

APE16

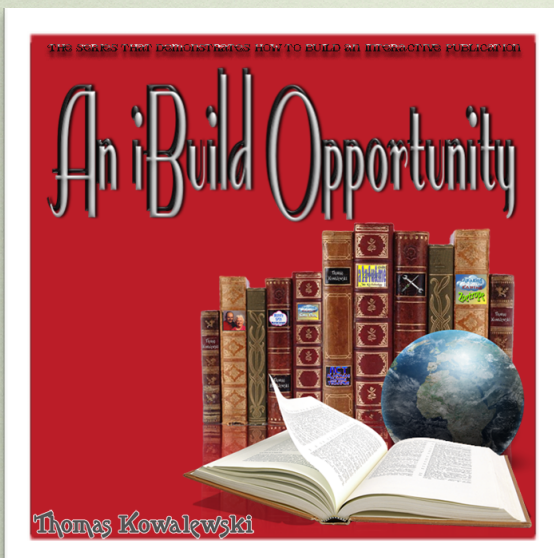
AMAZING PHOTO EDITING



THOMAS KOWALEWSKI

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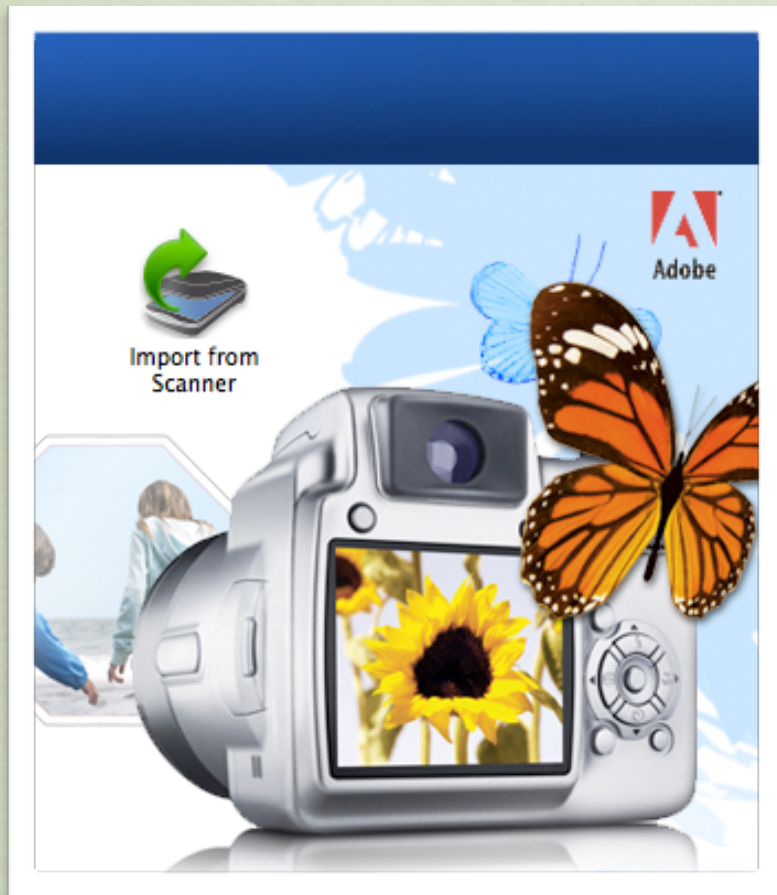
PERSONALIZE YOUR BOOK



*Learn how to build
your own widgets
and publications with
the complete series*



AMAZING PHOTO EDITING



We are using Adobe
Photoshop Elements 6.

Throughout this series, students will learn:

- To Make photos look their best
- To Do more with photos as we learn



Full Edit Workspace

Menu bar Contains menus for performing tasks. The menus are organized by topic. For example, the Enhance menu contains commands for applying adjustments to an image.

Workspace buttons Moves you between the Guided Edit, Quick Fix, and Full Edit workspaces. These buttons change according to the current workspace.

Toolbox Holds tools for editing images.

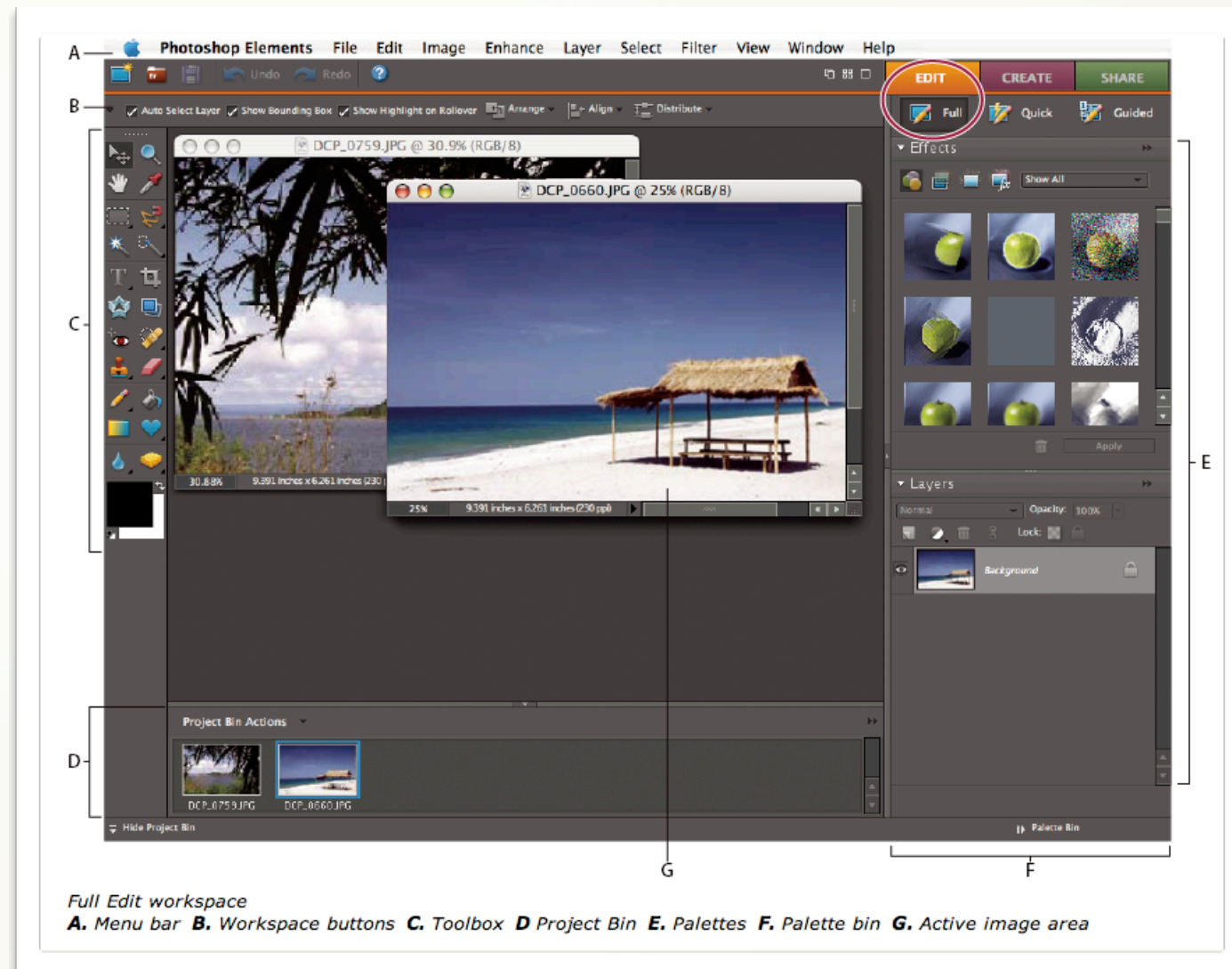
Options bar Provides options for the tool you select.

Project Bin Displays thumbnails of opened images, and lets you easily manage them.

Palettes Help you monitor and modify images.

Palette Bin Helps you organize the palettes in your work area.

• Section 1-The Work Area •



About the toolbox

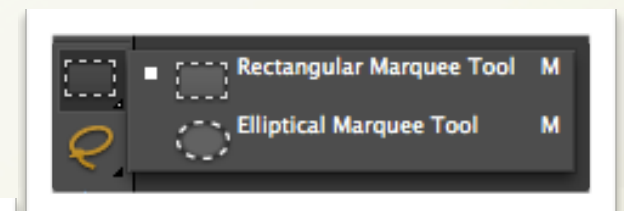
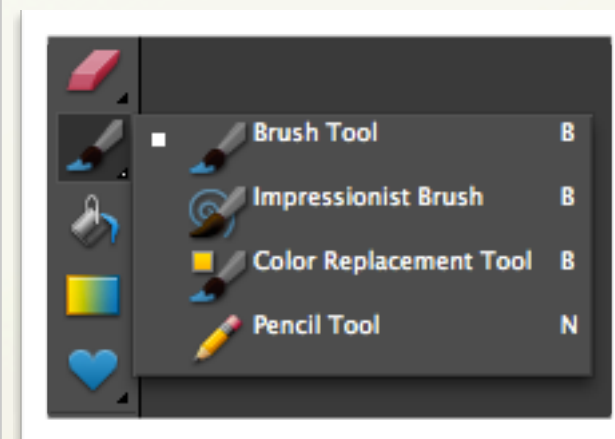
Use tools in the toolbox to select, edit, and view images; some tools let you paint, draw, and type. The toolbox appears on the left side of the Full Edit and Quick Fix

workspaces. In the Full Edit workspace, you can move the toolbox by dragging the gripper bar at the top of the box. You must select a tool in the toolbox before you can use it. Once selected, the tool is highlighted in the toolbox,

and optional settings for the tool appear in the options bar, which is located below the shortcuts bar at the top of the workspace. Some tools in the toolbox have additional tools beneath them. These are called **nested tools**. A small triangle at the lower right of the tool icon signals that there are nested tools. When you select a tool, any additional nested tools appear in the options bar.

Note: *You cannot deselect a tool once you select a tool, it remains selected until you select a different tool. For example, if you've selected the Lasso tool, and you want to click your image without selecting anything, select the Hand tool.*

You can view information about any tool in the toolbox by positioning the pointer over it. The name of the tool appears below the pointer, this is called the **tool tip**. You can click a link in some tool tips to see additional information about the tool.





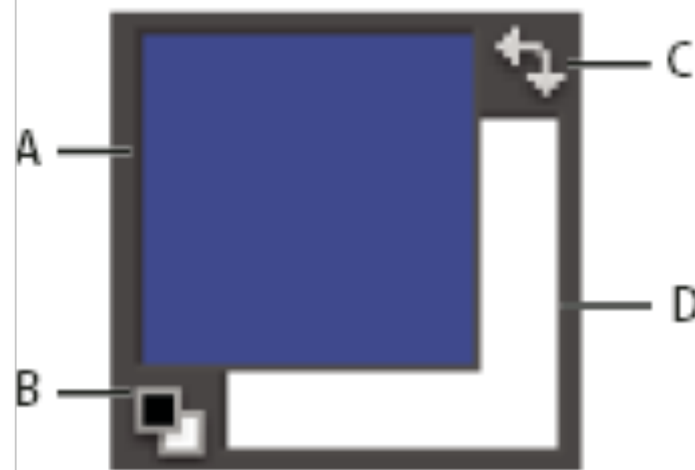
Please watch the video then follow the lesson.

Color review

1. Choose a color with the Eyedropper tool
2. The Eyedropper tool makes it easy to copy a color without having to select a swatch. It copies, or samples, the color of an area in your photo to set a new foreground or background color. You can sample from the active image, from another open image, or from your computer's desktop.
3. Click the Lock Transparency icon at the top of the Layers palette to lock the transparent areas of the layer, so that no painting occurs in them. Click the icon again to unlock.
4. Note: For type and shape layers, transparency is locked by default and cannot be unlocked without first simplifying the layer.

• Section 2 •

More More New & Review



Foreground and background color boxes in toolbox

A. Foreground color box **B.** Click to use default colors (black and white)
C. Click to switch the foreground and background colors **D.** Background color box

About foreground and background colors

You apply the foreground color when you paint with the Brush or Pencil tools, and when you fill selections with the Paint Bucket tool. The color you apply to the Background layer with the Eraser tool is called the **background color**. You can see and change the foreground and background colors in the two overlapping boxes

at the bottom of the toolbox. The top box is the foreground color, and the bottom box is the background color. The foreground and background colors are also used together by the Gradient tool and some special effects filters.

You can change the foreground or background color in the toolbox by using the Eyedropper tool, the Color Swatches palette, or the Color Picker. About patterns

About Patterns

You can paint a pattern with the Pattern stamp tool or fill a selection or layer with a pattern that you choose from the pattern libraries. Photoshop Elements has several patterns you can choose from.

To customize your images, or to make one-of-a-kind scrapbook pages, you can create your own patterns. You can save patterns that you create in a library, and then load libraries of patterns using the Preset Manager or the Pattern pop-up palette, which appears in the options bar of the Pattern Stamp tool and the Paint Bucket tool. Saving patterns allows you to easily use a pattern in multiple images.

Find Edges

The Find Edges filter identifies areas of the image with significant transitions and emphasizes edges. Like the Trace Contour filter, Find Edges outlines the edges of an image with dark lines against a white background and is useful for creating a border around an image.

Note: After using filters like Find Edges and Trace Contour that highlight edges, you can apply the Invert filter to outline the edges of a color image with colored lines or a grayscale image with white lines.

Adjustment Layer

A layer that lets you apply color and tonal adjustments to your image without permanently changing pixel values. Use adjustment layers to experiment with color and color tones. You can think of an adjustment layer as a veil through which the underlying layers are seen.

Blending Mode

A feature that controls how pixels in an image are affected by a painting or editing tool. The blend color is applied to the base (original) color to produce a new color, the result color. When applied to layers, a blending mode determines how the pixels in a layer blend with pixels in layers beneath it.

More About Blending Modes

Blending modes control how pixels in an image are affected by a painting or editing tool. It's helpful to think in terms of the following colors when visualizing a blending mode's effect:

- The base color is the original color in the image.
- The blend color is the color applied by the painting or editing tool.
- The result color is the color resulting from the blend.

You can choose any of the following blending modes from the Mode menu in the options bar:

Normal Edits or paints each pixel to make it the result color. This is the default mode. (Normal mode is called **Threshold** when you're working with an image in bitmap or indexed-color mode.)

Dissolve Edits or paints each pixel to make it the result color. However, the result color is a random replacement of the pixels with the base color or the blend color, depending on the opacity at any pixel location. This mode works best with the brush tool and a large brush.

Darken Looks at the color information in each channel and selects the base or blend color—whichever is darker—as the result color. Pixels lighter than the blend color are replaced, and pixels darker than the blend color do not change.

Multiply Looks at the color information in each channel and multiplies the base color by the blend color. The result color is always a darker color. Multiplying any color by black produces black. Multiplying any color by white leaves the color unchanged. When you're painting with a color other than black or white, successive strokes with a painting tool produce progressively darker colors. The effect is similar to drawing on the image with multiple felt-tipped pens.

Color Burn Looks at the color information in each channel and darkens the base color to reflect the blend color. Blending with white produces no change.

Linear Burn Looks at the color information in each channel and darkens the base color to reflect the blend color by decreasing the brightness. Blending with white produces no change.

Lighten Looks at the color information in each channel and selects the base or blend color—whichever is lighter—as the result color. Pixels darker than the blend color are replaced, and pixels lighter than the blend color do not change.

Screen Looks at each channel's color information and multiplies the inverse of the blend and base colors. The result color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.

Color Dodge Looks at the color information in each channel and brightens the base color to reflect the blend color. Blending with black produces no change.

Soft Light Darkens or lightens the colors, depending on the blend color. The effect is similar to shining a diffused spotlight on the image. If the blend color is lighter than 50% gray, the

image is lightened. If the blend color is darker than 50% gray, the image is darkened. Painting with pure black or white produces a distinctly darker or lighter area but does not result in pure black or white.

Hard Light Multiplies or screens the colors, depending on the blend color. The effect is similar to shining a harsh spotlight on the image. If the blend color is lighter than 50% gray, the image is lightened. This is useful for adding highlights to an image. If the blend color is darker than 50% gray, the image is darkened. This is useful for adding shadows to an image. Painting with pure black or white results in pure black or white.

Vivid Light Burns or dodges the colors by increasing or decreasing the contrast, depending on the blend color. If the blend color (light source) is lighter than 50% gray, the image is lightened by decreasing the contrast. If the blend color is darker than 50% gray, the image is darkened by increasing the contrast.

Linear Light Burns or dodges the colors by decreasing or increasing the brightness, depending on the blend color. If the blend color (light source) is lighter than 50% gray, the image is lightened by increasing the brightness. If the blend color is darker than 50% gray, the image is darkened by decreasing the brightness.

Pin Light Replaces the colors, depending on the underblend color. If the blend color (light source) is lighter than 50% gray, pixels darker than the blend color are replaced, and pixels lighter than the blend color do not change. If the blend color is darker than 50% gray, pixels lighter than the blend color are replaced, and pixels darker than the blend color do not change. This mode is useful for adding special effects to an image.

Hard Mix Reduces colors to white, black, red, green, blue, yellow, cyan, and magenta—depending on the base color and the blend color.

Difference Looks at the color information in each channel and subtracts either the blend color from the base color or the base color from the blend color, depending on which has the greater brightness value. Blending with white inverts the base color values; blending with black produces no change.

Exclusion Creates an effect similar to, but lower in contrast, than the Difference mode. Blending with white inverts the base color values. Blending with black produces no change.

Hue Creates a result color with the luminance and saturation of the base color and the hue of the blend color.

Saturation Creates a result color with the luminance and hue of the base color and the saturation of the blend color. Painting

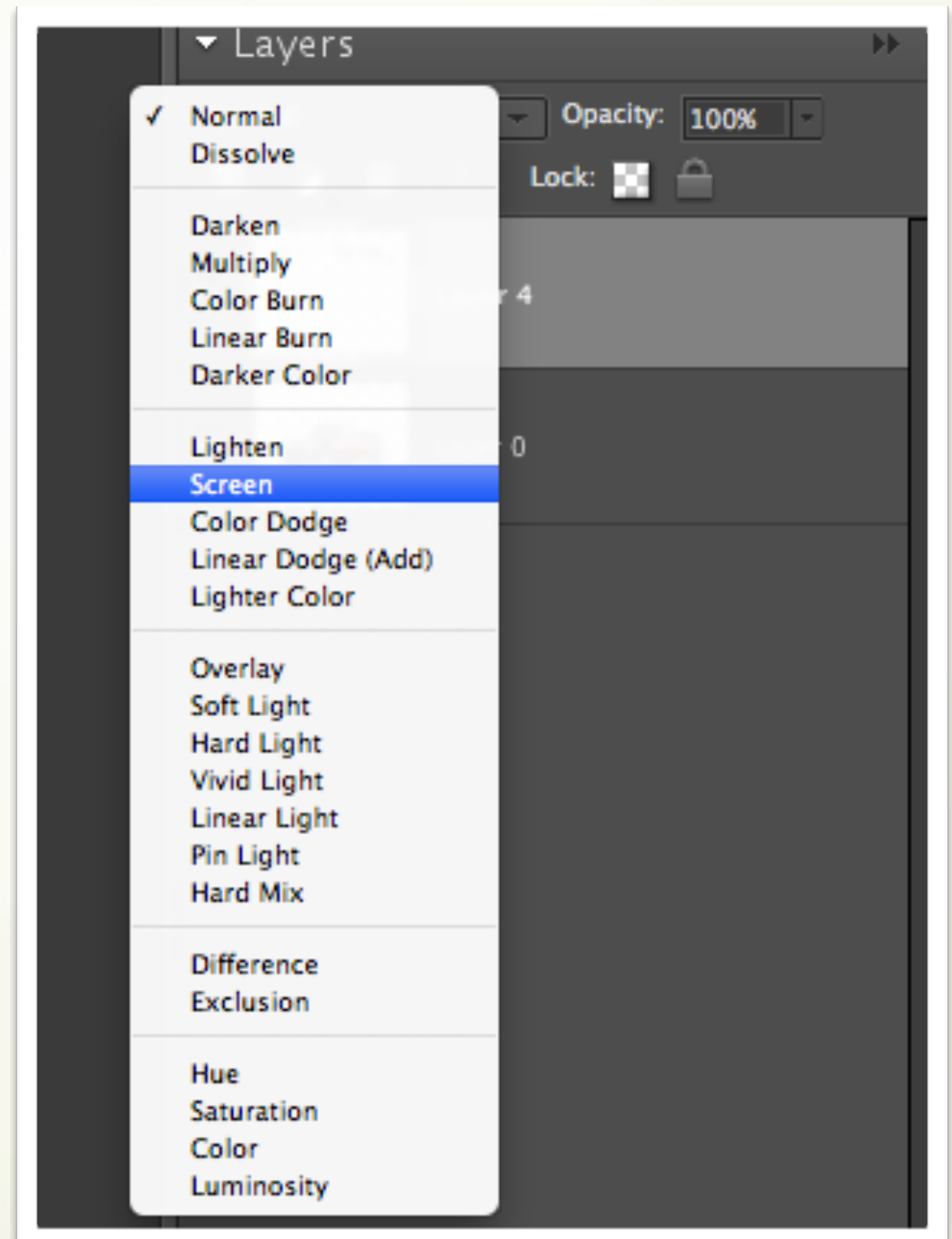
with this mode in an area with zero saturation (a neutral gray area) causes no change.

Color Creates a result color with the luminance of the base color and the hue and saturation of the blend color. This preserves the gray levels in the image and is useful for coloring monochrome images and for tinting color images.

Linear Dodge (Add) Looks at the color information in each channel and brightens the base color to reflect the blend color by increasing the brightness. Blending with black produces no change.

Lighter Color Compares the total of all channel values for the blend and base color and displays the higher value color. Does not produce a third color, which can result from the Lighten blend, because it chooses the highest channel values from both the base and blend color to create the result color.

Overlay Multiplies or screens the colors, depending on the base color. Patterns or colors overlay the existing pixels while preserving the highlights and shadows of the base color. The base color is mixed with the blend color to reflect the lightness or darkness of the original color.



Keys for painting and brushes: Result	Shortcut
Switch to Eyedropper tool	Any painting tool or shape tool + Option (except Impressionist Brush)
Select background color	Eyedropper tool + Option-click
Set opacity, tolerance, or exposure for painting	Any painting or editing tool + number keys (for example, 0 = 100%, 1 = 10%, 4 and 5 in quick succession = 45%).
Cycle through blending modes	Shift + + (plus) or - (minus)
Fill selection/layer with foreground or background color	Option + Delete (Backspace), or Command + Delete (Backspace)
Display Fill dialog box	Shift + Delete (Backspace)
Lock transparent pixels on/off	/ (forward slash)
Connect points with a straight line (draw a straight line)	Any painting tool + Shift-click
Delete brush	Option-click brush
Decrease/increase brush size	[or]
Decrease/increase brush softness/hardness in 25% increments	Shift + [or]
Select previous/next brush size	, (comma) or . (period)
Select first/last brush	Shift + , (comma) or . (period)
Display precise cross hair for brushes	Caps Lock

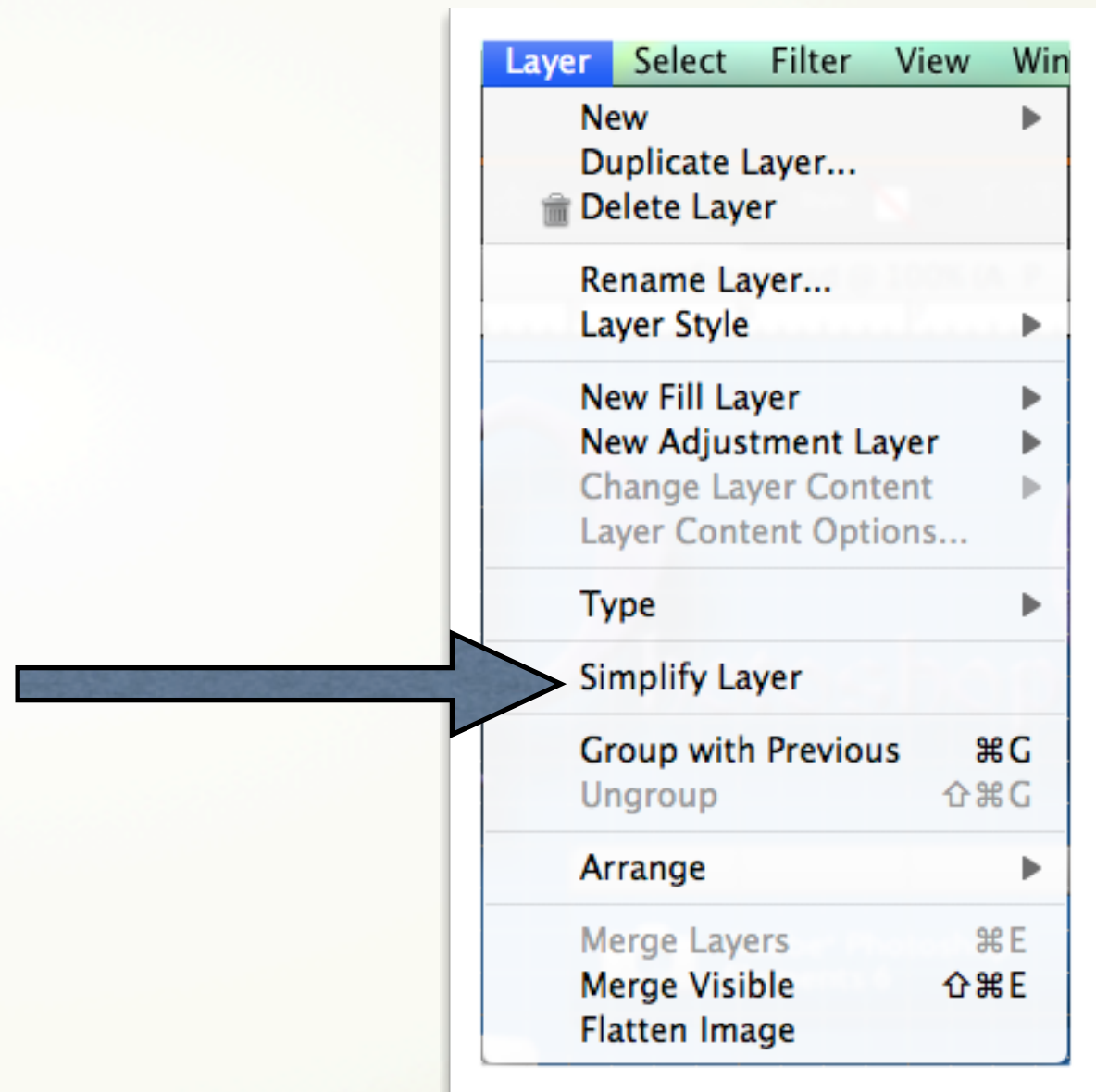
Simplify a layer

You simplify a smart object, frame layer, type layer, shape layer, solid color layer, gradient layer, or pattern fill layer (or a layer group imported from Photoshop) by converting it into an image layer. You need to simplify these layers before you can apply filters to them or edit them with the painting tools. However, you can no longer use the type- and shape-editing options on simplified layers.

Select a type layer, shape layer, fill layer, or a Photoshop layer group in the Layers palette.

Simplify the layer or imported layer group:

- If you selected a shape layer, click Simplify in the options bar.
- If you selected a type, shape, or fill layer, or a Photoshop layer group, choose Simplify Layer from either the Layer menu or the Layers palette More menu.



Apply a filter

Choose the area you want to apply the filter to:

To apply a filter to an entire layer, deselect any selected areas, and then select the layer in the Layers palette.

To apply a filter to a portion of a layer, use any selection tool to select an area.

Choose how to apply the filter:

To use the Filter gallery, choose Filter > Filter Gallery, select a category, and click the filter you want to apply.

To use the Effects palette, choose Window > Effects, select a category, and double-click the filter you want to apply.

To use the Filter menu, choose Filter, then choose a submenu followed by the filter you want to apply. If a filter name is followed by ellipses (...), a Filter Options dialog box appears.

If a dialog box appears, enter values or select options.

If available, select the Preview option to preview the filter in the document window. Depending on the filter and how you are applying it, use one of the following methods to preview the filter:

Use the + button or - button under the preview window to zoom in or zoom out.

Click the zoom bar (where the zoom percentage appears) to choose a zoom percentage.

Click-drag within the preview window to center a specific area of the image in the window.

Click the Show/Hide button at the top of the dialog box to hide the filter thumbnails. Hiding the thumbnails expands the preview area.

Click the eye icon next to a filter to hide the effect in the preview image.

If the dialog box contains sliders, hold down Option while dragging a slider to see a real-time preview (real-time rendering).

Click in the image window to center a specific area of the image in the preview

window. (This may not work with all preview windows.) **Note:** A *blinking line beneath the preview size indicates that the preview is being rendered.*

If you are using the Filter Gallery, or the filter opens in the Filter Gallery, do any of the following and click OK:

Click the New Effect Layer button at the bottom of the dialog box and choose an additional filter to apply. You can add multiple effect layers to apply multiple filters.

Rearrange applied filters by dragging a filter name to another position in the list of applied filters at the bottom of the dialog box. Rearranging the order of filters can dramatically change the way your image looks.

Remove applied filters by selecting the filter and clicking the Delete Effect Layer button .

If you are using a Filter command or the Effects palette, do one of the following and click OK:

Double-click the filter.

Drag the filter onto the image.

Use The Eraser

1. The Eraser tool changes pixels in the image as you drag through them. If you're working in the Background layer or in a layer with locked transparency, erased pixels change to the background color; otherwise, erased pixels become transparent. Transparent pixels are indicated by the transparency grid.
2. Select the Eraser tool from the toolbox.
3. Set options in the options bar as desired, and then drag through the area you want to erase. You can specify any of the following Eraser tool options:
Brushes Sets the brush tip. Click the arrow next to the brush sample, choose a brush category from the Brushes pop-up menu, and then select a brush thumbnail.
Size Sets the size of the brush in pixels. Drag the Size pop-up slider or enter a size in the text box.
Mode Brush mode erases by using characteristics of the brush tool, so you can make soft-edged erasures. Pencil mode makes hard-edge erasures like a pencil. Block mode uses a hard-edged 16-pixel square as an eraser.
Opacity Defines the strength of the erasure. An opacity of 100% erases pixels to complete transparency on a layer and to the background color on the Background layer. A lower opacity erases pixels to partial transparency on a layer and paints partially with the background color on the Background layer. (If Block mode is selected in the options bar, the Opacity option isn't available.)

• Section 3 •

Get Rid of Unwanted Pixels & Painting



SOME WAYS TO GET RID OF UNWANTED PIXELS

Use the Background Eraser tool

The Background Eraser tool turns color pixels to transparent pixels so that you can easily remove an object from its background. With careful use, you can maintain the edges of the foreground object while eliminating background fringe pixels.

The tool pointer is a circle with a cross hair indicating the tool's hotspot. As you drag the pointer, pixels within the circle and of a similar color value as the pixel under the hotspot are erased. If the circle overlaps your foreground object, and it doesn't contain pixels similar to the hotspot pixel, the foreground object won't be erased.

Use the Magic Eraser tool

The Magic Eraser tool changes all similar pixels when you drag within a photo. If you're working in a layer with locked transparency, the pixels change to the background color; otherwise, the pixels are erased to transparency. You can choose to erase contiguous pixels only, or all similar pixels on the current layer.

Use the Magic Extractor

Use the Magic Extractor to make accurate selections based on the appearance of foreground and background areas that you specify. You can specify these areas by placing colored marks in the areas you want to select. After you mark the areas and close the dialog box, only the foreground area appears in the photo.

The Magic Extractor makes it easy to select people or objects so that you can superimpose them on other backgrounds. For example, you can remove yourself from a photo of you on your bicycle at home, and superimpose it on a photo of cyclists in the Tour de France. You can save the extracted image as a file that you can use again and again.

Use the Eraser tool

The Eraser tool changes pixels in the image as you drag through them. If you're working in the Background layer or in a layer with locked transparency, erased pixels change to the background color; otherwise, erased pixels become transparent. Transparent pixels are indicated by the transparency grid.

Use the Quick Selection tool

The Quick Selection tool makes a selection based on color and texture similarity when you click or click-drag the area you want to select. The mark you make doesn't need to be precise, because the Quick Selection tool automatically and intuitively creates a border.

Use the Magic Wand tool

The Magic Wand tool selects pixels within a similar color range with one click. You specify the color range, or tolerance, for the Magic Wand tool's selection. Use the Magic Wand tool when you have an area of similar colors, like a blue sky.

Delete a selected area

If you delete a selection on a Background layer or a layer that uses the Lock Transparency option, the selected area is replaced with the background color or checkerboard background pattern.

Do any of the following:

- Choose Edit > Delete to remove the selection. (If you delete a selection by mistake, you can choose Edit > Undo to get it back.)
- Press the Backspace or Delete key to remove the selection.
- Choose Edit > Cut to cut the selection to the Clipboard. You can then paste it elsewhere.

EXTRACTING PIXELS

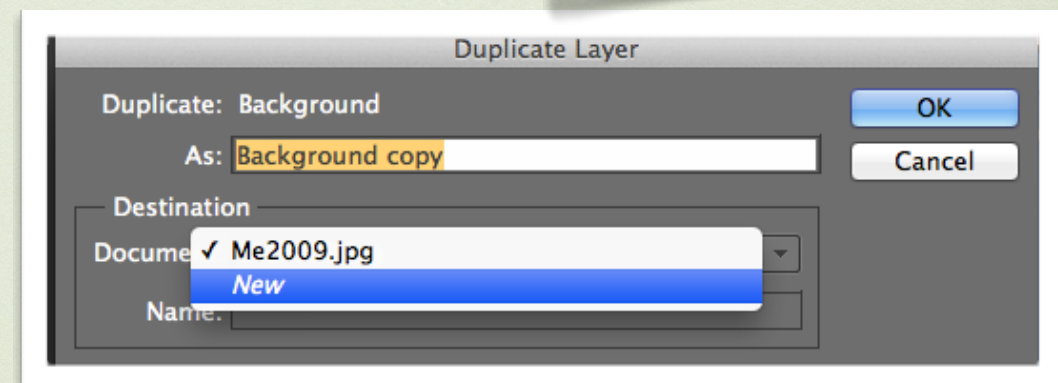
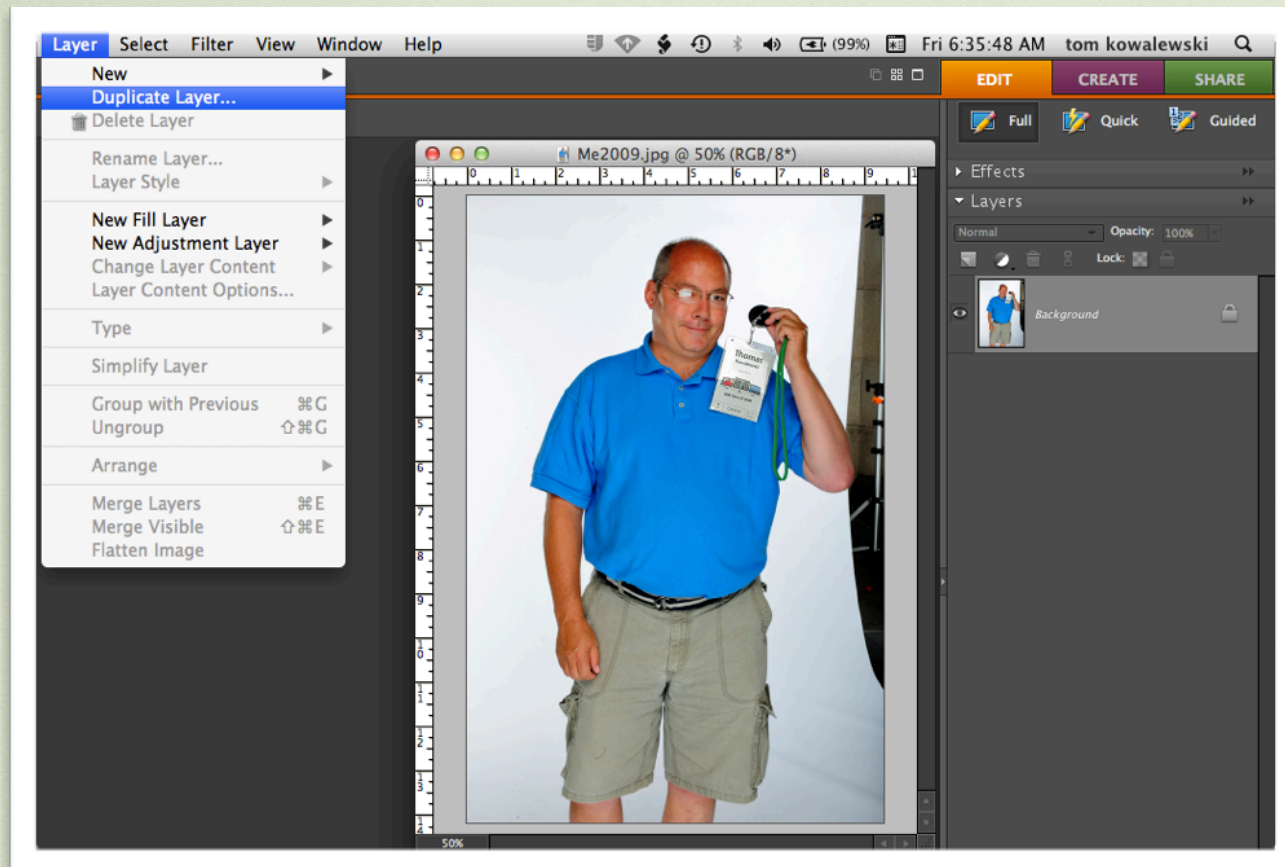
Movie Extracting Pixels.1 About 3 minutes of extracting pixels



We prefer either the Magic Extractor or the Quick Selection Tool

• CHAPTER 2 •

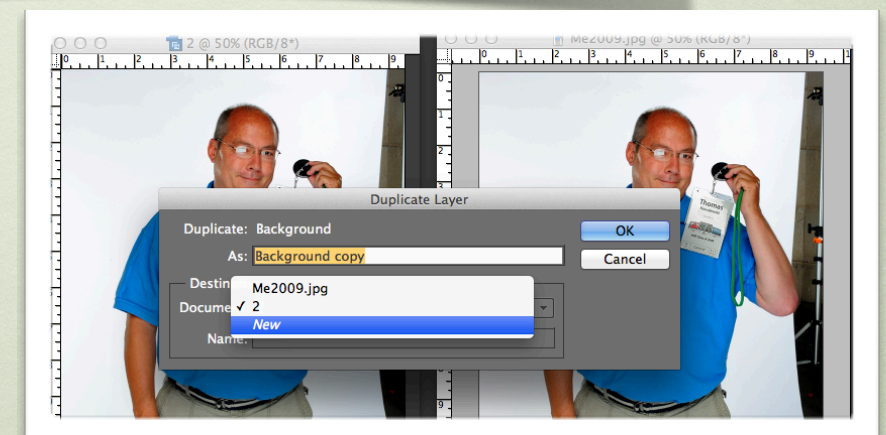
X-TRACTOR PART 1



Go to Layer > Duplicate Layer. *(If you need more information about Layer duplicating, check the next page)*

In the Destination drop-down menu, select *New*.

We just named the new images 2 and 3



Copy a layer from one image to another

You can copy any layer, including the Background layer, from one image to another. Keep in mind that the resolution of the destination image determines how large the printed copy of the layer can be. Also, if the pixel dimensions of the two images are not the same, the copied layer may appear smaller or larger than you'd expect.

Open the two images you want to use.

In the Layers palette of the source image, select the layer that you want to copy.

Do one of the following:

Choose **Select > All** to select all of the pixels in the layer, and choose **Edit > Copy**. Then make the destination image active, and choose **Edit > Paste**.

Drag the layer's name from the Layers palette of the source image into the destination image.

Use the **Move tool** to drag the layer from the source image to the destination image.

The copied layer appears in the destination image, above the active layer in the Layers palette. If the layer you're dragging is larger than the destination image, only part of the layer is visible. You can use the **Move tool** to drag other sections of the layer into view.

*Hold down **Shift** as you drag a layer to copy it to the same position it occupied in the source image (if the source and destination images have the same pixel dimensions) or to the center of the destination image (if the source and destination images have different pixel dimensions).*

Duplicate one or more layers in another image

You can take any layer, including the Background layer, from one image and duplicate it in another. Keep in mind that the pixel dimensions of the destination image determine how large the printed copy of the duplicated layer can be. Also, if the pixel dimensions of the two images are not the same, the duplicated layer may appear smaller or larger than you'd expect.

Open the source image. If you plan to copy a layer to an existing image rather than a new one, open the destination image as well.

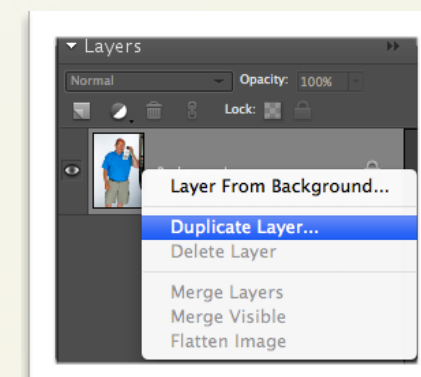
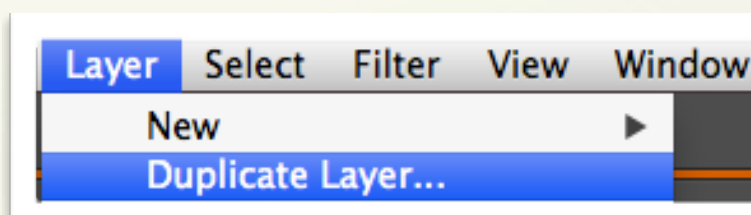
In the source image's Layers palette, select the name of the layer or layers you want to duplicate. To select more than one layer, hold down the **Command** key and click each layer's name.

Choose **Layer > Duplicate Layer**, or choose **Duplicate Layer** from the **More** menu in the Layers palette.

Type a name for the duplicate layer in the **Duplicate Layer** dialog box, and choose a destination document for the layer, and then click **OK**:

To duplicate the layer in an existing image, choose a filename from the **Document** pop-up menu.

To create a new document for the layer, choose **New** from the **Document** menu, and enter a name for the new file. An image created by duplicating a layer has no background.

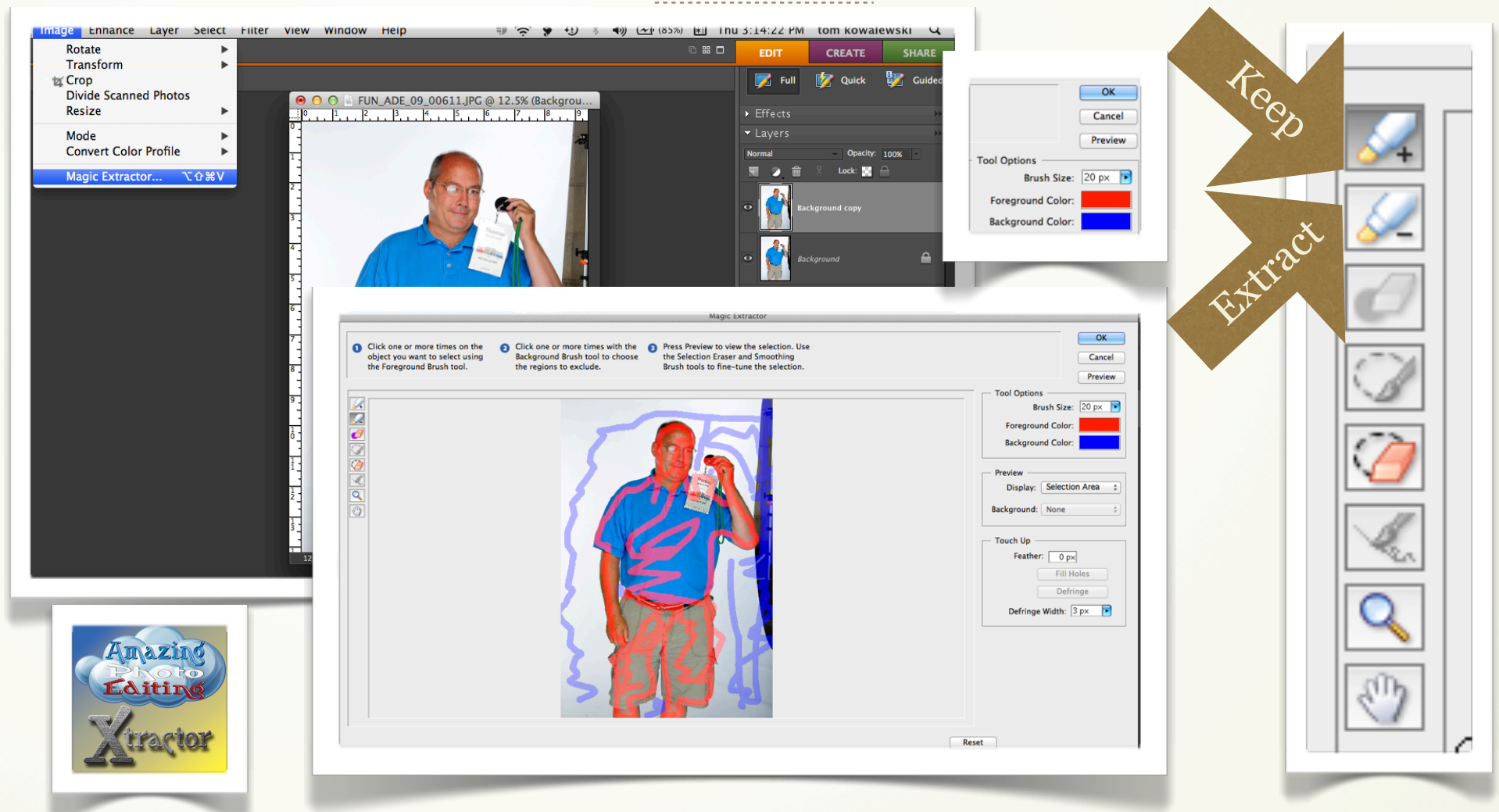


X-tractor

1. Open the image you wish to extract.
2. Duplicate the background layer and turn off the eye icon for the original background.
3. Go to the Image Menu and select Magic Extractor
4. Use the top tool (+) to select areas (in red) to keep. You do not have to be exact to extract.
5. Use the second tool (-) to select the areas (in blue) to extract. You can draw or just place dots as you do not have to be exact to extract.
6. Click OK to accept or Reset to start over.

• Section 1 •

Magic Extractor



Use the Magic Extractor

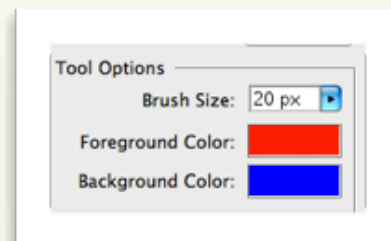
Use the Magic Extractor to make accurate selections based on the appearance of foreground and background areas that you specify. You can specify these areas by placing

colored marks in the areas you want to select. After you mark the areas and close the dialog box, only the foreground area appears in the photo.

The Magic Extractor makes it easy to select people or objects so that you can

superimpose them on other backgrounds. For example, you can remove yourself from a photo of you on your bicycle at home, and superimpose it on a photo of cyclists in the Tour de France. You can save the extracted image as a file that you can use again and again.

1. Open the photo containing the object you want to extract.
2. To limit what appears in the Magic Extractor dialog box, make a preliminary selection using the Oval or Rectangular selection tool.
3. Choose Image > Magic Extractor. The Magic Extractor dialog box opens with the Foreground Brush tool selected by default.
4. Click multiple times or draw lines to mark the area you want to extract.
5. Click the Background Brush tool and click multiple times or draw lines to mark the area that you do not want included in your selection.



When selecting objects with varied colors and textures, drag across all the colors and textures to ensure a more accurate selection.

6. To help mark your selection, use the Zoom tool or the Hand tool to magnify and navigate around the photo. Press Option as you use the Zoom tool to zoom out.
7. To specify a different brush size or color, do any of the following:
 - Choose a new size from the Brush Size menu.
 - Click the Foreground Color or Background Color swatch, choose a new color in the Color Picker, and then click OK.
8. Click Preview to see the current selection.
9. To specify preview settings, do any of the following:
 - To change what is displayed in the preview area, choose either Selection Area or Original Photo from the Display menu. Or press the X key on your keyboard to switch between the two views.

- To specify a different background, choose an option from the Background menu.

10. Do any of the following to fine-tune the selection, and then preview the results again:

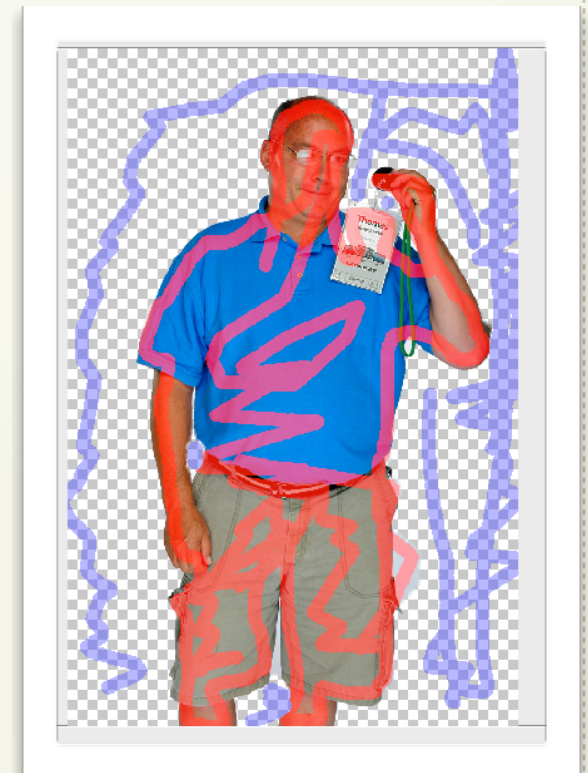
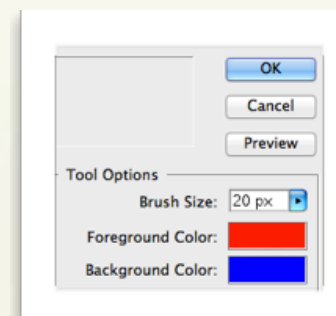
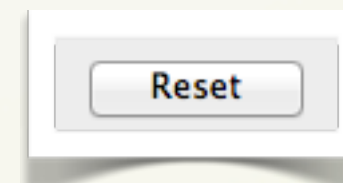
- To add to or subtract from the selection, draw more dots or lines using either the Foreground or Brush tool.

Note: When you change the foreground or background color, the related brush tool becomes active.

- To erase foreground or background dots, select the Point Eraser tool and click or drag over the marks you want to remove.
- To add areas to a selection, select the Add To Selection tool, and click or drag over the area you want to add.
- To remove areas from the selection, select the Remove From Selection tool and drag over the areas you want to remove.
- To smooth the edges of your foreground selection, select the Smoothing Brush tool and drag over the areas you want to smooth.

- To soften the edges of your selection, specify a higher value in the Feather box.
- To fill remaining holes in the main selection, click Fill Holes.
- To separate and remove an area from the main selection, select the Remove From Selection Tool and drag a line between the main selection and the area you want to remove. Then click Fill Holes.
- To remove fringe colors left between the foreground and background, click Defringe. To increase or decrease the amount of fringe removed, specify a value from the Defringe Width menu.

11. Click OK to extract the selected areas. If you want to start over, click Reset to remove all marks.



• Section 2 •

Adding a new background



A



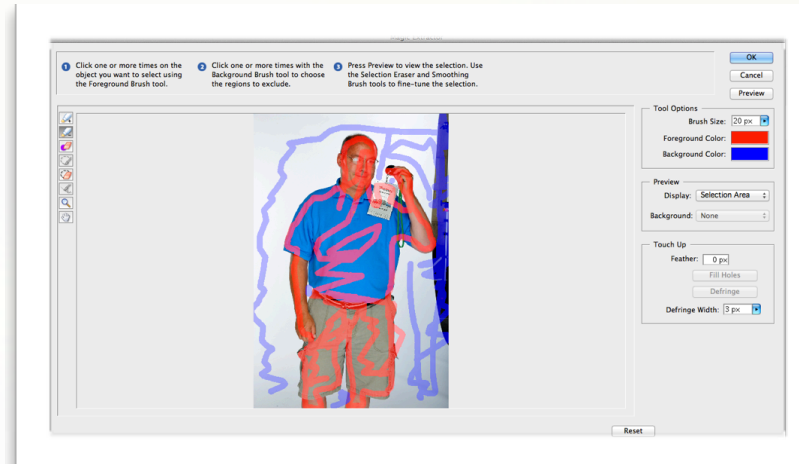
B



C

Using the Magic Extractor

A. Area you want to extract marked with red dots **B.** Background marked with blue dots **C.** Extracted image



After previewing our extraction, we click OK and then select a new background to place our image over

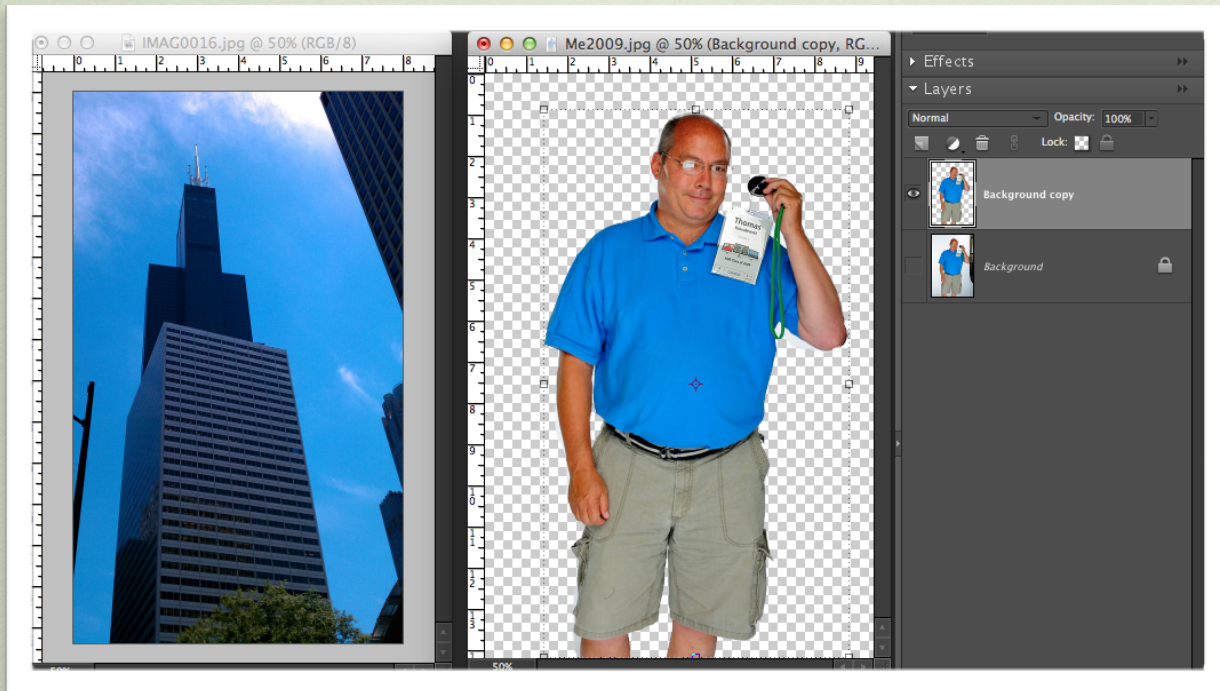
Use the Move Tool to drag the new background into place



Make fine tuning adjustments and save as .PSD (for future adjustments) and either as a .jpg or .png for use elsewhere.



X-TRACTOR PART 2



Duplicate your image layer. Select the Magic Eraser Tool and start erasing areas of background you do not want. As in Chapter 2, drag a new background and place it.

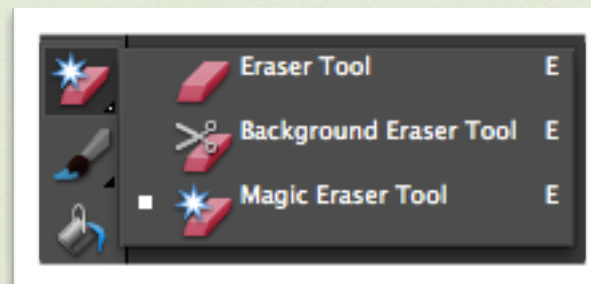


Tolerance: 32 ☒ Anti-alias ☒ Contiguous ☐ All Layers Opacity: 100%

Remember
to save
often

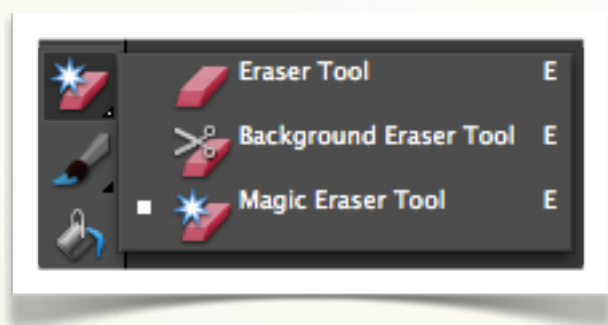
Use the Magic Eraser tool

The Magic Eraser tool changes all similar pixels when you drag within a photo. If you're working in a layer with locked transparency, the pixels change to the background color; otherwise, the pixels are erased to transparency. You can choose to erase contiguous pixels only, or all similar pixels on the current layer.



In the Layers palette, select the layer containing the areas you want to erase. **Note:** If you select the **Background**, it automatically becomes a layer when you use the Magic Eraser.

Select the Magic Eraser tool in the toolbox. (If you don't see it in the toolbox, select either the Eraser tool or the Background Eraser tool, and then click the Magic Eraser tool icon in the options bar.)



Set options in the options bar, as desired, and then click the area of the layer you want to erase. You can set any of the following Magic Eraser tool options:

Tolerance Defines the range of colors that will be erased. A low tolerance erases pixels within a range of color values very similar to the pixel you click. A high tolerance erases pixels within a broader range.

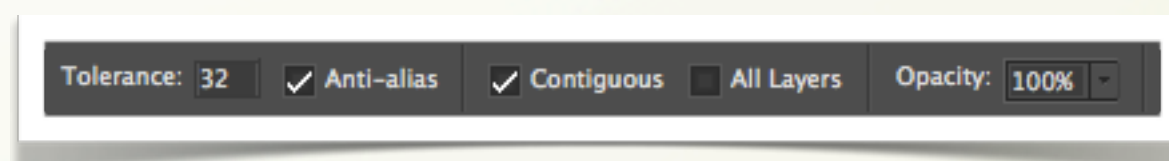
Anti-alias Smooths the edges of the area you erase,

making the edge look more natural.

Contiguous Erases only pixels that are adjacent to the one you click. Deselect this option to erase all similar pixels in the image.

All Layers Samples the erased color using combined data from all visible layers. Deselect the option if you want to erase only the pixels on the active layer.

Opacity Defines the strength of the erasure. An opacity of 100% erases pixels to complete transparency on a layer and to the background color on a locked layer. A lower opacity erases pixels to partial transparency on a layer and paints partially with the background color on a locked layer.

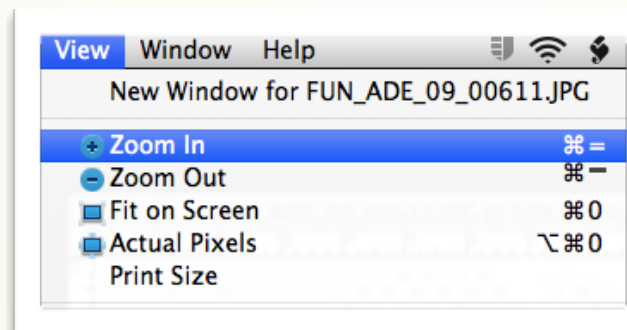
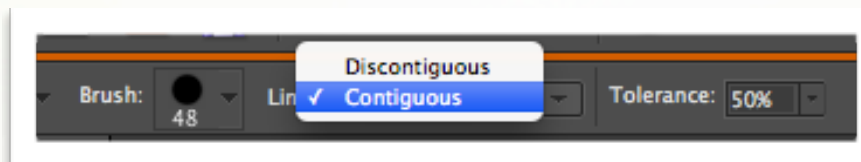
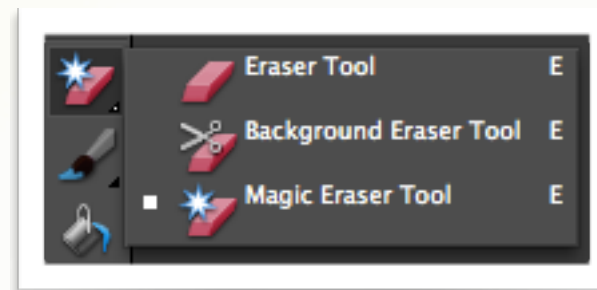


You can try with Contiguous selected and with it unchecked depending upon your background you are trying to extract (erase). Tolerance can also play a key role in eliminating pixels from an image. The higher the number, the more is selected. This tool requires some trial and error on each image to make it right.

Erasing

1. Open the image and select the Background Eraser Tool.
2. Select a brush size and either Discontiguous or Contiguous.
3. Select a Tolerance.
4. On the image background layer, start painting with the Tool to eliminate pixels from the image.
5. You may have to Zoom In in order to reach all pixels to erase from the View Menu.
6. Save often.

• Section 1 •



Use the Background Eraser tool

The Background Eraser tool turns color pixels to transparent pixels so that you can easily remove an object from its background. With careful use, you can maintain the edges of the

Background Eraser



foreground object while eliminating background fringe pixels.

The tool pointer is a circle with a cross hair indicating the tool's hotspot . As you drag the pointer, pixels within the circle and of a similar color value as the pixel under the hotspot are erased. If the circle overlaps your foreground object, and it doesn't contain pixels similar to the hotspot pixel, the foreground object won't be erased.

Erasing the distracting background. You can replace the background with another background by using the Clone Stamp tool or by adding another layer.

In the Layers palette, select the layer containing the areas you want to erase.

Note: If you select Background, it automatically becomes a layer when you use the Background Eraser.

Select the Background Eraser tool . (If you don't see it in the toolbox, select either the Eraser tool or the Magic

Eraser tool , and then click the Background Eraser tool icon in the options bar.)

Set options in the options bar as desired, and then drag through the area you want to erase. Keep the tool's hotspot off of areas that you don't want to erase You can specify any of the following Background Eraser tool options:

Brush Preset Picker Sets the presets of the brush, such as size, diameter, hardness, and spacing. Drag the Size pop-up sliders or enter numbers in text boxes.

Limits Choose Contiguous to erase areas that contain the hotspot color and are connected to one another. Discontiguous erases any pixels within the circle that are similar to the hotspot color.

Tolerance Defines how similar in color to the hotspot a pixel must be to be affected by the tool. A low tolerance limits erasure to areas that are very similar to the hotspot color. A high tolerance erases a broader range of colors.

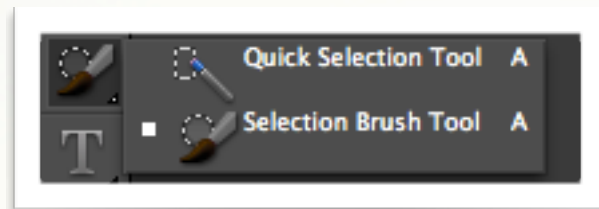


• Section 2 •

Quick Selection

More Magic

1. Open your image and duplicate the background layer.
2. Turn off the eye icon on the background and select the Quick Selection Tool.
3. Paint the areas you want to extract.
4. If you go too far, hold the Option Key and the Quick Selection Tool becomes a (-) and you can add back pixels you did not want to select.
5. When your image is clear, press the Delete Key to extract - erase the unwanted pixels.
6. Load a background and adjust as needed. Save often.



Use the Quick Selection tool

The Quick Selection tool makes a selection based on color and texture similarity when you click or click-drag the area you want to select. The mark

you make doesn't need to be precise, because the Quick Selection tool automatically and intuitively creates a border.

1. Select the Quick Selection Brush tool .

2. In the options bar, choose one of the following:
New Selection Lets you draw a new selection. This option is selected by default.

Add To Selection Lets you add to an existing selection.

Subtract From Selection Lets you subtract from an existing selection. This option is only available after you make a selection.

3. Choose a brush from the Brush Picker in the options bar. If you want to select a large area, you can use a larger brush. For more precise selections, choose a smaller brush size.

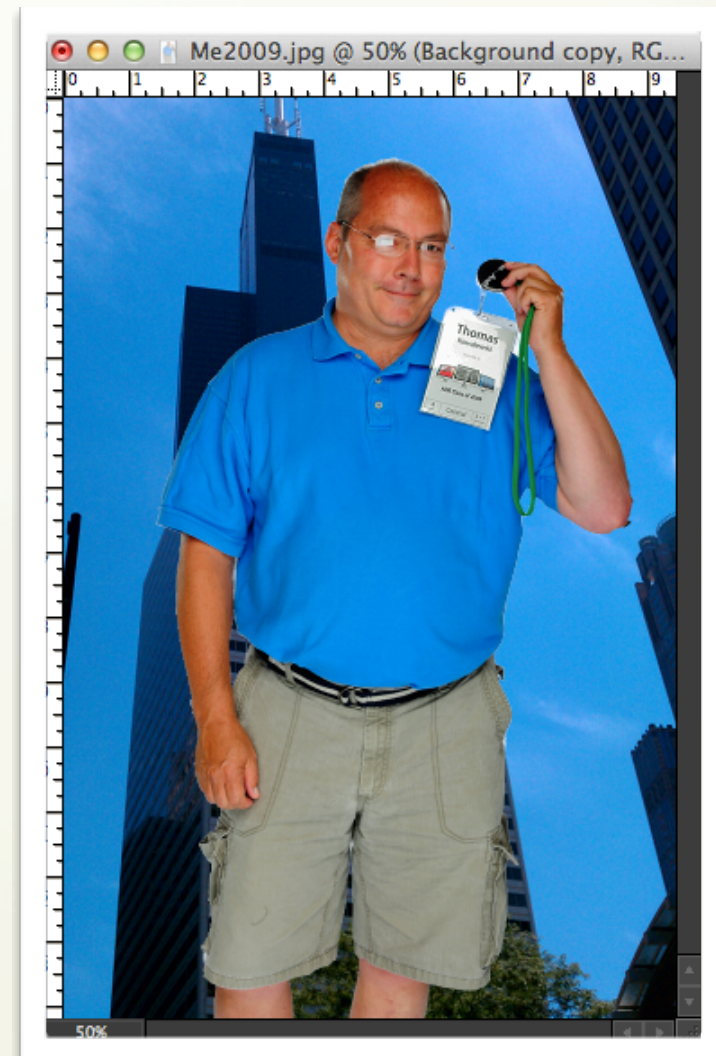
4. Click or click-drag over the area that covers the range of colors in the object you want to select, and then release the mouse button. The selection border appears.

5. Do any of the following to refine the selection:

- To add to the selection, click the Add To Selection button in the options bar, and click or click-drag across the area you want to add.

- To remove an area from the selection, click the Subtract From Selection button in the options bar, and click or click-drag across the area you want to subtract from the selection.

- To start a new selection, click the New Selection brush in the options bar, and click or draw to specify the new selection area.



X-TRACTOR

Practice
using each
method of
extraction
and use the
one that fits
your needs
the best.



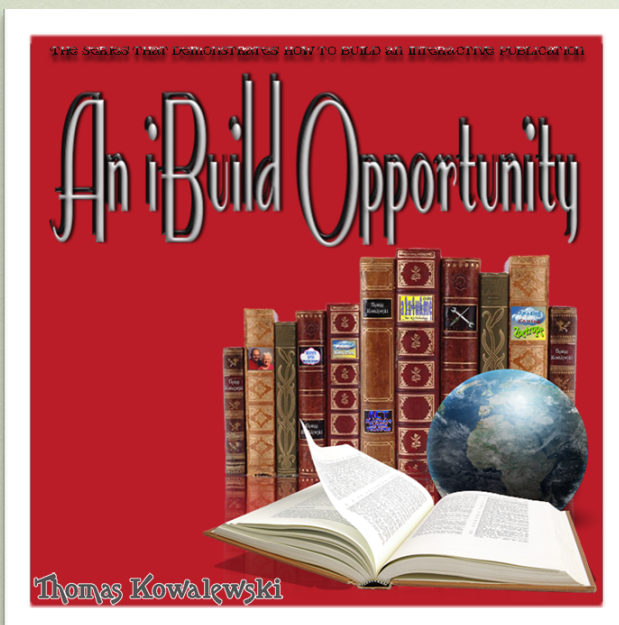
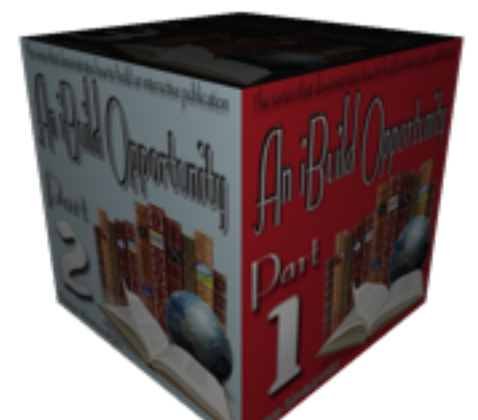
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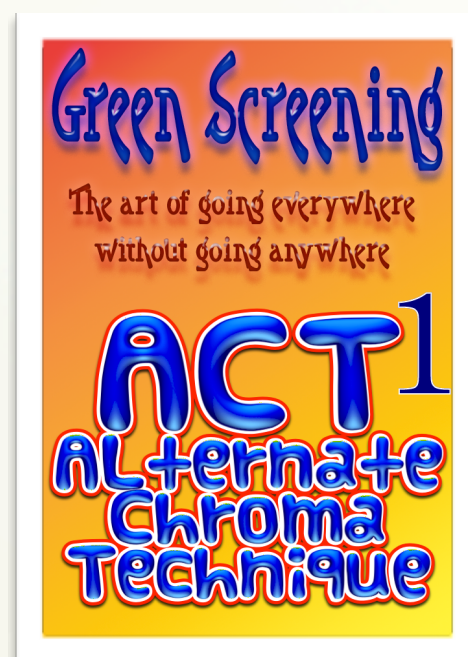


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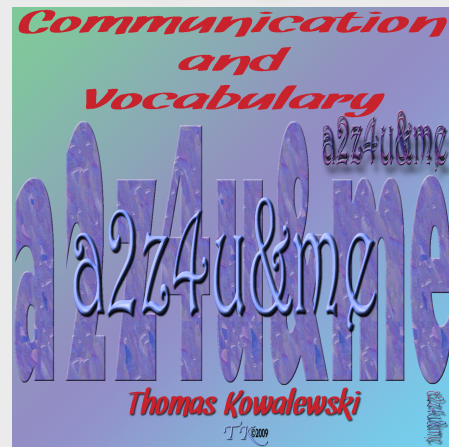


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