2 times. To do so, select your image to be scaled. Click the scale tool to select it, and hold the Option key and click; a transformation dialog box appears. Enter a value of 250% and click OK.

Save the file using the Save As command; be sure to check the Color Macintosh preview option. Then import the image again into the Adobe Photoshop program. In the Adobe Photoshop program, convert the image from indexed color to RGB using the Mode menu. Choose Resize from the Image menu, and shrink the image to 40 percent of the original size.

If your file is too large, the Adobe Illustrator 88 program may not save it. In that case, you should copy portions of the image onto the Clipboard and paste them into the Adobe Photoshop program. To save portions of an image, select a part of the image; hold the Option key and choose the Copy command from the Edit menu. This will place a color PICT image on the Clipboard.

#### **File cannot be imported into the Adobe Photoshop program**

**Problem:** Adobe Illustrator 88 files containing Adobe Photoshop images can't be opened or used on the Macintosh you are using.

**Cause:** Often, the most efficient way to print documents containing both separated color images and Adobe Illustrator 88 artwork is by exporting the files to the Adobe Illustrator 88 program. Once placed in the Adobe Illustrator 88 program, the file must be saved in a specific way, depending on how you plan to use it later.

As long as you plan to use the file on the same Macintosh, you will have no difficulty using the EPS file. However, if you plan to use the file on another Macintosh, or take the file to a service bureau for processing, you must take care in how you save the EPS file. The Adobe Illustrator 88 program, by default, does not save placed Encapsulated PostScript (EPS) files within its images because the files can be large and require a large amount of disk space. Instead, the Adobe Illustrator 88 program uses a pointer to point to an EPS file's location on the hard disk.

**Solution:** You have two options for saving and exporting the EPS file with the Adobe Photoshop and Adobe Illustrator 88 programs. You can save the file as an ASCII file or as an EPS file.

To save the artwork as an ASCII file, use the Save As dialog box to check the EPS option to Include copy of Placed Encapsulated PostScript files for other applications. The file now can be used on another Macintosh.

If you want to save the artwork as a binary file, you will have to first copy the file to a floppy disk for use on another Macintosh or by a service bureau. To save the artwork as a binary file, use the Save As dialog box to check the binary option. Do not check the EPS option; using this option will generate an error message when you try to reopen the file in the Adobe Illustrator 88 program. Once you have copied the file to a floppy disk and saved it without checking the EPS option, you can then take copies of the placed Adobe Photoshop files, as well as the Adobe Illustrator 88 files, to another Macintosh or to a service bureau.

### Adobe Photoshop files can't be exported

**Problem:** Adobe Photoshop images can't be imported into the Adobe Illustrator 88 program.

**Cause:** To be imported into the Adobe Illustrator 88 program, Adobe Photoshop images must be saved in the EPS file format. The Adobe Illustrator 88 program only accepts the EPS file format.

**Solution:** To import an Adobe Photoshop image into the Adobe Illustrator 88 program, you open an Adobe Illustrator 88 document and use the Place command in the File menu of the Adobe Illustrator 88 program.

If you want to import a color Adobe Photoshop image, and you plan to separate the final result using Adobe Separator, you will want to separate it first. To do so, first convert the Adobe Photoshop document to CMYK before saving it, using the CMYK Color command in the Mode menu. This creates separate images for each color plate that will be saved as one EPS file. Then choose the Save As command from the File menu, and choose the EPS option from the File Format pop-up menu; the EPS Options dialog box displays options for preview resolutions and encoding. For placement into the Adobe Illustrator 88 program, the files must be saved using the 1 bit/pixel Preview PICT option, in either binary or ASCII encoding format.

It's important to note that if you choose the binary option in the Adobe Photoshop program, and plan to use the EPS option in the Adobe Illustrator 88 program's Save As dialog box, you will not be able to reopen the files in Adobe Illustrator 88, and an error message will be generated. Either choose the ASCII encoding option if you want to also use the EPS option; or use the binary encoding option, but do not select the EPS option in the Adobe Illustrator 88 program.

### Imported EPS files don't appear in the artwork

**Problem:** The placed EPS file imported from the Adobe Photoshop program doesn't appear in my artwork.

**Cause:** By default, placed EPS files do not display in the Adobe Illustrator 88 artwork mode, but they will display in the preview mode.

**Solution:** Change the default in the Preferences dialog box in the Edit menu. To display placed EPS images, check the Show placed images option. Once the option is checked, placed EPS images will display in both the artwork and preview mode.



### Imported PICT files can't be opened

**Problem:** An error message results when you try to open PICT files imported from the Adobe Illustrator 88 program in the Adobe Photoshop program. The Adobe Photoshop program can't open the PICT file.

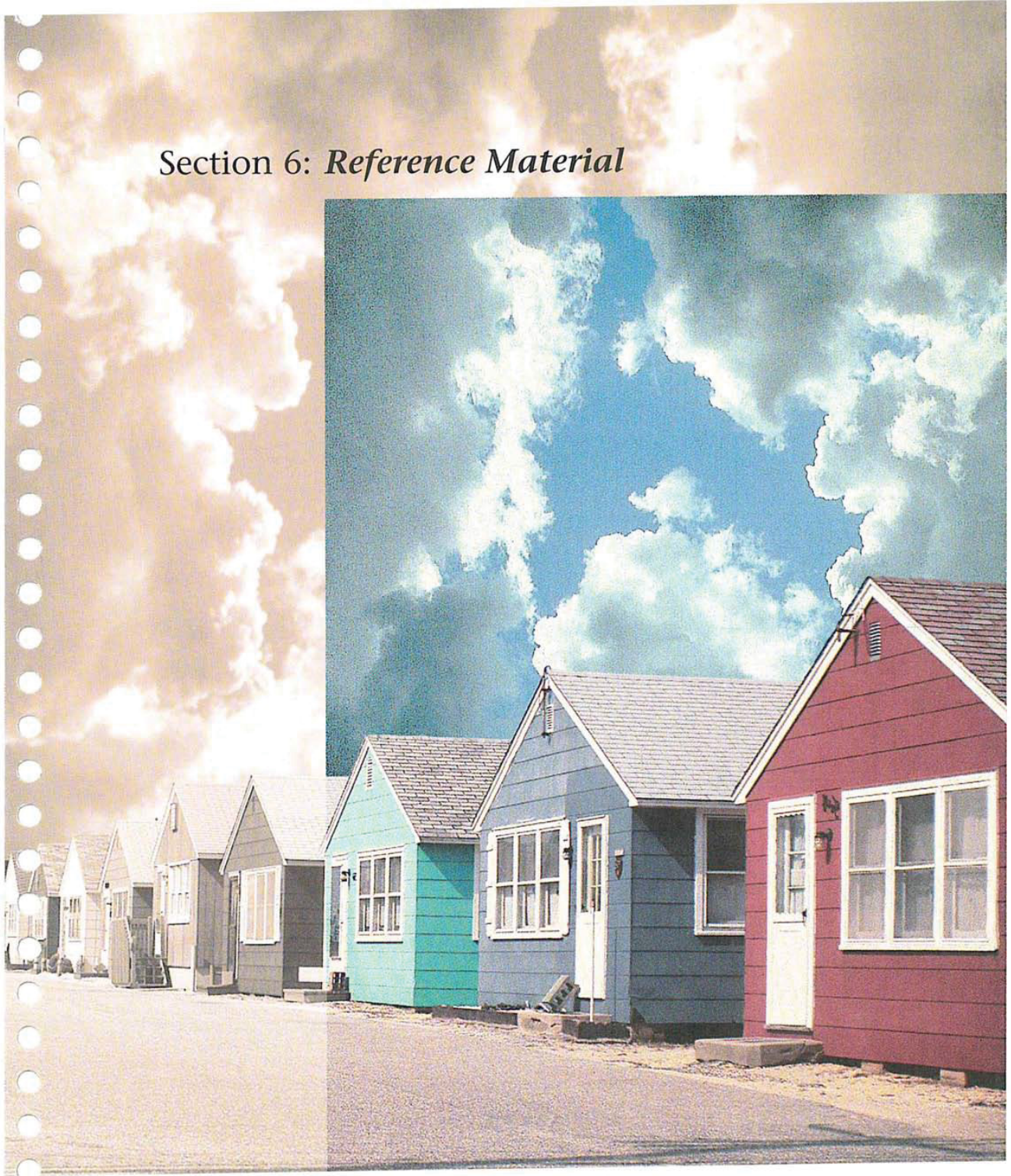
**Cause:** If a file is too large, the Adobe Illustrator 88 program may not save a PICT preview, and you will be unable to open the file.

**Solution:** You may be able to select portions of your illustration, and then copy and paste them into the Adobe Photoshop program. To copy a color PICT image to the Clipboard, select a portion of the image to be copied; hold down the Option key and choose Copy from the File menu to transfer the image to the Clipboard.

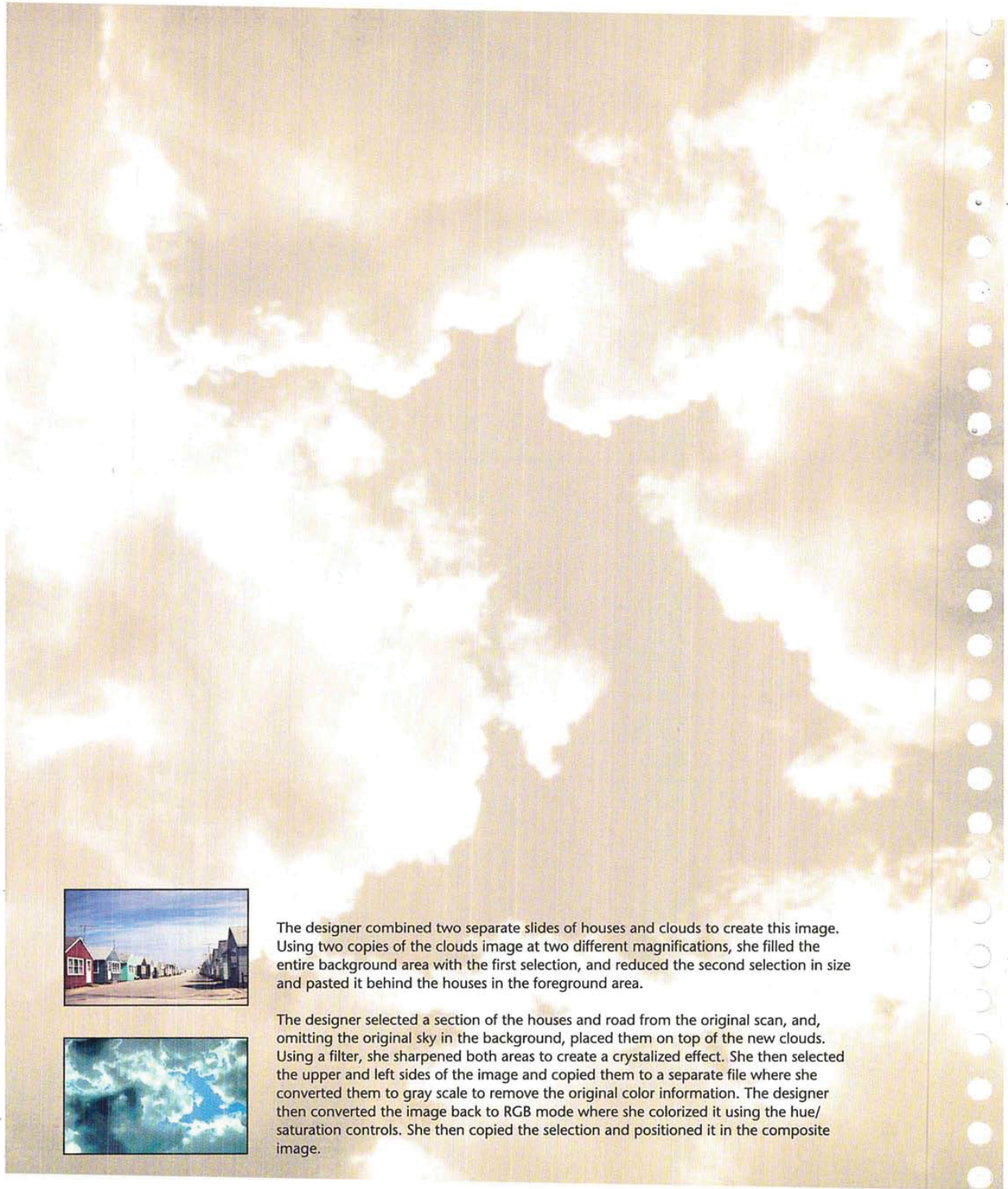




Section 6: *Reference Material*







The designer combined two separate slides of houses and clouds to create this image. Using two copies of the clouds image at two different magnifications, she filled the entire background area with the first selection, and reduced the second selection in size and pasted it behind the houses in the foreground area.



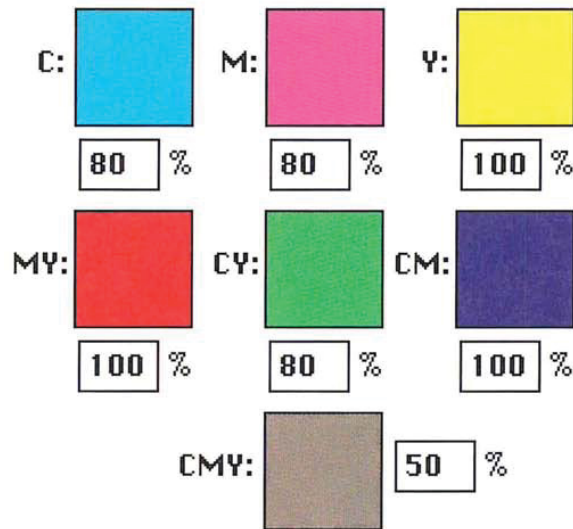
The designer selected a section of the houses and road from the original scan, and, omitting the original sky in the background, placed them on top of the new clouds. Using a filter, she sharpened both areas to create a crystalized effect. She then selected the upper and left sides of the image and copied them to a separate file where she converted them to gray scale to remove the original color information. The designer then converted the image back to RGB mode where she colorized it using the hue/saturation controls. She then copied the selection and positioned it in the composite image.

## Appendix: *Photoshop Color Swatches*

The Photoshop Color Swatches printed on this page, as well as the electronic file on the Calibration disk, should be used with the instructions on calibrating your monitor colors, in Chapter 20, "Producing a Color Separation." The Photoshop Color Swatches allow you to match the colors displayed on your monitor to the actual printed output. As a result, you can adjust what you see on-screen to what you get on your printed output.

To calibrate your monitor using the printed swatches, hold the page next to your monitor and compare each swatch to the corresponding swatch in the Separation Setup dialog box under the Edit menu, adjusting the monitor colors as necessary. To calibrate your monitor using a press proof of the electronic file on the Calibration disk, follow the same procedure.

For more information, see Chapter 20, "Producing a Color Separation."







## Glossary

**additive primary colors** Red, green, and blue, which are the three colors used to create all other colors when direct, or transmitted, light is used (for example, on a computer monitor). They are called additive primaries because when pure red, green, and blue are superimposed on one another, they create white.

**alpha channel** An 8-bit, gray-scale representation of an image, often used for creating masks that isolate part of an image.

**anti-aliasing** Smoothing edges created with painting, selection, or type tools.

**arbitrary map** An option that helps control the amount of black in a color separation by remapping black pixels in certain areas of an image to white, thereby ensuring that cyan, magenta, and yellow will be used in those areas instead of black.

**ASCII** Acronym for American Standard Code for Information Interchange. A standard that assigns a unique binary number to each text character and control character.

**aspect ratio** The height-to-width ratio of a marquee selection.

**bitmap-type image** A single-channel image with 1 bit of color information per pixel, also known as a bitmapped image. The only colors displayed in a bitmap-type image are black and white.

**black generation** The amount of black generated on the black plate of a color separation.

**brightness** One of the three dimensions of color; the other two are hue and saturation. The term is used to describe differences in the intensity of light reflected from or transmitted through an image independent of its hue and saturation.

**bull's-eyes (registration marks)** Marks that appear on a printed image, generally for CMYK color separations, to help you align the various printed plates.

**calibration bars** The printed 11-step gray-scale wedge that appears on printed output. When you print a CMYK color separation, this step wedge appears only on the black plate. On a color image, this refers to the color swatches printed at the sides of the image.

**caption** Text that appears below a printed image.

**channel** Analogous to a plate in the printing process, a channel is the foundation of an image. Some image types have only one channel, while other types have several channels. An image can have up to 16 channels.

**CMYK** Cyan, magenta, yellow, and black, the four process colors.

**CMYK image** A four-channel image containing a cyan, magenta, yellow, and black channel. A CMYK image is generally used to print a color separation.

**color correction** The changing of the colors of pixels in an image, including adjusting brightness, contrast, mid-level grays, hue, and saturation to achieve optimum printed results.

**color separation** An image that has been separated into the four process colors of cyan, magenta, yellow, and black (CMYK), and is then printed on four separate plates, each plate representing one of the four process colors.

**constrain** To restrict the movement of a selection.

**continuous-tone image** An image containing gradient tones from black to white.

**contrast** The tonal gradation between the highlights, midtones, and shadows in an image.

**crop** To select part of an image and discard the unselected areas.

**crop marks** The marks that are printed near the edges of an image to indicate where the image is to be trimmed.

**densitometer** An instrument used to measure the density of printed halftones. A densitometer is used to measure the density levels on the printed calibration bars.

**density** The ability of an object to stop or absorb light. The less the light is reflected or transmitted by an object, the higher its density.

**density range** The range from the smallest highlight dot the press can print to the largest shadow dot it can print.

**dithering** The technique of making adjacent pixels different colors to give the illusion of a third color. Dithering can give the effect of shades of gray on a black-and-white display, or more colors on an 8-bit color display.

**dot gain** A defect in printing that causes dots to print larger than they should, causing darker tones or colors. Dot gain is reflected in an increase in the density of light reflected by an image.

**dpi** Dots per inch; a measure of resolution.

**emulsion** The photosensitive layer on a piece of film or paper.

**fade-out rate** The rate at which the paint brush and airbrush tools fade out as you paint with them to simulate an actual brush stroke.

**feather edge** The area along the border of a selection that is partially affected by changes you make to the selection.

**fill** To paint a selected area with a gray shade, a color, or a pattern.

**floating selection** A selection that has been moved or pasted on an image. It floats above the pixels in the underlying image until it is deselected.

**fringe** The pixels along the edge of a selection. The fringe pixels contain a mixture of the colors in the selection and the background color(s) around the selection.

**fuzziness** A parameter that controls how much anti-aliasing is applied to the edges of a selection.

**gamma** A measure of contrast that affects the mid-level grays (midtones) of an image.

**gradient fill** A fill that displays a gradual transition from the foreground to the background color. Gradient fills are made with the blend tool.

**gray-scale image** A single-channel image consisting of up to 256 levels of gray, with 8 bits of color information per pixel.

**gray-component replacement (GCR)** The removal of a mixture of cyan, magenta, and yellow, and replacement of them with black.

**halftone** The reproduction of a continuous-tone image, made by using a screen that breaks the image into various size dots.

**highlight** The lightest part of an image, represented in a halftone by the smallest dots, or the absence of dots.

**histogram** A graphic representation of the number of pixels with given color values. A histogram shows the breakdown of colors in an image.

**HSB image** An RGB image that is displayed in three channels: hue, saturation, and brightness. Only one channel is displayed at a time.

**HSL image** An RGB image that is displayed in three channels: hue, saturation, and luminance. Only one channel is displayed at a time.

**hue** Color; the main attribute of a color that distinguishes it from other colors.

**indexed color image** A single-channel image, with 8 bits of color information per pixel. The index is a color lookup table containing up to 256 colors.

**kern** To adjust the character spacing in type.

**labels** A printing option that prints the document and channel name on the image.

**leading** The line spacing for type, measured from baseline to baseline of the lines of text.



**linear fill** A fill that is projected from one point to another, in a straight line.

**lpi** Lines per inch; a measure of resolution.

**luminance** Lightness; the highest of the individual RGB values plus the lowest of the individual RGB values, divided by two; a component of an HSL image.

**luminosity** A color parameter that measures the brightness of color. Luminosity is expressed as a value computed as the weighted average of the pixel's individual RGB values, expressed as a percentage (.30 x red + .59 x green + .11 x blue).

**midtone** Tonal value of dot, located approximately halfway between the high-light value and the shadow value.

**moiré pattern** An undesirable pattern in color printing, resulting from incorrect screen angles of overprinting halftones. Moiré patterns can be minimized with the use of proper screen angles.

**multichannel image** Any image that has more than one channel.

**noise** In an image, pixels with randomly distributed color values.

**pattern** A selection that repeats in tiles to form a regular design.

**pixel** A single dot on a computer display or in a digital image.

**plug-in module** Software developed by a third-party vendor in conjunction with Adobe Systems that lets you use a function that is not available in the standard Adobe Photoshop application.

**process color** The four color pigments, cyan, magenta, yellow, and black, used in color printing.

**1/4 tone** Tonal value of dot, located approximately halfway between highlight and midtone.

**radial fill** A fill that is projected from a center point outward in all directions.

**random access memory (RAM)** The part of the computer's memory that stores information temporarily while you're working on it.

**registration marks (bull's-eyes)** Marks that appear on a printed image, generally for CMYK color separations, to help you align the various printed plates.

**repeat rate** The rate at which paint is deposited on an image by the painting and editing tools when the mouse is stationary.

**resample** To change the resolution of an image. Resampling down discards pixel information in an image; resampling up adds pixel information through interpolation.

**resize** To change an image's size while maintaining its resolution.

**resolution** The number of pixels per inch in an image, or the number of dots per inch used by an output device. Resolution can also refer to the number of bits per pixel.

**RGB image** A three-channel image containing a red, green, and blue channel.

**saturation** The amount of gray in a color. More gray in a color means lower saturation; less gray in a color means higher saturation.

**scanned image** The image that results when a photograph, slide, paper image, or other two- or three-dimensional image is converted into a digital image.

**scanner** An electronic device that digitizes and converts photographs, slides, paper images, or other two-dimensional images into bitmapped images. A video camera is a scanner that converts three-dimensional objects into digital, bit-mapped images.

**screen angles** The angles at which the halftone screens are placed in relation to one another.

**screen frequency** The density of dots on the halftone screen, commonly measured in lines per inch.

**shadow** The darkest part of an image, represented in a halftone by the largest dots.

**spacing** The distance between the pixels that are affected by each painting and editing tool.

**star targets** The printed pinwheels, used primarily in printing color separations, to align the different plates, and measure dot doubling, grain, and slurring during printing.

**3/4 tone** Tonal value of dot, located approximately halfway between midtone and shadow.

**tolerance** A parameter of the magic wand and paint bucket tools that specifies the color range of the pixels to be selected.

**toolbox** The set of tools, normally displayed to the left of an image. The toolbox is a floating palette that you can move or hide.

**trap** An overlap that prevents gaps from appearing along the edges of an object in a separated image, due to slight misalignment or movement of the separations on-press.

**undercolor removal (UCR)** The technique of reducing the cyan, magenta, and yellow inks from the darkest neutral shadow areas in an image, and replacing them with black.

**virtual memory** The memory space that is separate from the main memory (physical random access memory), such as hard disk space. Virtual memory allows you to work on large documents without requiring you to have large amounts of RAM.

**zoom** To magnify or reduce your view of the current document.

## Index

### A

- Add command 258-259
- Add Noise filter 318
- adding colors to color palette 147-148
- adjusting color 281
- Adobe Illustrator 88 18, 382
- Adobe Type Manager 81, 87
- airbrush tool 31, 48
  - fade-out rate 76
  - pressure 48
- Aldus FreeHand 19
- Aldus PageMaker 19
- aligning type 89
- Alpha → Selection command 244
- alpha channel 120
  - definition 93, 121, 211
  - deleting 120
  - numbering 123
  - saving 120
  - using 120-124
- Amiga IFF/ILBM format 16, 17
- anti-aliased type 87, 88
- anti-aliasing
  - controlling amount 105
  - controlling amount with paint bucket 126
- Apple Color Picker 129
- arbitrary map
  - definition 274
  - using 276-279
- Arbitrary rotate 179
  - see also* rotating a selection precisely
- arrow keys
  - to move type 92
- arrowhead options 46
- ASCII format 333, 384
- aspect ratio 100, 194
- Auto Resolution dialog box 207

### B

- background color indicator 32
- bicubic interpolation 199
- bilinear interpolation 199
- bitmapped conversion methods 217
- bitmapped images 211, 216, 222
  - see also* bitmap-type images
  - conversion methods 217
- bitmapped screen font 87
- bitmap-type images 216, 222
  - see also* bitmapped images
  - conversion methods 217
  - converting gray-scale to bitmap-type 216
  - converting to gray-scale 222
- black generation
  - adjusting 370-374
  - curve 377
  - definition 355
  - options 371
  - specifying 372
- blackbody color system 241
- Blend command 260-261
- blend tool 30, 125
  - default settings 128
  - linear fill 129
  - midpoint 128
  - radial fill 131
  - radial fill offset value 129
  - using 128
- Blur filter 298, 299
- Blur More filter 298, 299
- blur tool 32, 65-67
  - intensity 66
  - using 65
- border
  - filling 134
  - printing 331



- brightening filters
  - Maximum filter 311
  - Median filter 310
  - Minimum filter 312
- brightness value 311
- Brightness/Contrast command 281
- brush shape
  - choosing 71, 72
  - defining a custom 73
- brush strokes, straight 78

## C

- calculation commands 247-262
- calibrating your monitor 345, 357
- calibration bars 329, 346, 349, 356, 360
- Calibration disk 345, 354, 355
- caption 332
- changing background color 140
  - see also* selecting color
- changing foreground color 43, 140
  - see also* selecting color
- Channel submenu 213
- channels 2, 211-215, 243-262
  - adding a new channel 243
  - alpha channels 120-124, 211
  - deleting 244
  - mask channel 261
  - merging 213, 245-247
  - printing 326
  - splitting into separate documents 245
  - using calculation commands 247-249
- character spacing 81, 88
- choosing fonts 86
- Chromaline system 326
- Clear command 164
- Clone option
  - aligned 52
  - non-aligned 53
- closing documents 12
- CMYK images 211, 326
  - RGB equivalents 377
- CMYK values and RGB values 377
- color balance
  - adjusting 290
- Color Balance command 290

- color correction
  - adjusting brightness, contrast, and gamma 281-290
  - adjusting color balance 290
  - converting to a black-and-white image 272-273
  - creating a histogram 265-268
  - equalizing brightness values 270-272
  - previewing changes 264-265
  - specifying gray levels 269-270
  - using adjustment commands 281
- color curve
  - creating 274-279
- color field 152
- color information
  - displaying color values 149
- color key 325, 350
- color levels 2, 274, 275, 288, 292
  - adjusting 290
- color modes 137
  - using 137
- Color Only painting mode 78
- color palette 141
  - moving the palette 142
  - scratch pad 146
  - selecting color 141-142
- color parameters 150
- color picker 150-160
- Color Picker dialog box
  - how to display 32
- color proof 354, 365
- color separation
  - calibrating 360, 367-370
  - CMYK values 377
  - definition 353
  - options 367
  - printing 376
- color slider 152
- color swatches 354, 363
- color transitions, filtering 307
- color wheel 129, 161
- Colorize option 294
- column of pixels, selecting 97
- column size, specifying 41
- common areas, selecting 113
- Composite command 261-262

- composite, printing 335, 367
  - CompuServe GIF format 16, 18
  - Connectix Virtual program 380
  - Constant command 250
  - contrast
    - adjusting 282
    - increasing 286-289
    - reducing 283-286
  - converting image types 215-229
    - see also* image types
  - Copy command 165
  - copying a selection 119, 165
  - creating perspective 184-185
  - crop marks 328
  - cropping images 192-198
    - and enlarging the canvas area 204
    - defining aspect ratio and resolution of
      - cropped area 194-197
    - manipulating a cropped selection
      - 197-198
    - specifying size of cropped area 193-194
    - using Crop command 187, 192
    - using cropping tool 193-198
  - cropping tool 31, 187, 193
    - deactivating 195
    - options 193
  - cross hair pointer 30
  - current dimensions, displaying 10
  - current selection, adding to 113
  - custom color correction maps 279-280
  - Custom filter 320-323
    - creating 322
    - loading 323
    - understanding 320
  - Cut command 164
- D**
- Darken Only mode 77, 303
  - darkening an image 285-286, 288, 303
  - Darker command 253
  - Define Brush command 73
  - Define Pattern command 132, 135, 316
  - Defringe command 116, 117
  - Delete Channel command 244
  - deleting selections 164
  - densitometer 340, 350, 354
  - density
    - adjusting for four colors 360
    - converting to percentage values 360
    - ink 370, 372
    - of output, calibrating 354
    - range of printing press 349
    - Transfer option 350
  - deselecting 107
  - Despeckle filter 298, 299
  - destination channel 248
  - destination document 248
  - Difference command 255-256
  - Diffuse filter 303
  - DirectSetEntries option 264, 378
  - Disk First Aid program 380
  - displaying menu bar 33
  - displaying screen and window dimensions
    - 201
  - displaying tool options 61
  - Distort command 185
  - dithering problems 378
  - dot gain 326, 340
    - compensating for 351
  - dot shape 339, 341
  - Duplicate command 250
  - duplicating a selection 119, 165
    - see also* copying a selection
- E**
- edge pixels 106
  - editing tool options 71-79
  - editing tools 61-69
  - editing type 84
  - Effects submenu 181
  - elliptical marquee tool 29, 96
  - emulsion 330, 346, 356
  - Encapsulated PostScript format 18
  - entering type 82
  - entire channel
    - filtering effects 297
  - EPS format 18
    - encoding options 19
    - problems with importing 384
  - Equalize command 270

- eraser tool 31, 62-63
  - magic eraser mode 61, 62
  - magnification level 62
- erasing entire image 61, 62
- estimating size parameters 15
- excess pixels, removing 116
- expanding highlight areas 311
- exporting images 16-24
  - problems with 384
- exporting selections 165-166
- extending selection with tools 113
- eyedropper tool 29, 139-141
  - selecting background color 140
  - selecting foreground color 140

## F

- Facet filter 313
- Feather command 101
- feather edge 101
  - defining for lasso 101
- file creator ID 23
- file type 23
- Fill command 132
- fill tools 125-137
  - blend tool 128
  - paint bucket tool 125
- filling
  - border 134
  - selections with patterns 134
  - specifying opacity 136
  - with foreground color 132
- film, printing 353
- filters
  - see also* individual filter names
  - brightening 310-312
  - Custom 320-323
  - displaying dialog box 298
  - overview 297
  - plug-in 323
  - sharpening 305-307
  - softening 298-302
  - special effects 313-320
  - using 297-323

- Find Edges filter 307, 308
- Flip command 178
- flipping a selection 177-178
  - horizontally 177
  - vertically 178
- floating selection 163
  - definition 116
  - removing fringe 116
- fonts
  - choosing 86
  - size 86
- foreground color
  - changing 43
  - filling selection with 132
  - painting with 48
- foreground color indicator 32
- formats, for exporting 17-24
- Fragment filter 313
- Free rotate 180
  - see also* rotating a selection by hand
- freehand lines, defining 79
- Fringe command 108
- fuzziness 105, 121, 126
  - magic wand tool 107
  - paint bucket tool 126

## G

- gamma
  - adjusting 289
  - monitor 340, 345, 354
- Gamma Gray Ramp file 345, 354, 358
- Gaussian Blur filter 300
- grabber tool 29, 37
- gradient fill 125
  - see also* Blend tool
- gray component replacement 354
- gray-scale images 211
  - see also* image types
  - converting to bitmap-type 216-221
  - converting to color 224
  - definition 216
- Grow command 115
- guess option 14

## H

halftone  
  definition 337  
  dot shape 339, 341  
  printing 340, 347  
  screen 337, 337-340, 357  
header 14, 23  
Hide Edges command 109  
Hide Rulers command 38  
hiding selection border 109  
high frequency area 319  
High Pass filter 319  
histogram 265-268  
  creating 267-268  
  definition 265  
  in Adjust Levels dialog box 283  
  mean value 266  
  median value 266  
  pixels value 266  
  standard deviation (Std Dev) 266  
HSB images 211  
  converting to RGB 226  
HSL images 211  
  converting to RGB 226  
hue  
  adjusting 291-293  
  definition 291  
Hue/Saturation command 291, 295

## I, J

IBM PC formats 24  
image  
  restoring part of 62  
  selecting entire 114  
image types 211-243  
  converting 215-229  
    bitmap-type to gray-scale 222  
    color images to multichannel 226  
    gray-scale to bitmap-type 216-221  
    gray-scale to indexed color or RGB 224  
    HSB and HSL to RGB 226  
    indexed color or RGB to HSL or HSB 224

    multichannel to gray-scale 223  
    RGB and indexed color to CMYK 226  
    RGB to indexed color 228-232  
  definitions 211-213  
imagesetter 326, 337  
importing images 13-16  
  problems with 383  
indexed color images 211  
  converting to CMYK 226  
  converting to HSL or HSB 224  
indexed color mode  
  feathering 132  
indexed color table 230-243  
  editing colors 236  
  manipulating 232  
  saving and reusing 242  
  structuring 241  
ink density 370  
Input Levels 288  
interleaved format 23  
interpolation methods 199-200  
Inverse command 116  
Invert command 269

## K

  kerning 88

## L

  labels 328, 356  
  lasso tool 93  
    editing selection border 111  
    feather edge 101  
    moving a selection 96  
    selecting straight line segments 95  
    using 93  
  leading 88  
  letterspacing 92  
  Levels command 283  
  Lighten Only mode 77, 303  
  lightening an image 284-285, 288, 303  
  Lighter command 253  
  lighting 353  
  line break 83  
  line spacing 88



- line tool 31, 46
  - creating straight lines 46
  - options 47
- line weights, specifying 46
- linear fill 129
- low frequency area 319
- luminance 224
- luminosity 78

## M

- MacPaint format 16, 20
- magic eraser mode 62
- magic wand tool 29, 103
  - fuzziness 105-107
  - tolerance 104
  - using 103
- magnification 37
- marquee tools 96-100
  - defining dimensions 99
  - elliptical 96
  - feather edge 101
  - rectangular 97
  - specifying aspect ratio 100
- mask 121, 122, 211
  - copying 123
  - defining area of 123
  - how to create 122
- MatchPrint 326, 350, 360, 367
- Maximum filter 310, 311
- median brightness value 311
- Median filter 310
- memory 6
  - using efficiently 380
  - virtual 6
- Merge Channels command 246
- midpoint of blend fill 128
- midtone 289
- Minimum filter 310, 312
- moiré patterns 326, 353, 356
- monitor 188
  - calibration 345
  - calibration (color) 357, 363
  - gamma 340, 345, 354
- Mosaic filter 314

- Motion Blur filter 298, 301
  - Angle parameter 301
  - Distance parameter 301
- moving a selection 117
  - constraining movement 119
  - with arrow keys 118
- moving type 90
- moving with Offset filter 315
- multichannel images 211
  - converting to gray-scale 223
- Multiply command 255, 256-257

## N

- nearest neighbor interpolation 199
- negative 356
- negative, printing 330, 346
- New Channel command 244
- New command 8
- noise
  - definition 318
- None command 107, 271
- non-floating selection 110
  - subtracting from border 111
- Normal painting mode 76
- numbering of alpha channels 123

## O

- Offset filter 315
  - edge conditions 315
  - using 317
- opacity of fills 136
- opaque paint 74
- Open As command 14
- Open command 9
- opening documents 7-9
- output devices 326
  - see also* printers
- Output Levels 284

## P

- page preview 10, 190-192, 327
- paint
  - opacity 74
  - repeat rate 75

- paint brush tool 31, 48
    - fade-out rate 76
  - paint bucket tool 30, 125
    - specifying color range 126
    - specifying fuzziness 127
    - using 127
  - painting 75
    - modes 76
    - multiple copies 52
    - straight brush strokes 78
  - painting tools 43-60
    - options 71-79
  - palette
    - color palette 141
    - system palette 232
  - Paste command 167
  - Paste Controls command 172
  - pasting 167-175
    - behind another selection 170-171
    - into another selection 168-169
    - using paste controls 172-175
      - Color Only mode 173
      - controlling color transitions 175
      - controlling opacity 176
      - Darken Only mode 173
      - Lighten Only mode 173
      - Normal mode 173
      - specifying a color range 174
      - using color modes 173
  - patterns
    - changing tiling 316
    - filling with 134
  - pencil tool 31, 44
    - Auto Erase option 44, 45
    - drawing straight lines 45
  - Perspective command 184
  - perspective, creating 184-185
  - photodensitometer 350, 360
  - Photoshop format 17
  - PICT File format 16, 20
    - Clipboard contents 165
    - problems with importing 385
  - PICT Resource format 16, 21
  - PIXAR format 16, 21
  - PixelPaint format 16, 22
  - pixels
    - definition 1
  - plain type 87
  - plug-in filters 297, 323
    - installing 323
  - plug-in modules 26
    - problems with 381
  - Posterize command 379
  - preferences 41
  - preferences file 6, 381
  - press proof 360
  - previewing
    - page size and layout 10, 190-192, 327
    - printed page 327
    - problems with 378
  - printable colors, selecting 151
  - printer drivers 26
  - printers
    - imagesetter 326, 337
    - PostScript printers 326, 334, 335
  - printing
    - border 331
    - calibration bars 329, 346, 349, 356, 360
    - caption 332
    - channels 334
    - color composite 335, 367
    - crop marks 328
    - density 349
    - emulsion 330, 346, 356
    - film 353
    - labels 328, 356
    - negative 330, 346, 356
    - options 327-336, 346
    - reducing time 379
    - registration marks 328, 356
    - resolution problems 379
    - star targets 328
  - printing tips 379
  - proof, color 354
  - PS.temp file 380
- Q**
- QuarkXPress 19
  - quitting the program 12

## R

- radial fill
  - blend tool 131
- Raw format 14, 16, 22
- rectangular marquee tool 29, 97
- registration marks 328, 356
- resampling 10, 187
  - Resample command
    - specifying height, width, and resolution 207-208
    - using 205-210
  - resampling down 189, 205
  - resampling up 189, 205
- resizing
  - see also* cropping and resampling
  - Resize command 187
    - displaying screen and window dimensions 201
    - enlarging the canvas area 204
    - maintaining image proportions 202
    - resizing by dimensions 203
    - using 200-204
  - using Size/Ruler option 10, 209-210
- resolution 188-189
  - bit 188
  - device 188
  - image 8, 188
  - monitor 188
  - outputdevice 8
  - screen 188
  - specifying 20, 194
  - suggested 207
- RGB images 211, 326
  - CMYK equivalents 377
  - converting to CMYK 226
  - converting to HSL or HSB 224
- rotating a selection 179-181
  - by hand 180, 181
  - precisely 180
- row of pixels, selecting 97

- rubber stamp tool 31, 50-60
  - Clone option 52
  - Impressionist option 59
  - options 50, 51
  - Revert option 55
  - Texture option 56
- rulers 38
  - changing ruler origin 38

## S

- saturation
  - adjusting 291-294
  - definition 291
- Save As command 12, 25
- Save command 11
- saving
  - ASCII option 19
  - Binary option 19
  - documents 11, 25
  - halftone screen information 19
  - transfer function information 19
  - without dithering 379
- scanner driver 13
- scanning images 13
- Scitex format 16, 23
- scratch pad 146-147
  - using to mix colors 146
- screen angle 337, 340, 353
  - specifying 342
- Screen command 255
- screen frequency 338, 341, 353
  - specifying 342
- screen mode controls 33
- screen resolution 188
- screen ruling 188
- scrolling type 83

- selecting
  - characters 91
  - column of pixels 97
  - deselecting 107
  - entire image 114
  - intersections of selections 112
  - non-selected parts of image 116
  - portions of images 103
  - row of pixels 97
  - similar colors 114
  - text block 85
  - type 90
- selecting color
  - by color values 151
  - from the scratch pad 147
  - HSB color 152-155
    - by brightness 155
    - by hue 153
    - by saturation 154
  - RGB color 156-160
    - using blue 158
    - using green 157
    - using red 156
  - using color palette 141-142
    - using color models 142-145
  - using color picker 150-160
  - using eyedropper tool 139-140
  - while painting 140-141
- selection
  - adding to with lasso tool 94
  - extending using Grow command 114
  - extending using Similar command 114
  - extending with tools 113
  - filling entire 132
  - filtering applied to 297
  - moving 117
  - moving with Offset filter 315
  - subtracting from with lasso tool 95
- Selection -> Alpha command 121, 122, 211, 250
- selection border 108-112
  - fringe command 108
  - hiding and showing 109
  - moving 109
  - redisplaying 110
- selection tools 93-124
  - using 93
- Sharpen Edges filter 305
- Sharpen filter 305
- Sharpen More filter 305
- sharpen tool 32, 67-69
  - intensity 68
  - using 67
- sharpening filters
  - Sharpen Edges filter 305
  - Sharpen filter 305
  - Sharpen More Filter 305
  - Unsharp Mask filter 305, 306
  - using 305
- Show Brushes command 71
- Show Rulers command 38
- shrinking shadowed areas 311
- Similar command 114, 115
- 16-bit image
  - changing to 24-bit 379
- size option 187
- size, font 86
- Skew command 183
- skewing a selection 183-184
- smudge tool 32, 63-65
  - pressure 63, 64
  - using 63
- softening filters 298-302
  - Blur filter 298, 299
  - Blur More filter 298, 299
  - Despeckle filter 298, 299
  - Diffuse filter 303
  - Gaussian Blur filter 298, 300
  - Motion Blur filter 298, 301
  - using 298
- solutions to problems 377
- source channel 248
- source document 248
- spacing type 88
- special effects 181-186
  - creating perspective 184
  - distorting a selection 185
  - skewing a selection 183
  - stretching a selection 182



- special effects filters
  - Add Noise filter 318
  - Facet filter 313
  - Fragment filter 313
  - Mosaic filter 314
  - Offset filter 315
- specifying
  - paint distribution 74
  - paint opacity 74
  - spacing values 74
- spectrum 242
- Split Channels command 245
- star targets 328
- stat camera 327, 337
- Stretch command 182
- stretching a selection 182
- style options, type 87
- Subtract command 258-259
- swap option 14
- system palette 232

**T**

- text, moving 90
- text, selecting 85
- TGA format 16, 23
- Threshold command 272
- ThunderScan format 16, 24
- TIFF format 16, 24
- tool options
  - displaying 61
- toolbox
  - hiding 28
  - moving 28
- toolbox, redisplaying 28
- tools overview 29-33
- Trace Contour filter 307, 308
- transfer function information 19
- Transfer Option 340, 348
  - see also* transfer function
  - loading 343
  - saving 352
- transforming images 177-186
- transparent paint 74
- Trap command 374
- traps, creating 374

- troubleshooting 377-385
- 24-bit image
  - saved as 16-bit image 378
- type 81-92
  - aligning 89
  - anti-aliased 87
  - editing 81, 84
  - entering 82
  - moving 90
  - resolution 81
  - scrolling 83
  - selecting 85, 90
  - style options 87
  - type tool 30

**U**

- undercolor removal 370
- undesired patterns 378
- Undo command 163
- units of measure, specifying 8, 39
- Unsharp Mask filter 305, 306

**V**

- virtual memory 6, 380

**W, X, Y**

- working with color
  - troubleshooting 377
- Wrap around option 316

**Z**

- Zoom commands 36
- zoom tool 29, 35
- zooming and screen resolution 35

## Colophon

### Documentation

**Writing:** Robert L. Remillard

**Index:** Sue Crissman, Minette Norman

**Editing:** Judith Walthers von Alten

**Illustrations:** Kim Isola, Laura Dower, Ruth Kedar, Carl Yoshihara, Andrea Bruno, Rhonda Colcord, Eve Lynes

**Photographs:** "Koala" – Kim Isola

"Daffodil Bouquet" – Laura Dower

"Kesennuma Woodshop" – Nat Robinson

"Teapot and Cups" – Faith Echtermeyer

"Venice Boats" – Kim Isola

"Grape Leaves" – Faith Echtermeyer

"Vegetable Basket" – Faith Echtermeyer

"Clay Pottery" – Karen Ann

"Window Box Flowers" – Kim Isola

"Ram Sculpture" – Kim Isola

"Water Fountain" – George Gould

"Flowers" – Faith Echtermeyer

**Divider page design and illustration:** Laura Dower, Kim Isola

**Divider page photographs:**

Section 1, "Grape Leaves" – Faith Echtermeyer

"Wine Glass" – Curtis Fukuda

Section 2, "Fish" – Rob Outwater

"Sand" – Rob Outwater

"Sea Plant" – Rob Outwater

Section 3, "Vegetable Basket" – Faith Echtermeyer

Section 4, "Teapot and Cups" – Faith Echtermeyer

Section 5, "Philodendrons and Bottles" – Kim Isola

Section 6, "Clouds" – Rob Outwater

"Houses" – Laurie Szujewska

**Book production:** Andrea Bruno, Eve Lynes, Rhonda Colcord, Ramona Xenakis

**Publication management:** Joan Delfino

**Cover design:** Don Craig

**Art direction:** Karen Ann

**Print buyer:** Lynn Edwards

**Production notes:** This book was created electronically using Microsoft Word on the Macintosh II, and FrameMaker on the Sun Workstation 3/50. Art was produced using Adobe Photoshop, Adobe Illustrator 88, and SuperPaint software on the Macintosh II. Camera-ready art was produced with the PostScript language on a Linotype Linotronic\* 300 Imagesetter and an Agfa-Compugraphic CG 9600 Imagesetter. The Stone Serif and Stone Sans families of typefaces are used throughout this book.

### **Product Development**

**Programming:** Tom Knoll

**Program design:** Tom Knoll, John Knoll

**Creative advisors:** Russell Brown, John Knoll

**Product management:** Steve Guttman

**Technical support:** Tim Myers, Ron Gravatt, Jennifer Cohan

**Quality assurance testing:** Fred Lloyd, Dan Kletter, Jaleen Verkennis, Barbara Victorino, Margaret Schafle, Brian Bezanson

Special thanks to Fred Mitchell, John Kunze, Suzanne Doyle, Gary Cosimini of the New York Times, Sanjay Sakhuja of Digital Pre-Press International, David Biedny and Bert Monroy of Incredible/I, and Terry Satterthwaite of Satterthwaite and Associates.

Additional thanks to Paul Haeberli of Silicon Graphics for the Impressionist effect.

1 026 4094 0



**ADOBE**  
Adobe Systems Incorporated

Adobe Systems Incorporated  
1585 Charleston Road, P.O. Box 7900  
Mountain View, California 94039-7900

Adobe Systems Europe B.V.  
Office Centre, Jozef Israëlskade 48c  
1072 SB Amsterdam, The Netherlands

Adobe Systems Japan  
Aoyama Dai ichi Tanaka Building  
2-1-5 Shibuya, Shibuya-ku  
Tokyo 150, Japan

Copyright ©1989-90 Adobe Systems Incorporated. All rights reserved. Printed in U.S.A. Part Number 0199 1710 1/90