

APE17

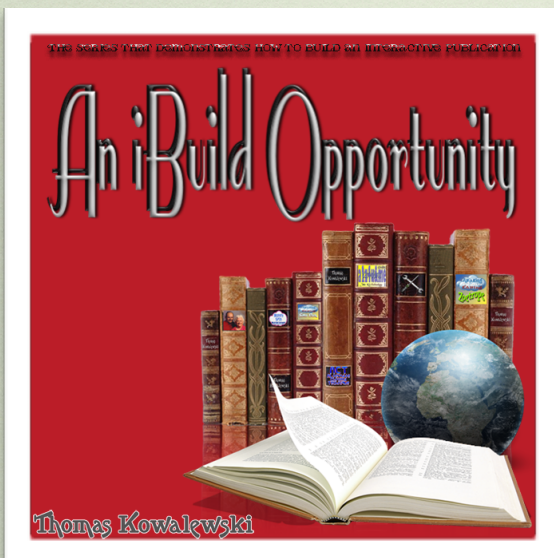
AMAZING PHOTO EDITING



THOMAS KOWALEWSKI

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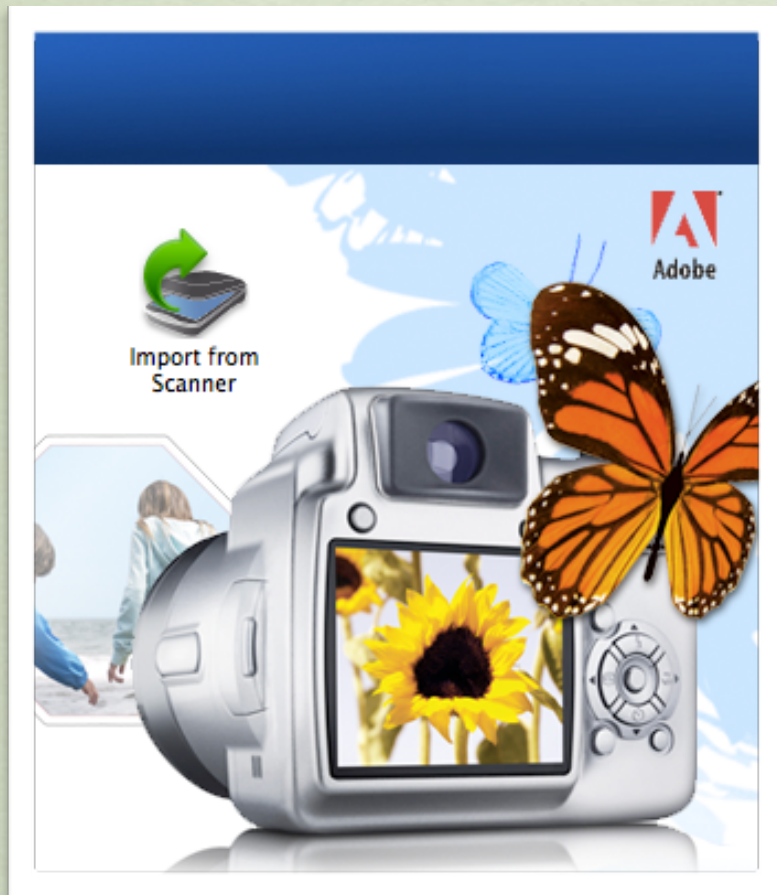
PERSONALIZE YOUR BOOK



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your own widgets
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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.

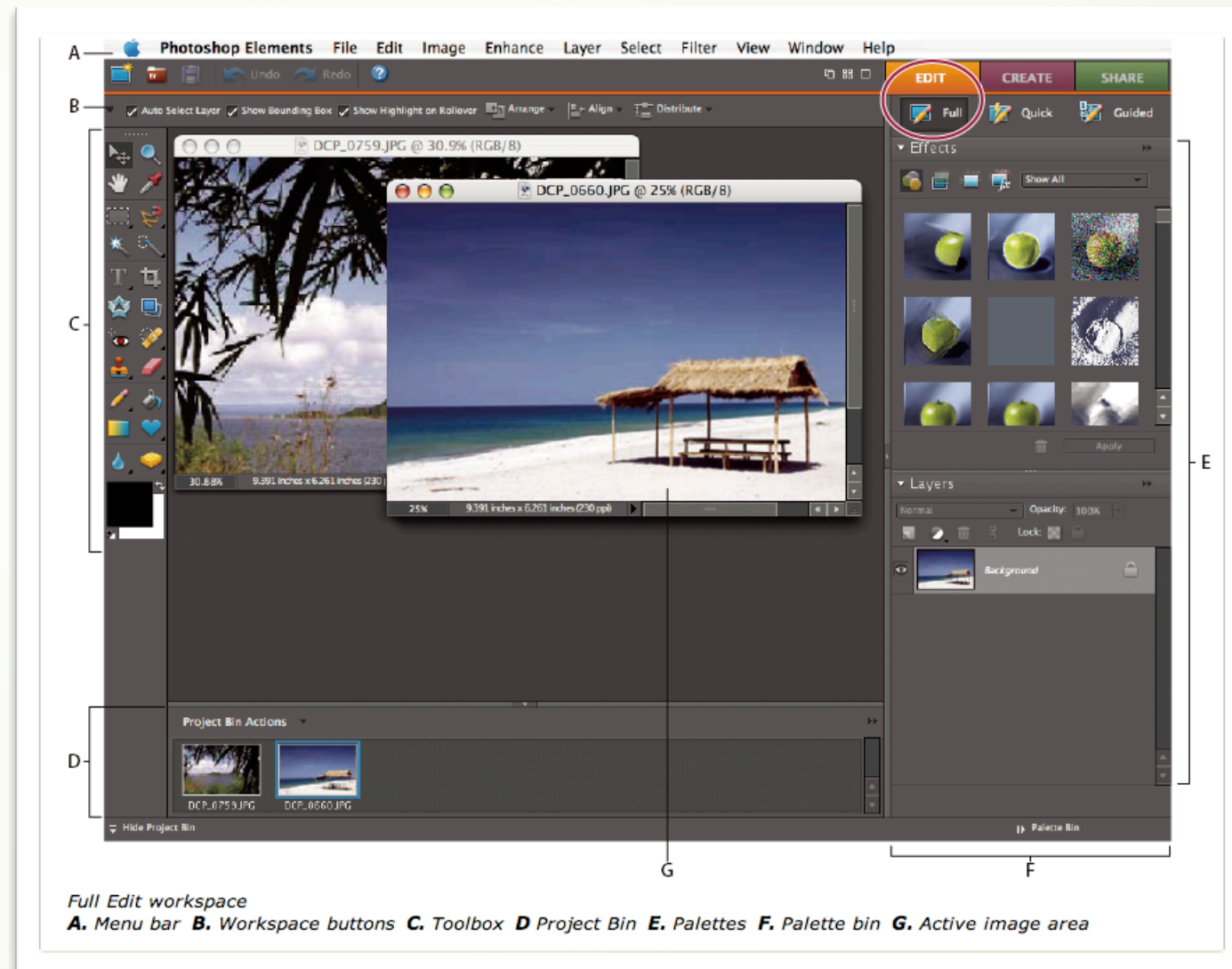
Options bar Provides options for the tool you select.

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

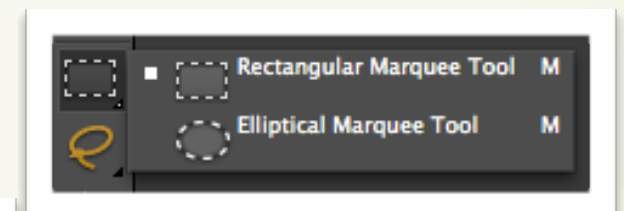
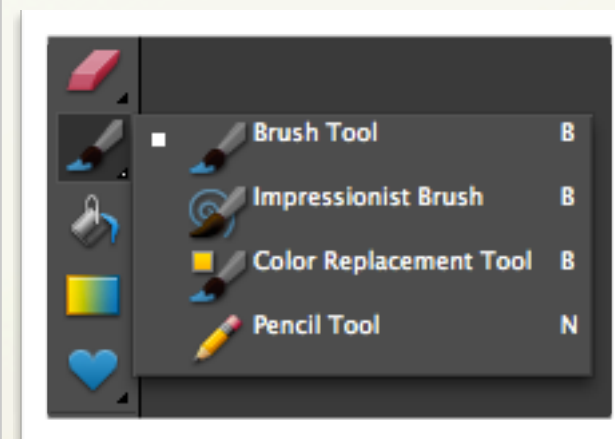
Use tools in the toolbox to select, edit, and view images; some tools let you paint, draw, and type. The toolbox appears on the left side of the Full Edit and Quick Fix

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.*

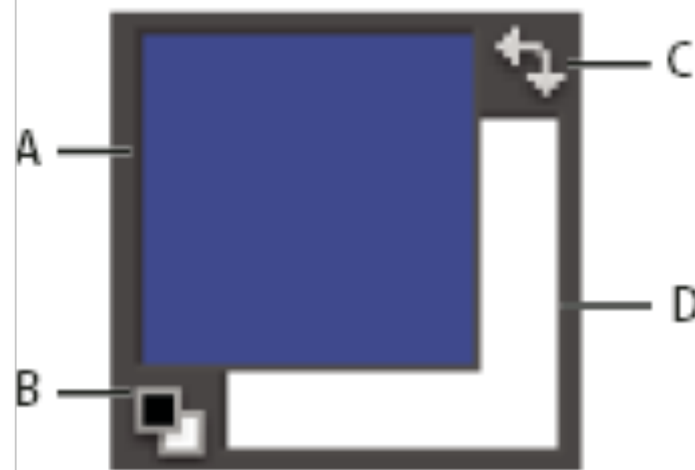
You can view information about any tool in the toolbox by positioning the pointer over it. The name of the tool appears below the pointer, this is called the **tool tip**. You can click a link in some tool tips to see additional information about the tool.



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 4 You



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

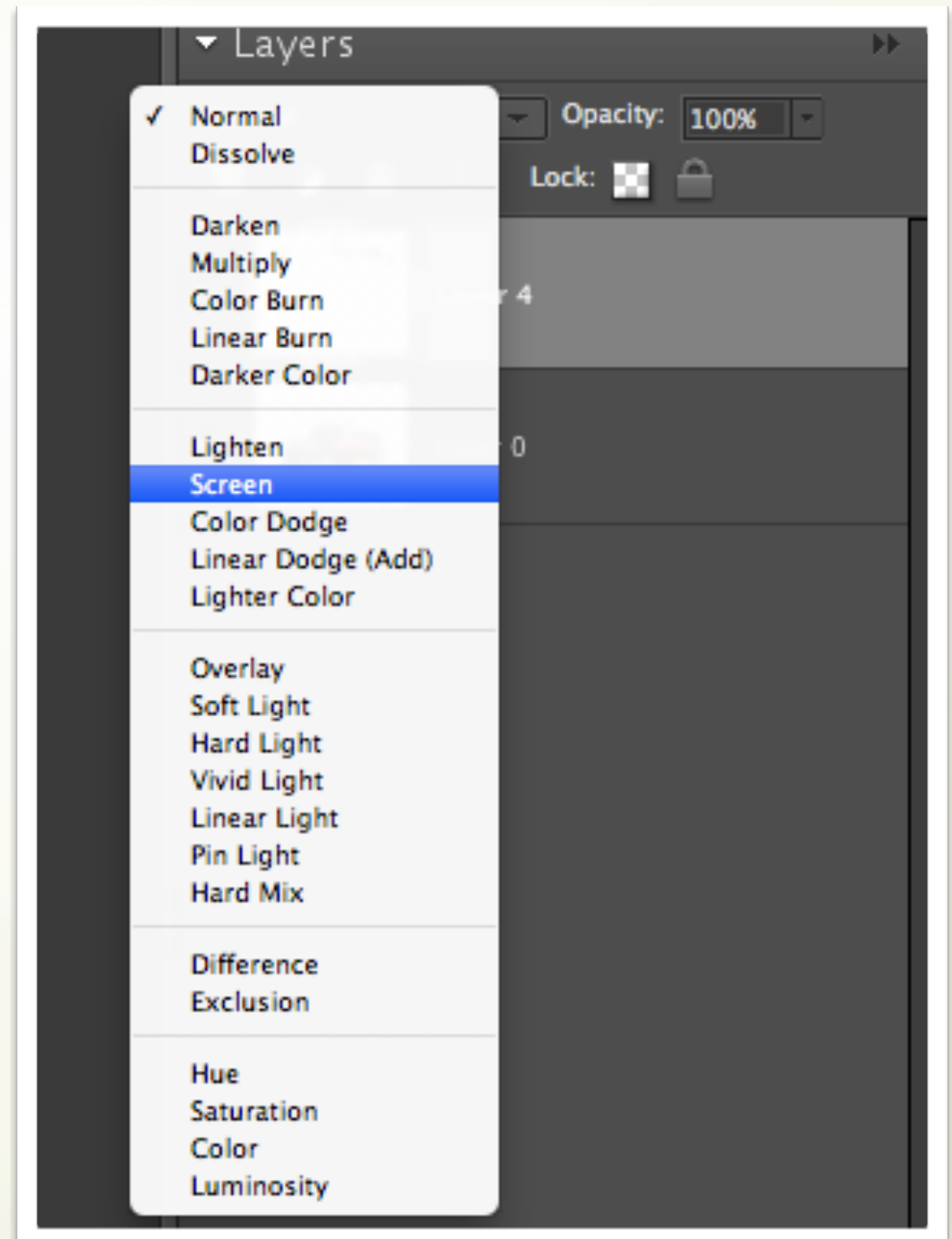
with this mode in an area with zero saturation (a neutral gray area) causes no change.

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

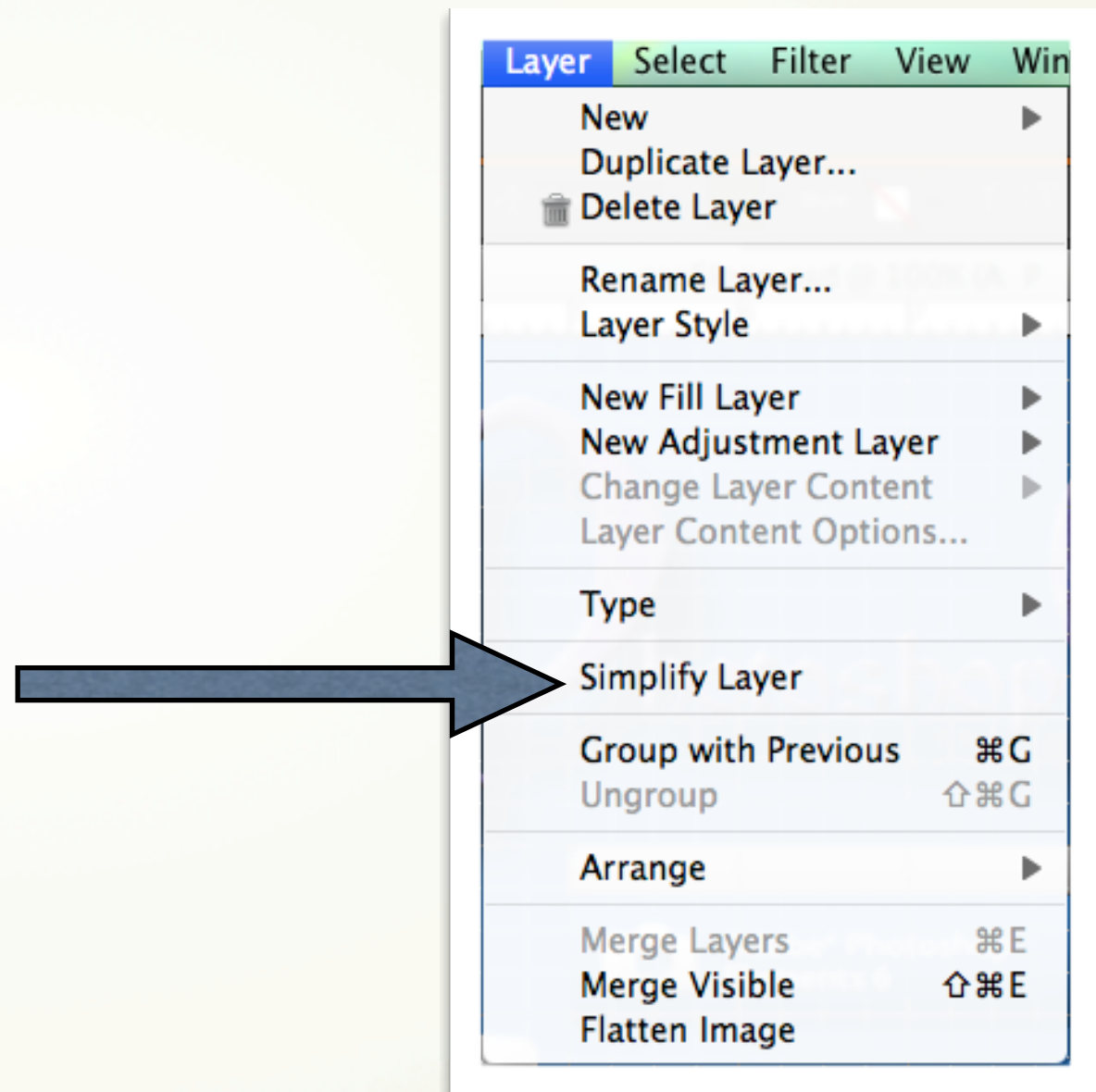
Simplify a layer

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.

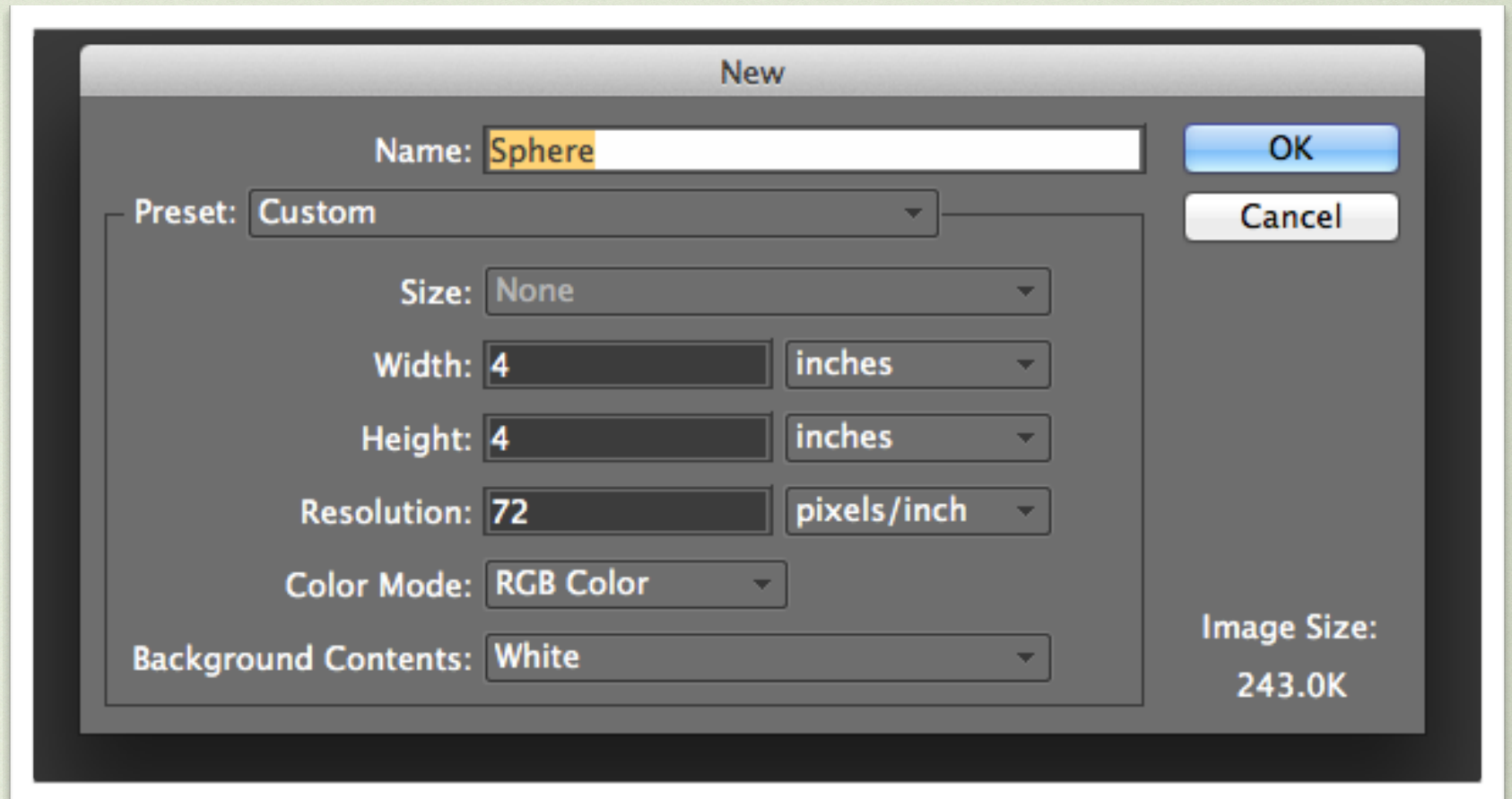
Delete a selected area

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.

ROUNDERS PART 1

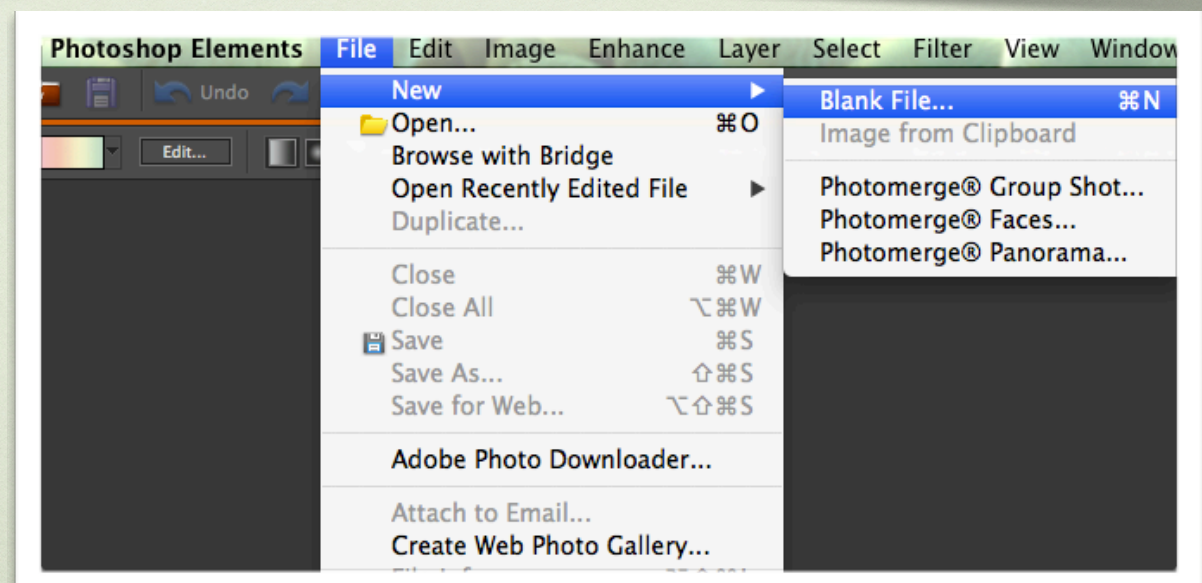


Step 1

Go to the File Menu, select New > Blank File.

Width = 4", Height = 4",

Resolution = 72, Mode = RGB, and Contents = White,
then click OK...

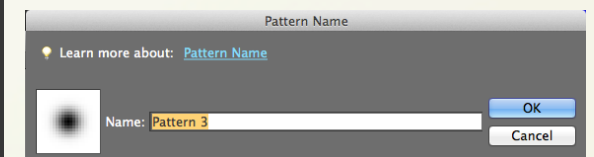
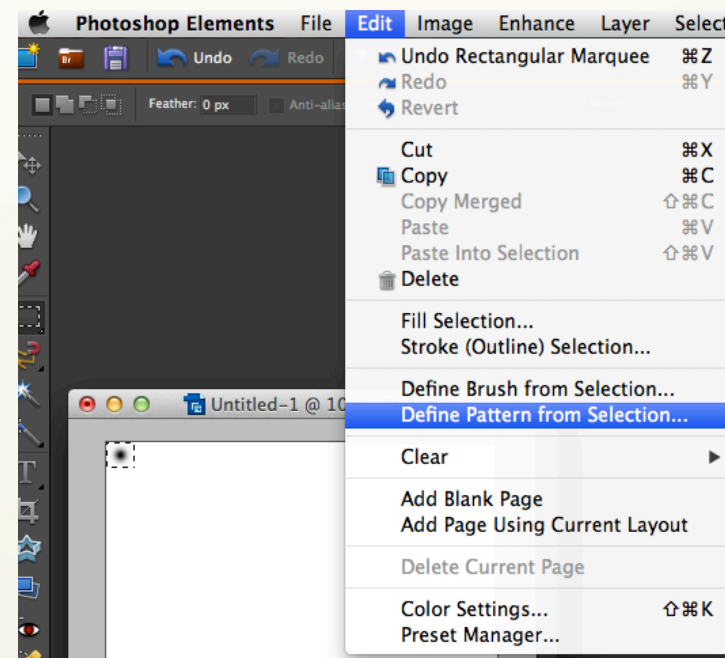
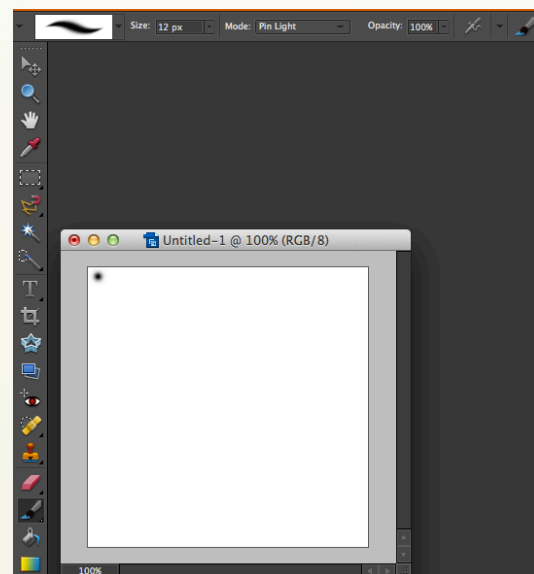
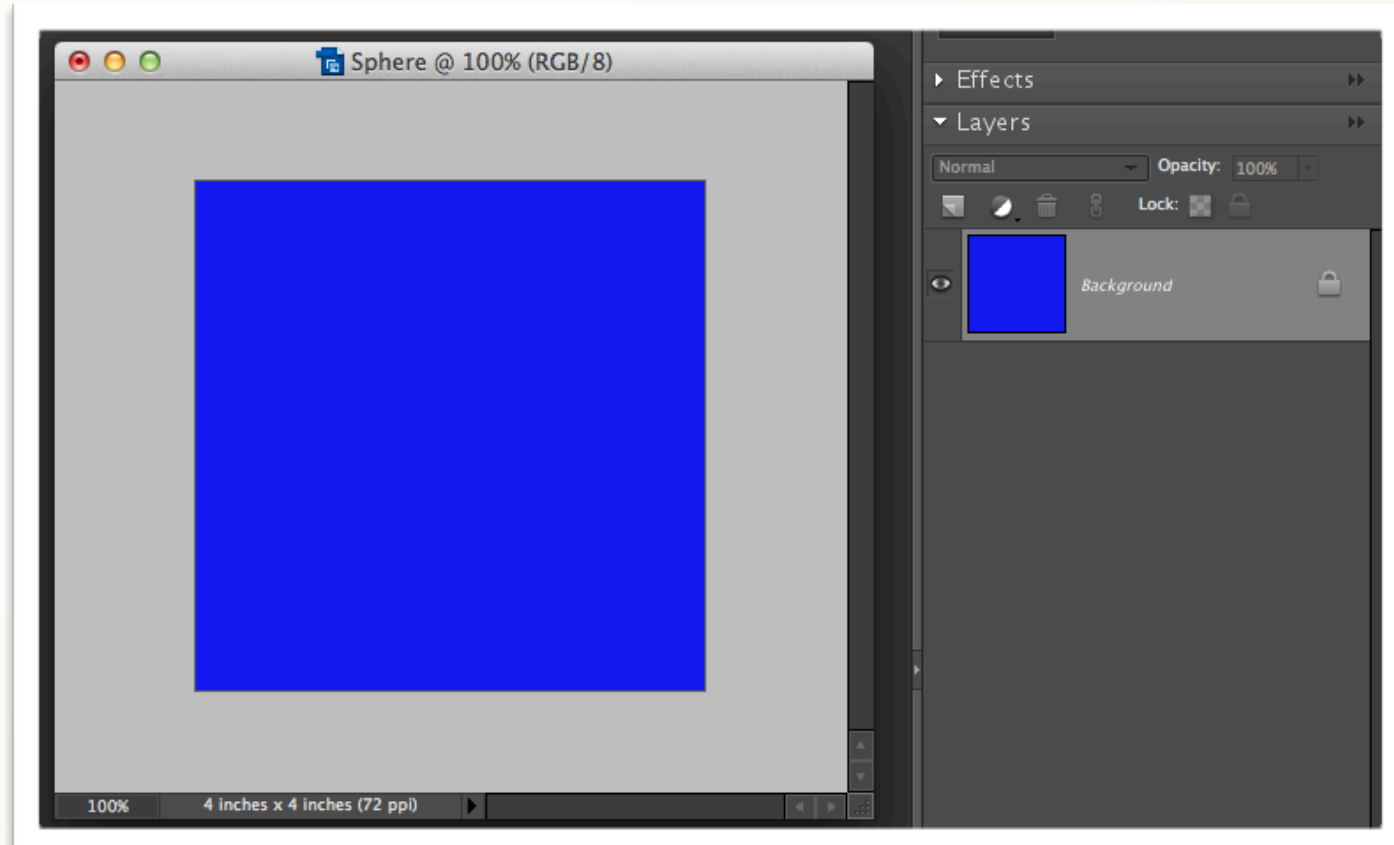


• Section 1 •

Our first orb

Sphere

- Step 2
- Select a background color from the Tool Box and use the Paint Bucket to color your background layer.
- Step 3
- Using a small round brush, draw a small circle, make a selection around it (with the Marquee Tool) like this and go to Edit/define pattern. Click OK if your pattern is similar to the one here.
- If you used a separate image for the circle, you can delete it.

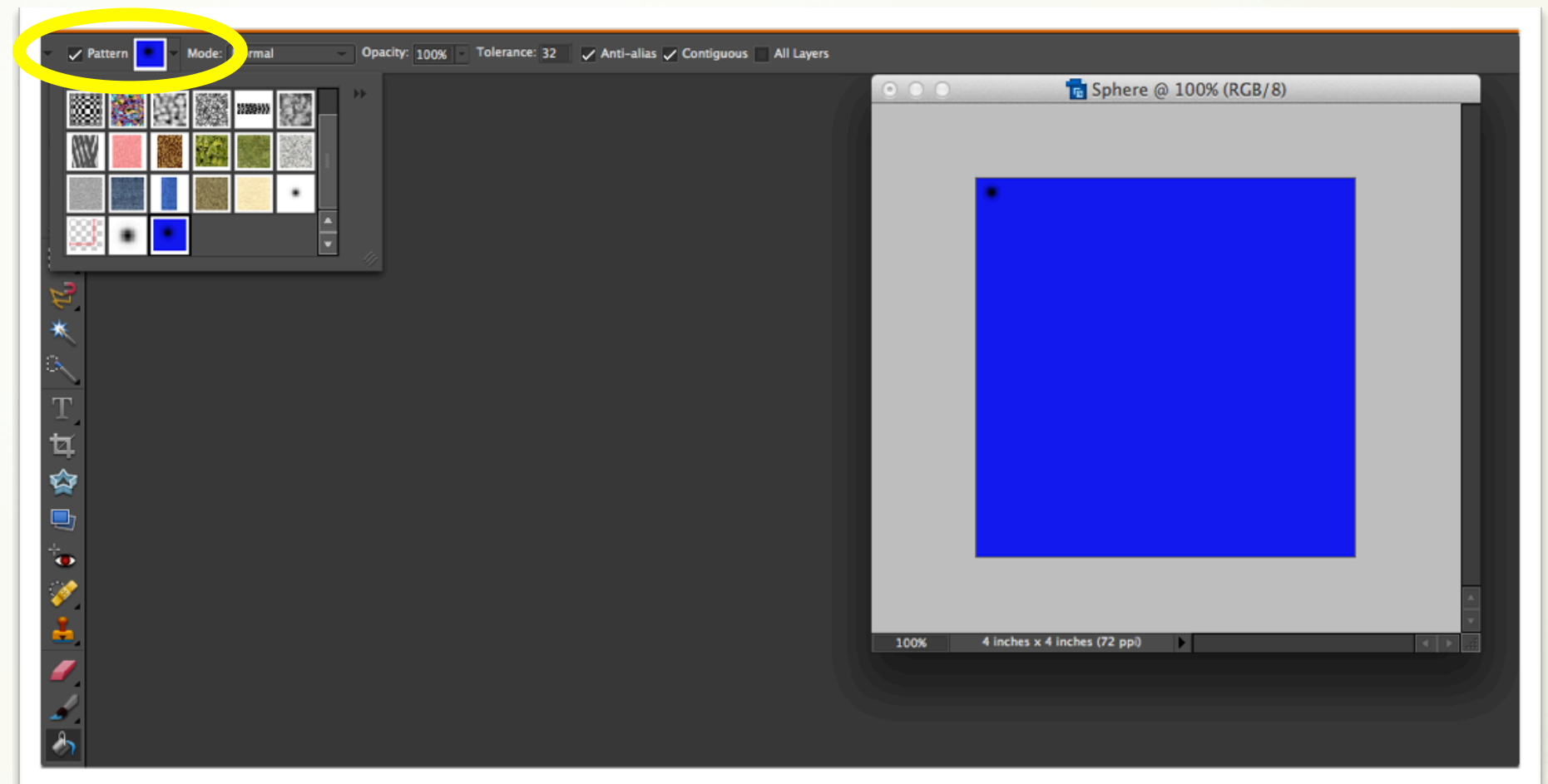


Dots

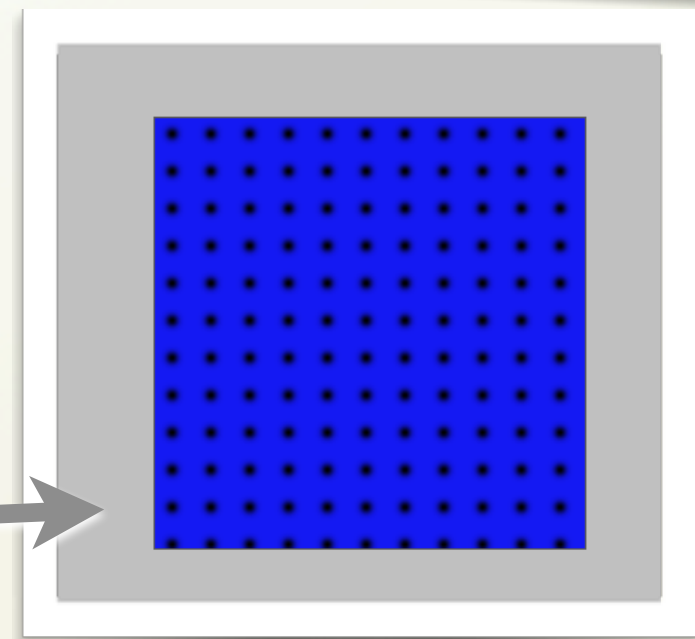
- Step 4
- Deselect the marching ants.
- Next, select the Paint Bucket Tool.
- Check Pattern and then choose the pattern you have just made.
- Leave adjustments at their default values.
- Now fill the background.

• Section 2 •

Dotting the background



Your image should look like this

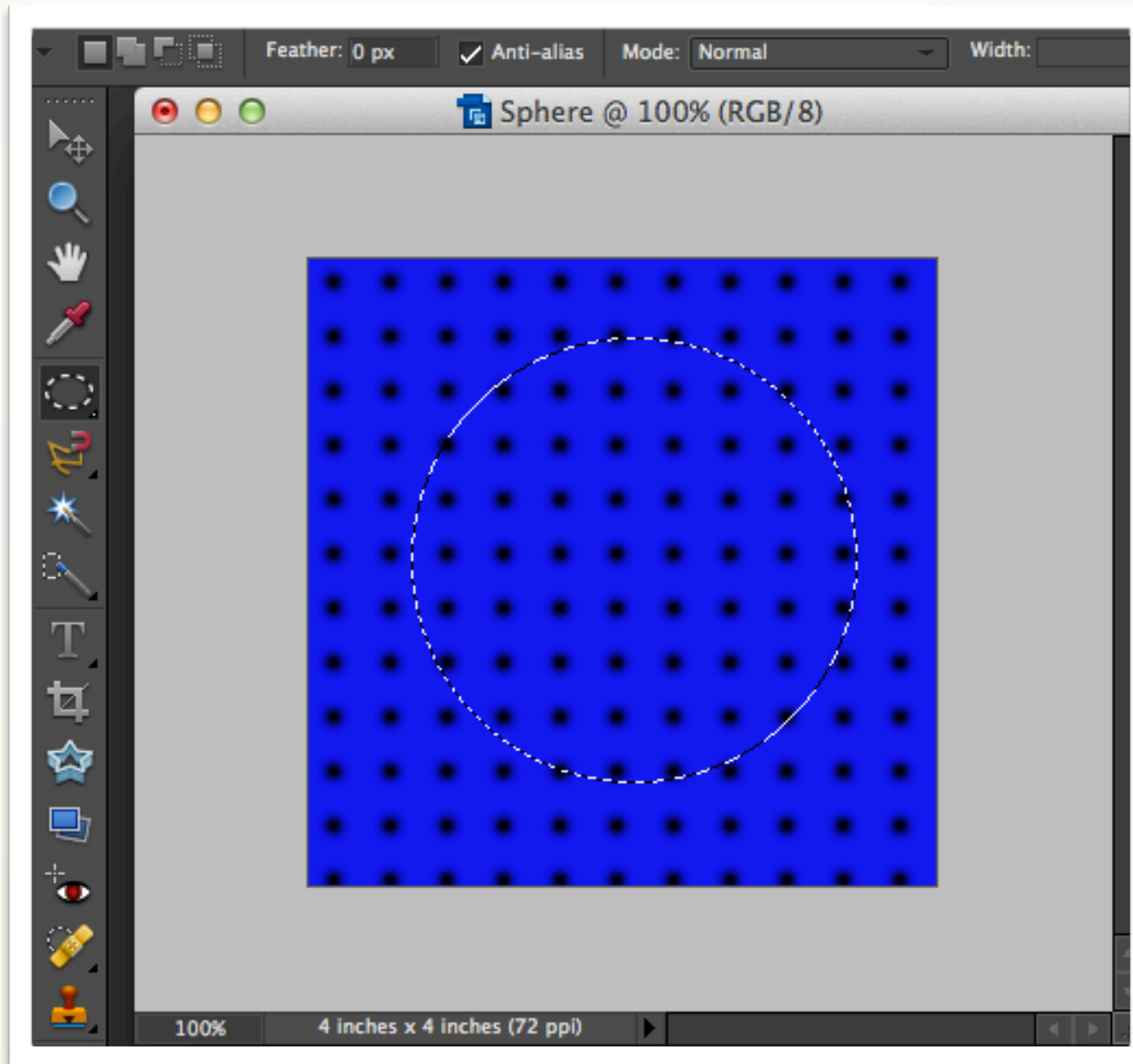


• Section 3 •

Circling

Circles

- Step 5
- Now, using the Elliptical Marquee Tool, hold down the shift key and make a circle selection.
- The shift key helps make it a perfect circle.
- You can restart this step by just reselecting the elliptical marquee tool

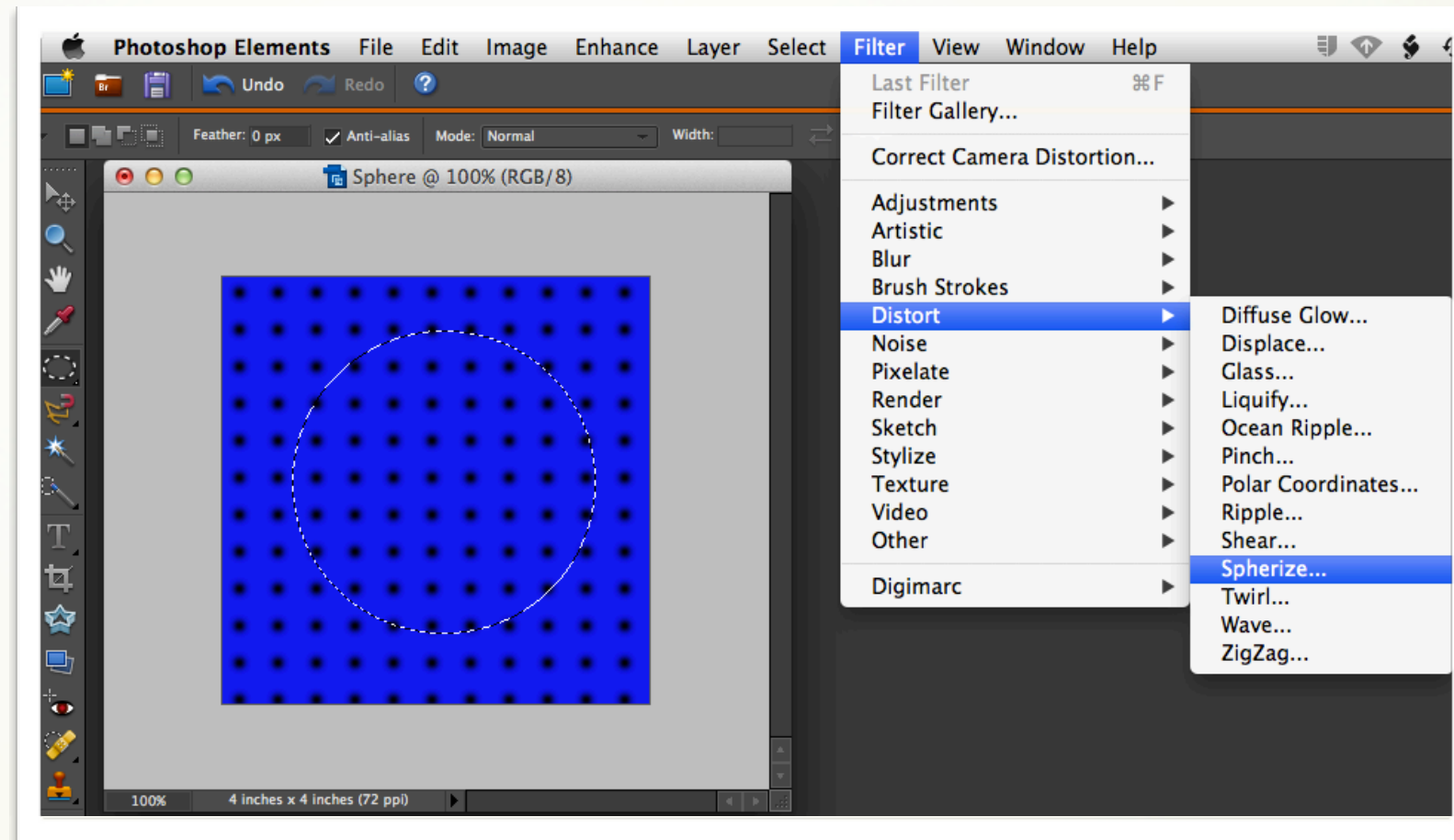


• Section 4 •

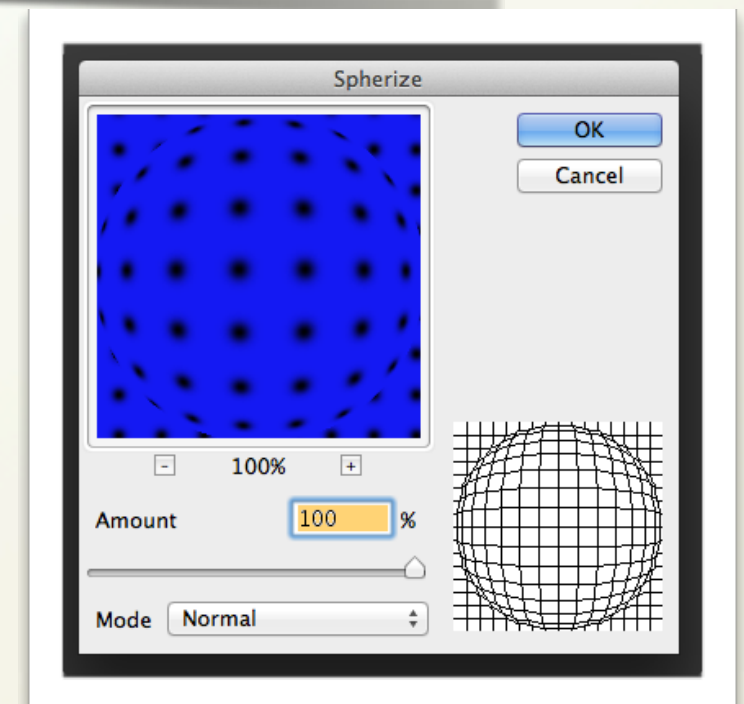
Spherize

New Filter

- Step 6
- Go to the Filter Menu.
- Apply the Distort > Spherize filter
- Amount should be 100%
- Mode should be Normal.
- Click OK.



The Spherize Menu is shown here



Transform an item into three dimensions

1. Select the photo, layer, or selection you want to transform. The filter works on a single layer, so make sure to flatten your image into a single layer first, if necessary.
2. Choose Filter > Render > 3D Transform. The 3D Transform dialog box previews the active layer.
3. (Optional) Click Options, specify any of the following items, and click OK:

Resolution Determines the quality of the rendered image. This setting has little effect on the image quality of cubes, but produces smoother curved surfaces in cylinders and spheres.

Anti-aliasing Sets the level of anti-aliasing to apply to the rendered image.

Display Background Includes the portions of the original image outside of the wireframe in the preview and the rendered image. Deselect this option to separate the transformed object from the original background.

4. Create a 3D wireframe by dragging one of the following tools over the image area that you want to transform into 3D:

Cube tool Maps the image (such as a file cabinet) to a cubic surface.

Sphere tool Maps the image (such as a globe or ball) to a spherical surface.

Cylinder tool Maps the image (such as a can or bottle) to a cylindrical surface. Note: To delete the wireframe, select it, and press Backspace or Delete.

5. To move or reshape the wireframe, do any of the following:
 - To move the entire frame, choose the Selection tool in the 3D Transform dialog box and drag an edge of the wireframe.

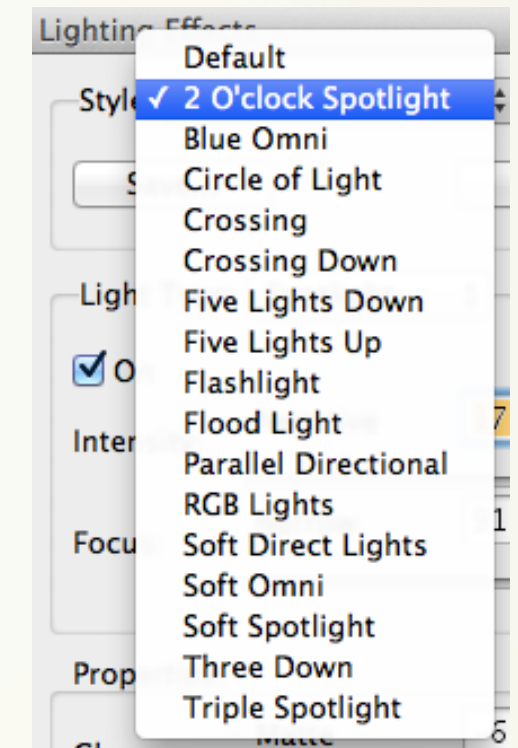
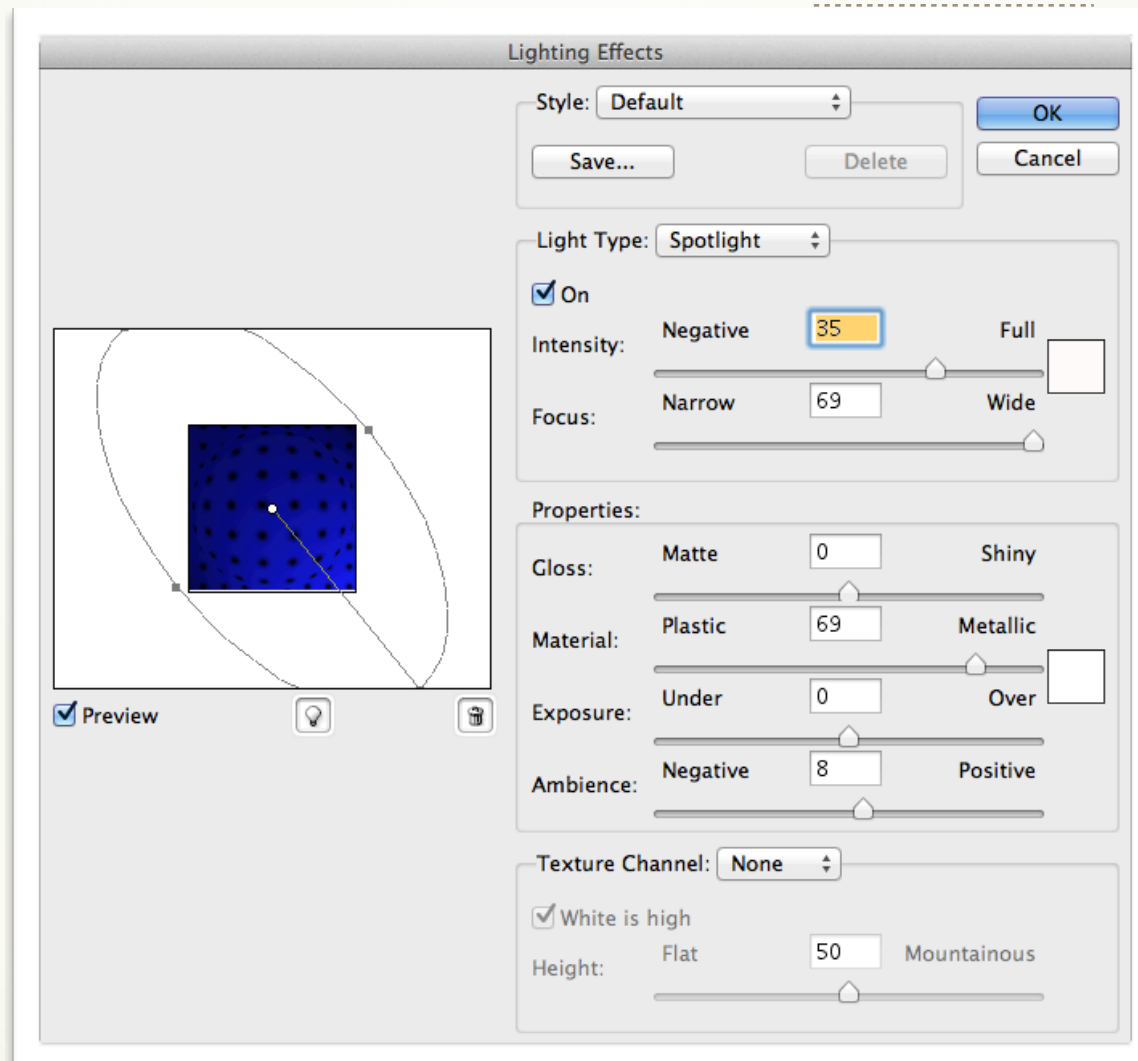
- To move an anchor point, choose the Direct Selection tool in the dialog box and drag an anchor point on the wireframe.
 - To add an anchor point, select the Add Anchor Point tool in the dialog box, and click the right side of the wireframe. For example, you can add an anchor point to more closely fit the cylindrical wireframe to a photo of a bottle.
 - To change an added anchor point from a smooth anchor point to a corner anchor point and vice versa, select the Convert Anchor Point tool in the dialog box, and click the point. A smooth anchor point creates a gentle curve when you adjust it; a corner anchor point creates a sharp corner.
 - To delete an added anchor point, select the Delete Anchor Point tool in the dialog box, and click the point. You can delete only round or diamond-shaped points. Note: The anchor points should line up with the corners of the box, or the top and bottom of the sphere or cylinder you want to manipulate. The manipulated wireframe turns red if recreating it in 3D is impossible.
6. To move the object within the wireframe, click the Pan Camera tool in the dialog box, and drag the object.
 7. To rotate the object within the wireframe in any direction, click the Trackball tool, and drag the object.
 8. For Field Of View, enter a value between 1 and 130. This technique can make the wireframe fit the image better. If you know the field of view angle used to photograph the image, you can enter it here.
 9. For Dolly Camera, enter a value between 0 and 99, and then click OK. This option has the effect of moving the camera further from or closer to the image.

Lighting

- Step 7
- Go to the Filter Menu
- Select Render
- Next, select Lighting Effects
- You can always experiment with Style. We chose 2 O'clock Spotlight
- Light Type is an option, we chose Spotlight.
- You can experiment with other settings as you see fit, but we normally leave the rest set at default

• Section 5 •

Lighting Filter



Apply the Lighting Effects filter

1. Select an image, layer, or area.
2. Choose Render > Lighting Effects from the Filter menu.

3. Specify options, as desired, and click OK. Preview area Displays a preview of the lighting effect so you can adjust each light (see Adjust a light). You can also create a new light by dragging the light icon into the preview area (you can create up to 16 lights). To delete a light, select the light in the preview

window and drag the light (by its center circle) to the Trash. To copy an existing light, select a light in the preview window, press Option, and drag to a new location in the window.

Save Lets you name and save the style. Saved styles include all of the settings for each light and appear in the Style menu whenever you open an image in Photoshop Elements.

Delete Removes the selected style. You can't delete default styles.

Style menu Lets you choose from the following default light styles, plus any custom styles you have saved:

Note: If you choose a style that has multiple lights, you must set options for each light individually.

Blue Omni Adds a blue overhead omni light with full intensity and no focus.

Circle Of Light Adds four spotlights. White has full intensity and a concentrated focus. Yellow has strong intensity and a concentrated focus. Red has medium intensity and a concentrated focus. Blue has full intensity and medium focus.

Crossing Adds one white spotlight with medium intensity and a wide focus.

Crossing Down Adds two white spotlights with

medium intensity and a wide focus.

Default Adds a white spotlight with a medium intensity and a wide focus.

Five Lights Down/Five Lights Up Add five white spotlights down or up with full intensity and wide focus.

Flashlight Adds an omni yellow light with medium intensity.

Flood Light Produces a medium intensity and wide focus white spotlight.

Parallel Directional Is a blue light with full intensity and no focus, or a white directional light with medium intensity and no focus.

RGB Lights Are red, green, and blue lights producing a light of medium intensity and wide focus.

Soft Direct Lights Adds two unfocused white (soft intensity) and blue (medium intensity) directional lights.

Soft Omni Is a soft omni light of medium intensity.

Soft Spotlight Is a white spotlight with full intensity and wide (100) focus.

Three Down Adds three white spotlights with medium intensity and wide focus.

Triple Spotlight Adds three spotlights with medium intensity and wide focus.

Light Type Contains these options for each light in the selected style: **On** Turns the selected light on or off in the preview window. This is useful if your lighting effects style uses multiple lights and you want to look at a particular light.

Intensity Specifies the light's brightness.

Focus Specifies the width of the beam of light.

Color box Displays the Color Picker so you can change the color of the light. Click this white box to use it.

Properties Contains these options for the image you're shining the light on: **Gloss** Determines how much the surface reflects light, from **Matte** (low reflectance) to **Shiny** (high reflectance).

Material Determines whether the light or the object on which the light is cast reflects more light. **Plastic** reflects the light's color; **Metallic** reflects the object's color.

Exposure Increases the light (positive values) or decreases the light (negative values). A value of 0 has no effect.

Ambience Diffuses the light as if it were combined with other light in a room, such as sunlight or fluorescent light. Choose a value of 100 to use only the

light source, or a value of -100 to completely diffuse the light source.

Color box Displays the Color Picker so you can change the color of the ambient light. Click this white box to use it.

Texture Channel Contains these options for creating a texture for the image you're shining the light on:

Texture Channel menu Lets you select the red, green, and blue color channels in your image so you can manipulate how light reflects off of each channel, creating a texture effect. You can also choose to use the layer transparency of the active layer to create a texture effect.

White Is High Raises the light parts of the channel from the surface. Deselect this option to raise the dark parts.

Height Varies the depth of the texture from **Flat** (0) to **Mountainous** (100).

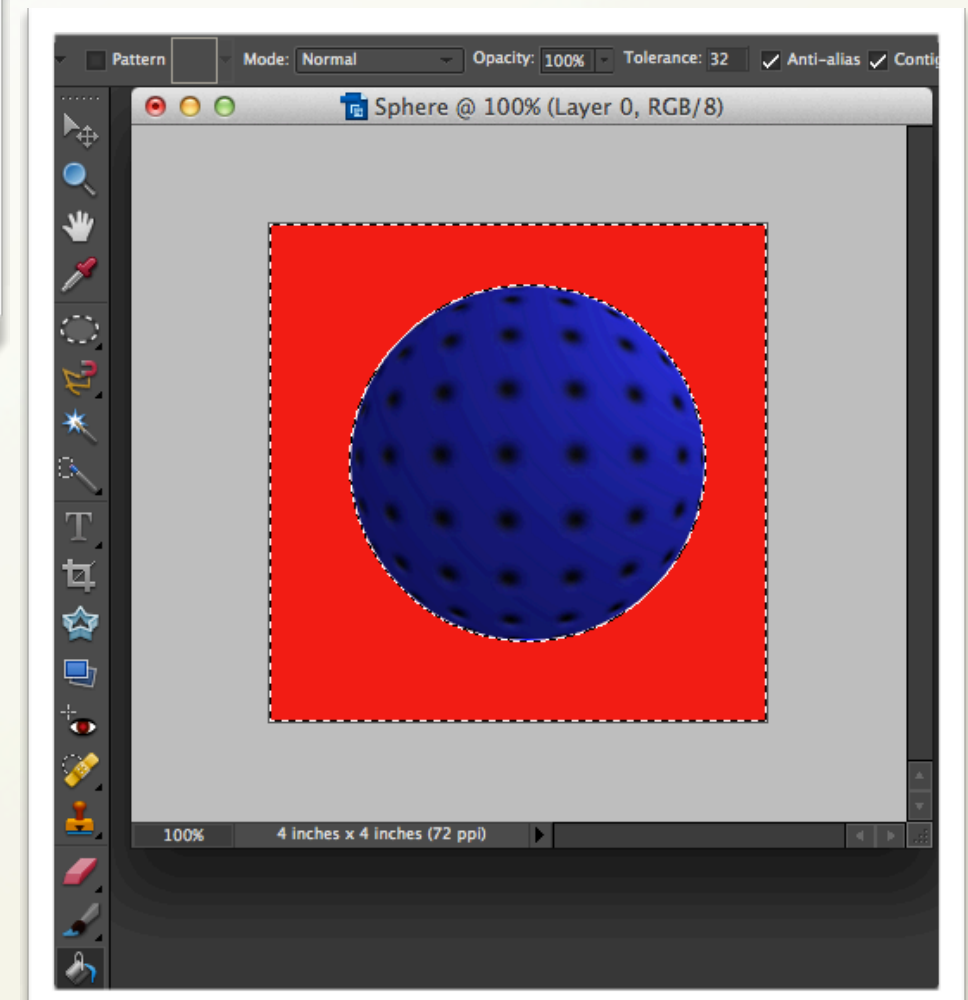
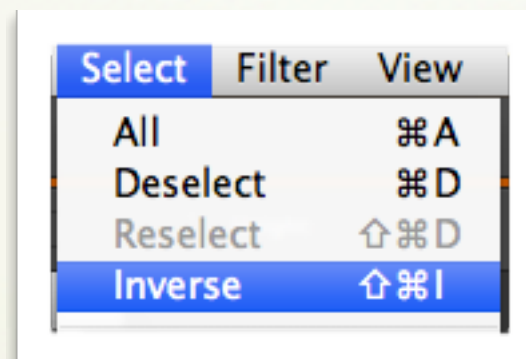
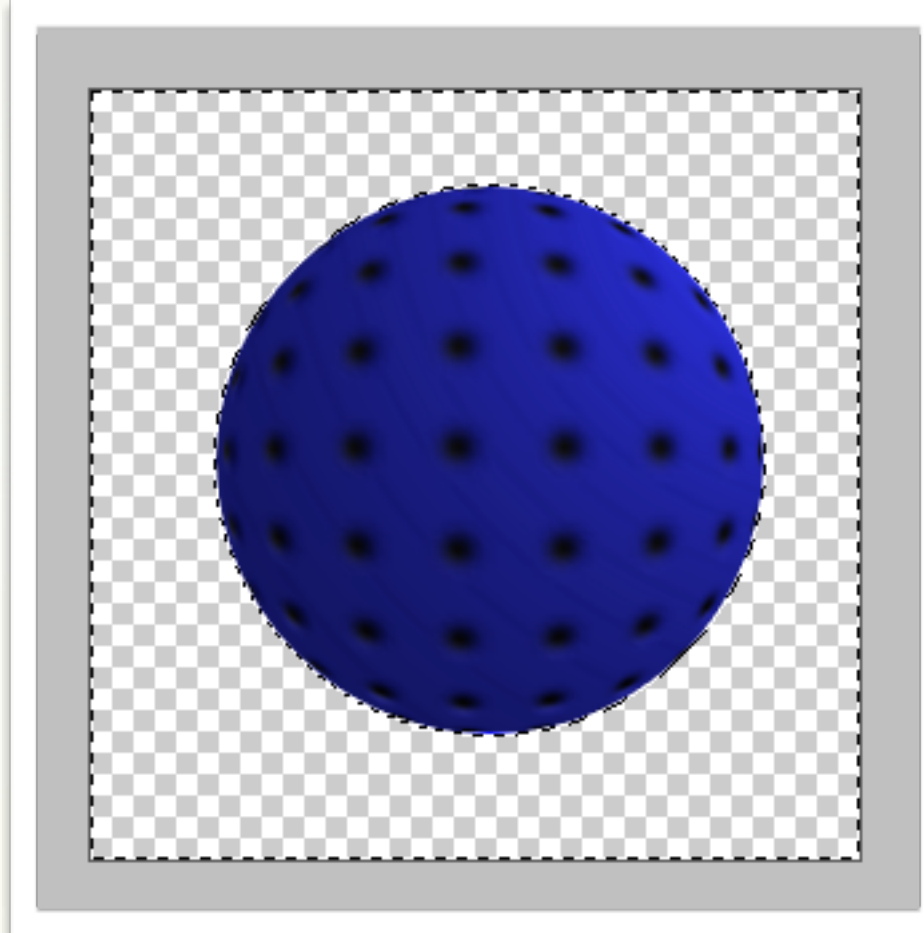


• Section 6 •

Background

Final Touches

- Step 8
- Your Sphere should look similar to the one here.
- Now go to the Select Menu and click Inverse.
- Hit the delete key on the keyboard to get rid of the background.
- Step 9
- Now select Set Foreground Color in the Tool Box and select a color to place around your Sphere like the image here.
- Remember to uncheck Pattern when using the Paint Bucket Tool again



Almost

• Section 7 •

Lens Flare

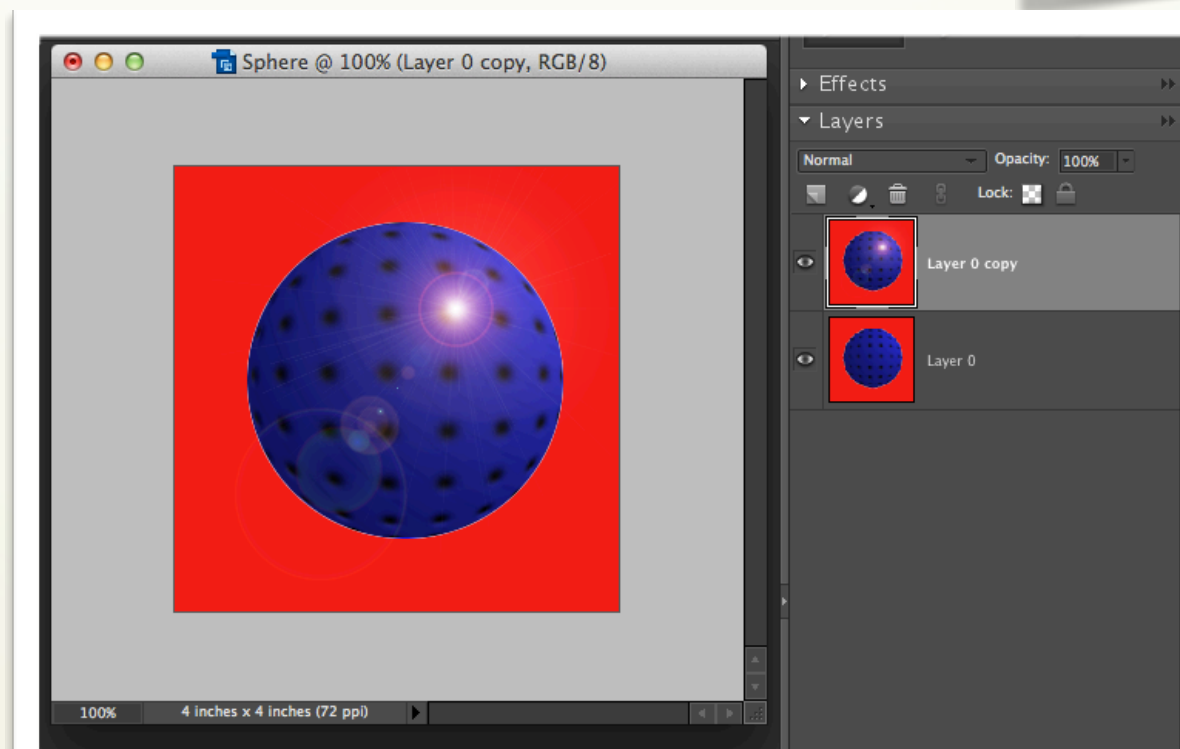
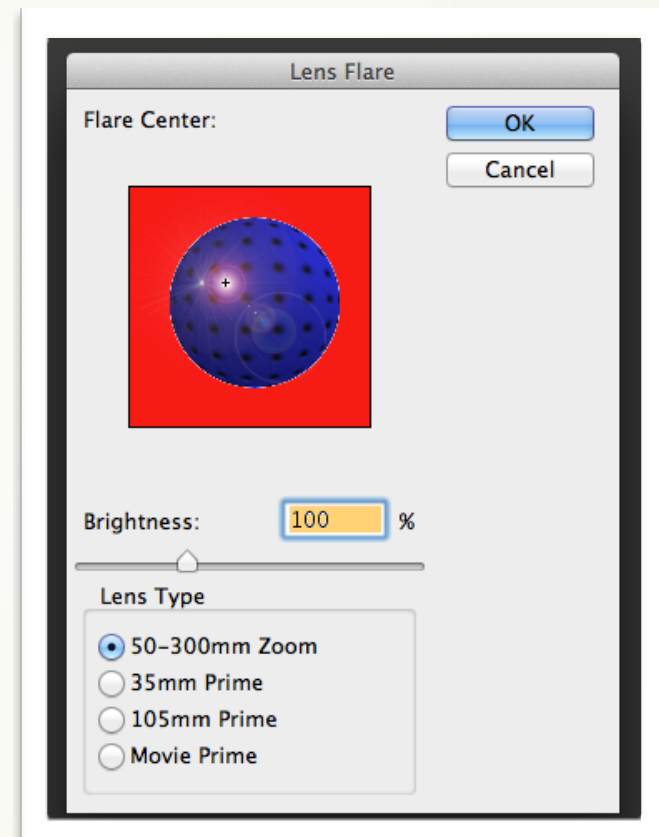
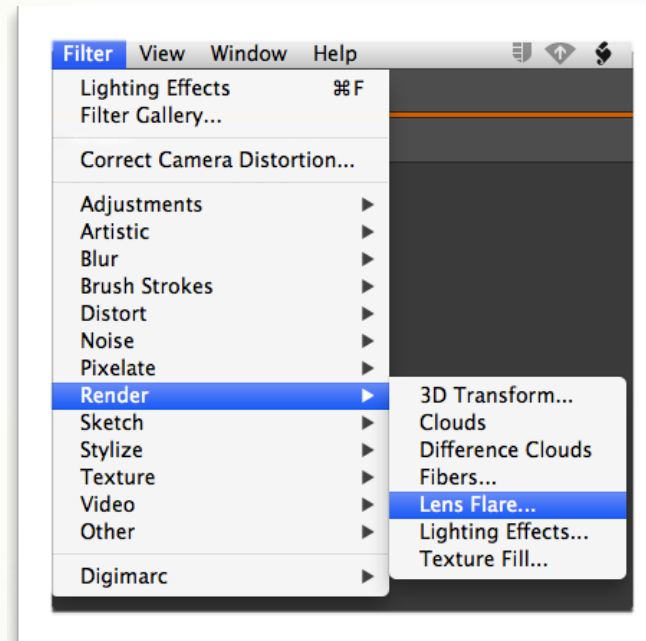
1. Step 10

2. Deselect the marching ants.

3. Duplicate the layer by going to the Layer Menu and click Duplicate Layer.

4. Next go to the Filter Menu > Render > Lens Flare to apply a lens flare on the sphere.

5. If you're happy with the Sphere you can stop here, but we want motion.

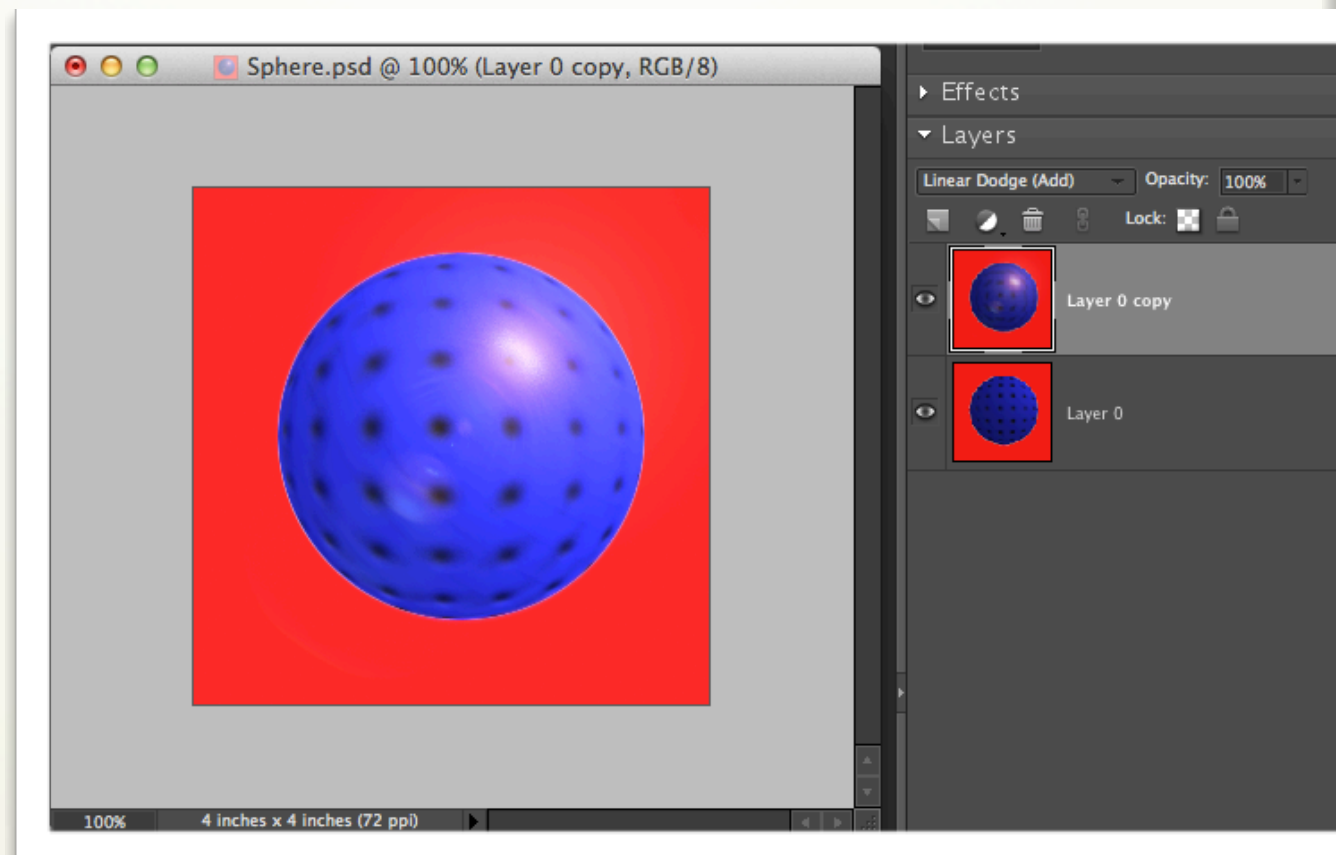
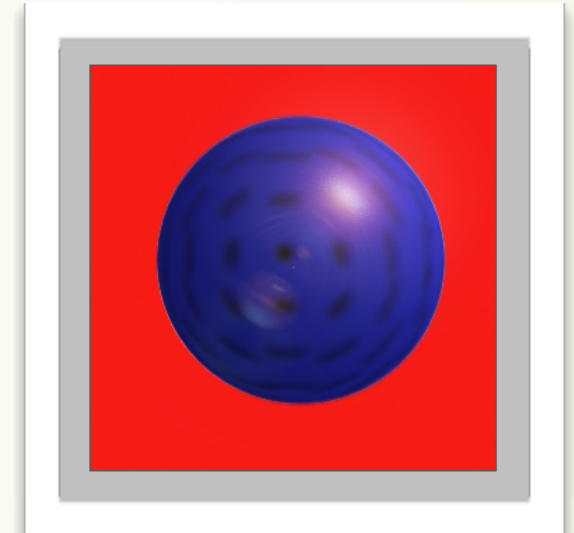
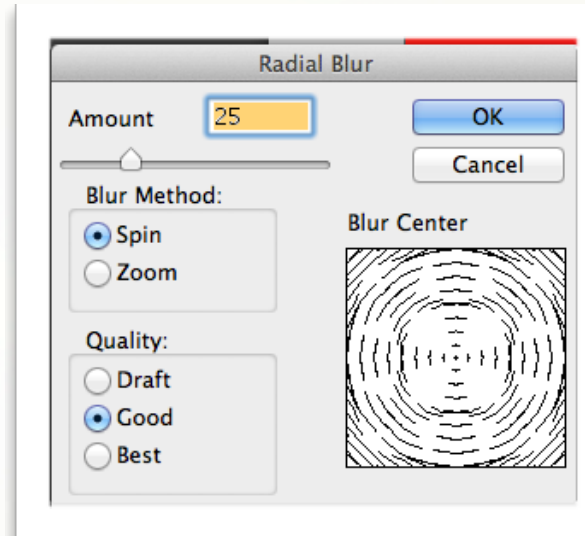
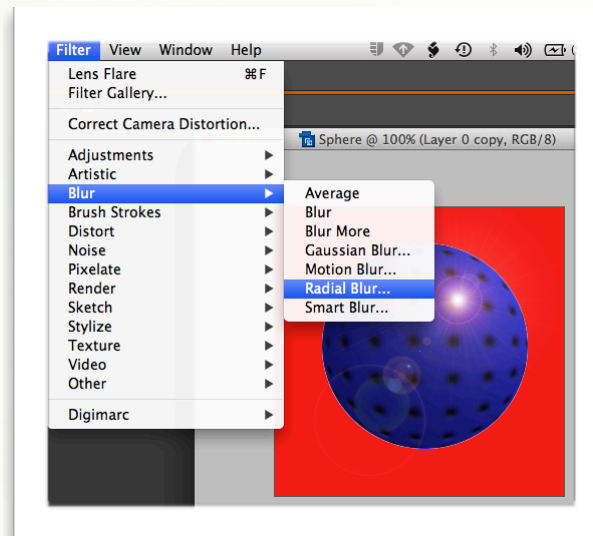


Blurring

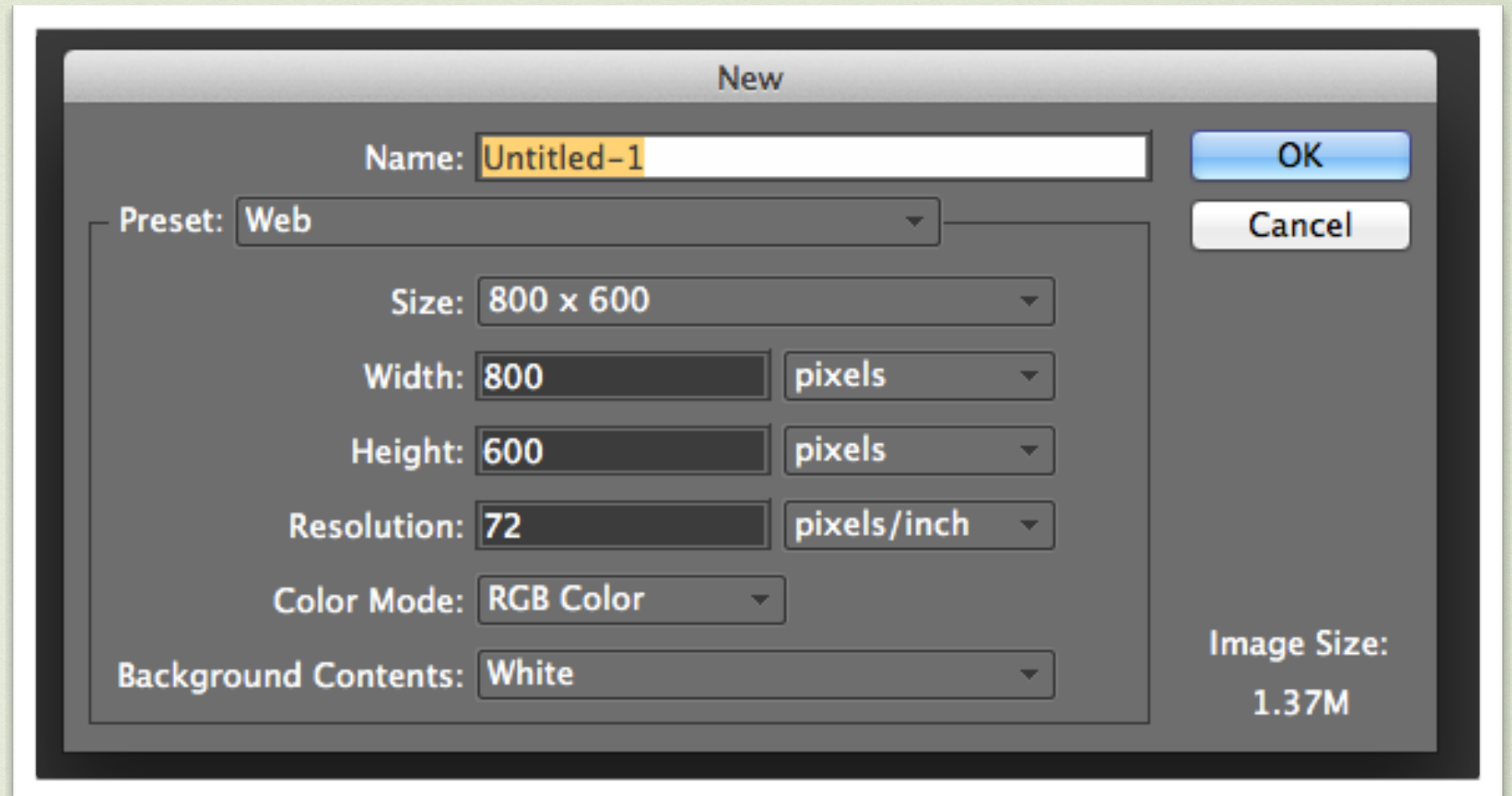
- Step 11
- Filter Menu > Blur > Radial Blur to apply a radial blur, setting it at 25.
- Step 12
- Just set your blending mode (in your Layers Palette) to Color Dodge 100% for that layer and
- you're done...

• Section 8 •

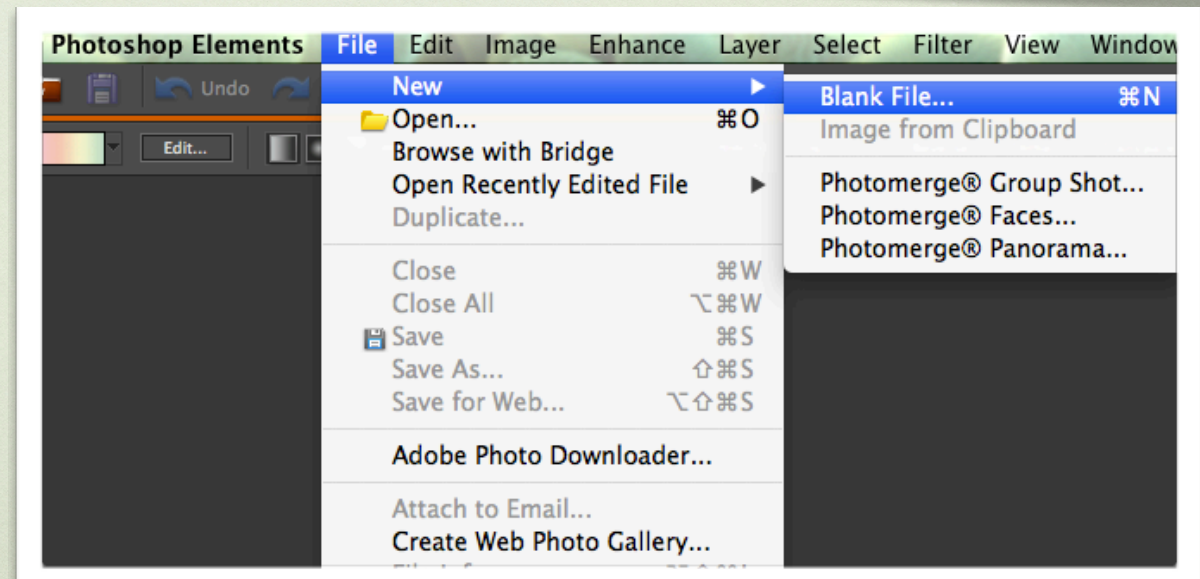
Radial Blur



ROUNDERS PART 2



Open a new blank document large enough to hold the text you wish to round out. We generally use 800 pixels wide by 600 pixels tall as that is a standard web size at 72 pixels per inch.



• Section 1 •

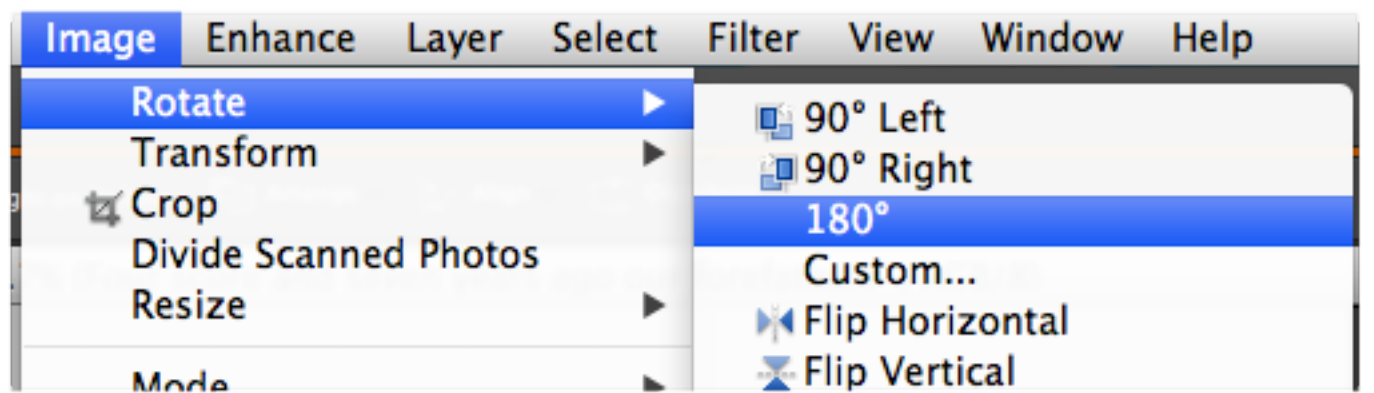
Texting

Circling text

1. Type your text with the font you want to use
2. Leave a space to two at the end so it wraps correctly when we wrap it up.
3. Now stretch the text to fill the document across.
4. Go to Image > Rotate > 180°

four score and seven years ago our forefathers

four score and seven years ago our forefathers

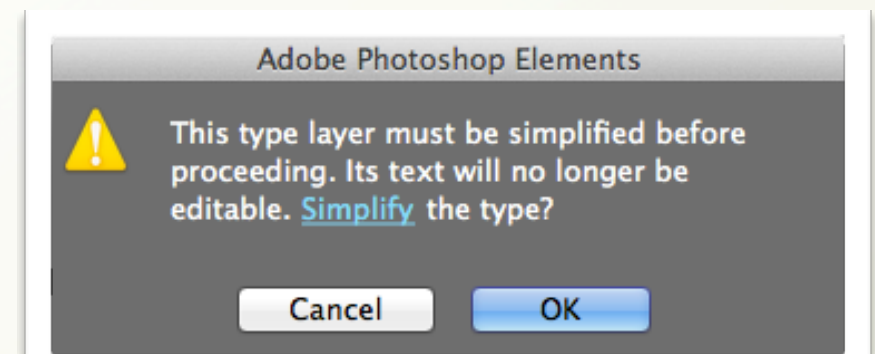
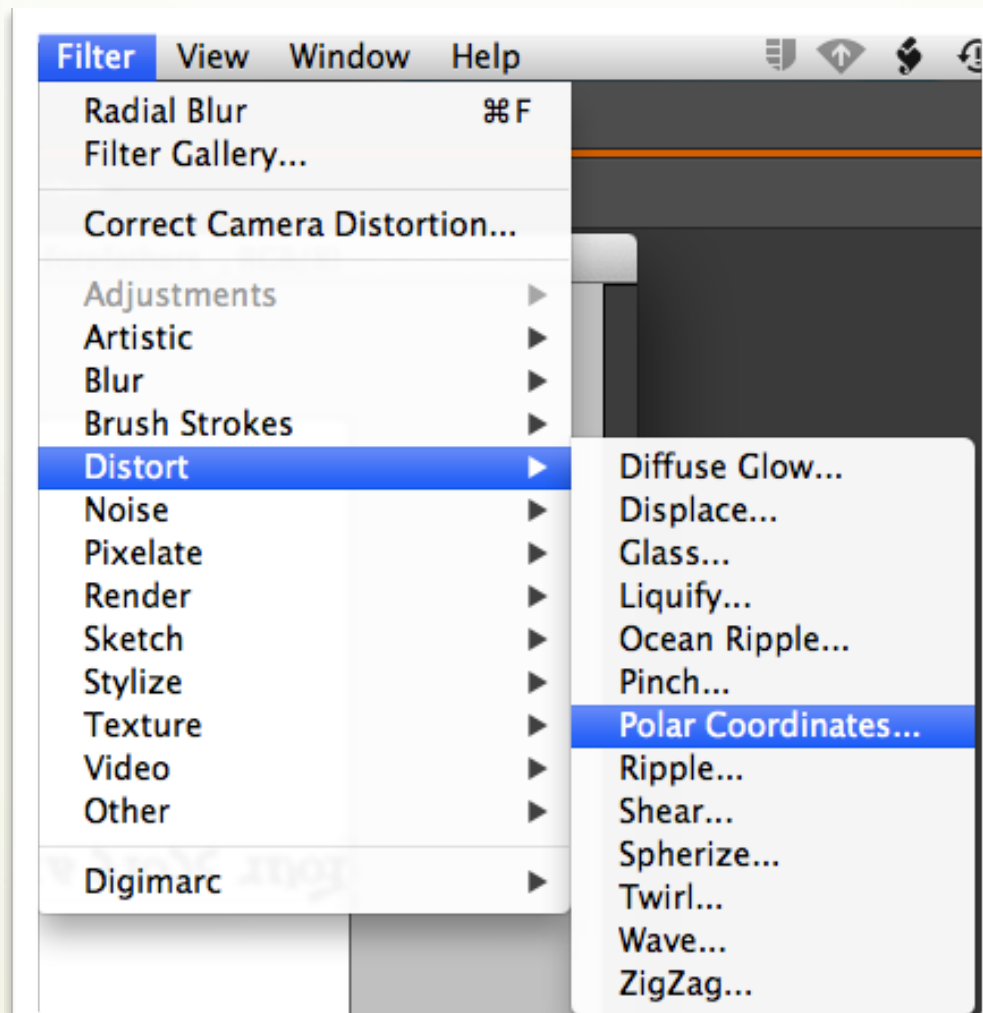


the flip

1. Your text should look like this on the right
2. Go to Filter > Distort > Polar Coordinates
3. You will be prompted to simplify the text. Select OK.
4. Text layers need to be simplified before they can be altered as we are going to do next.

• Section 2 •

Flipping Text



• Section 3 •

Polarizing

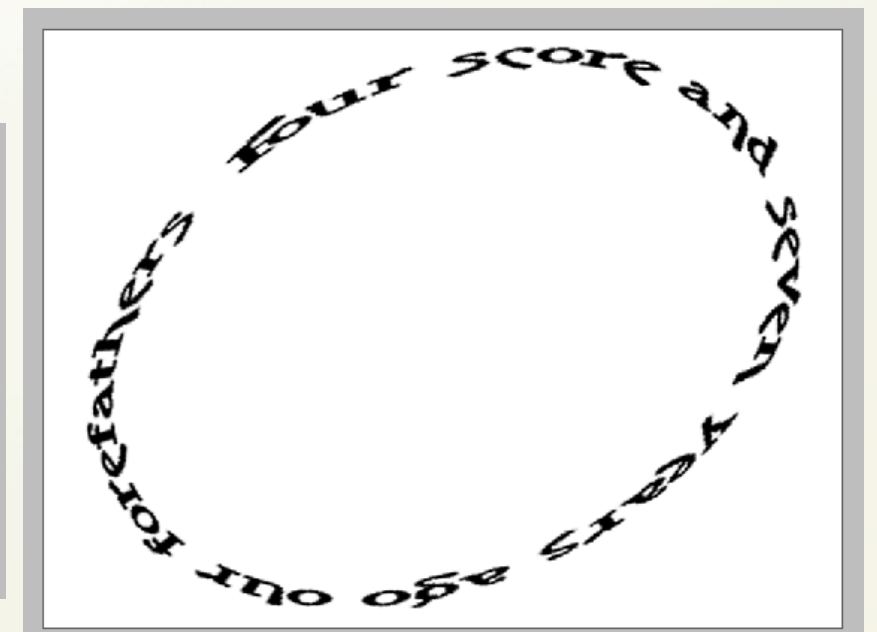
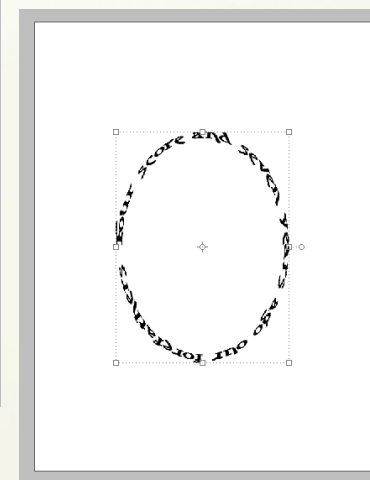
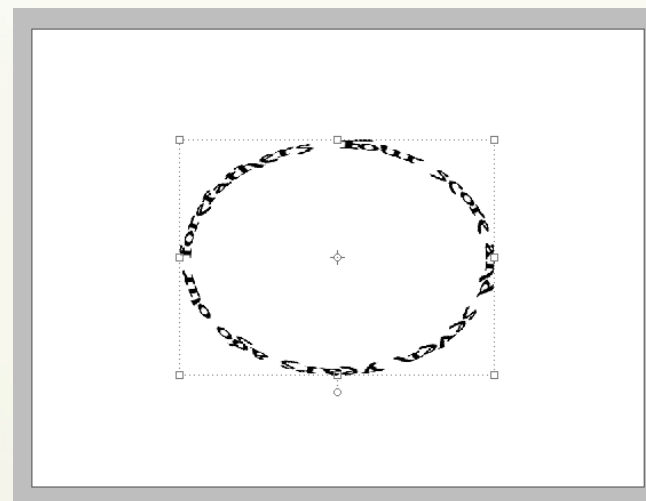
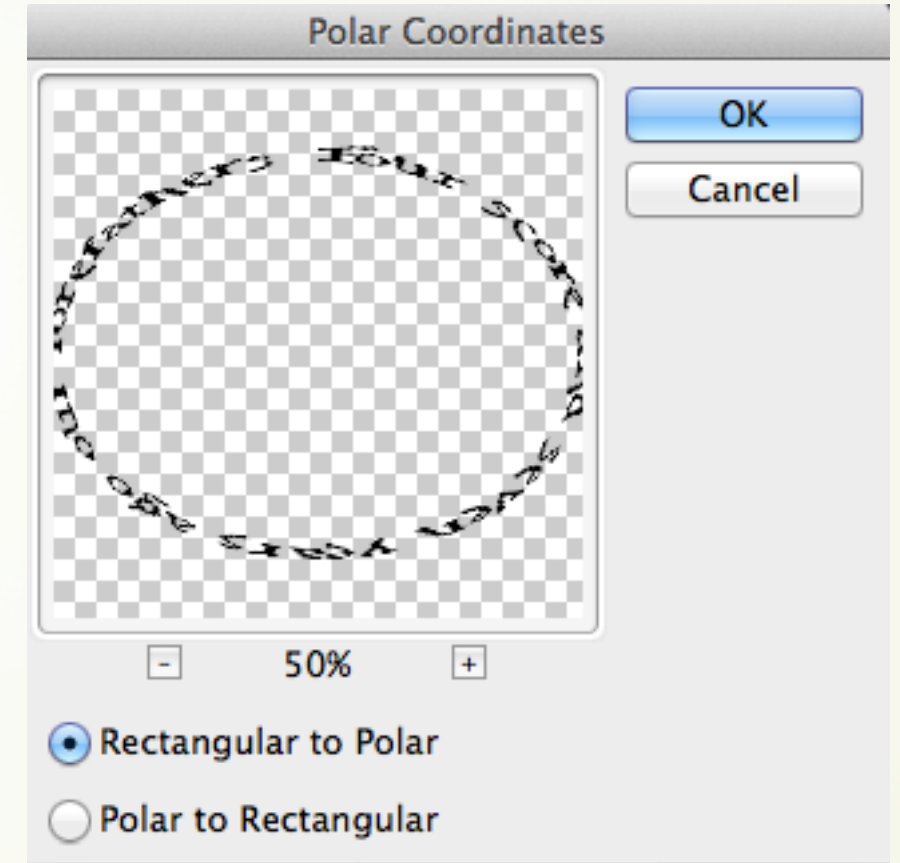
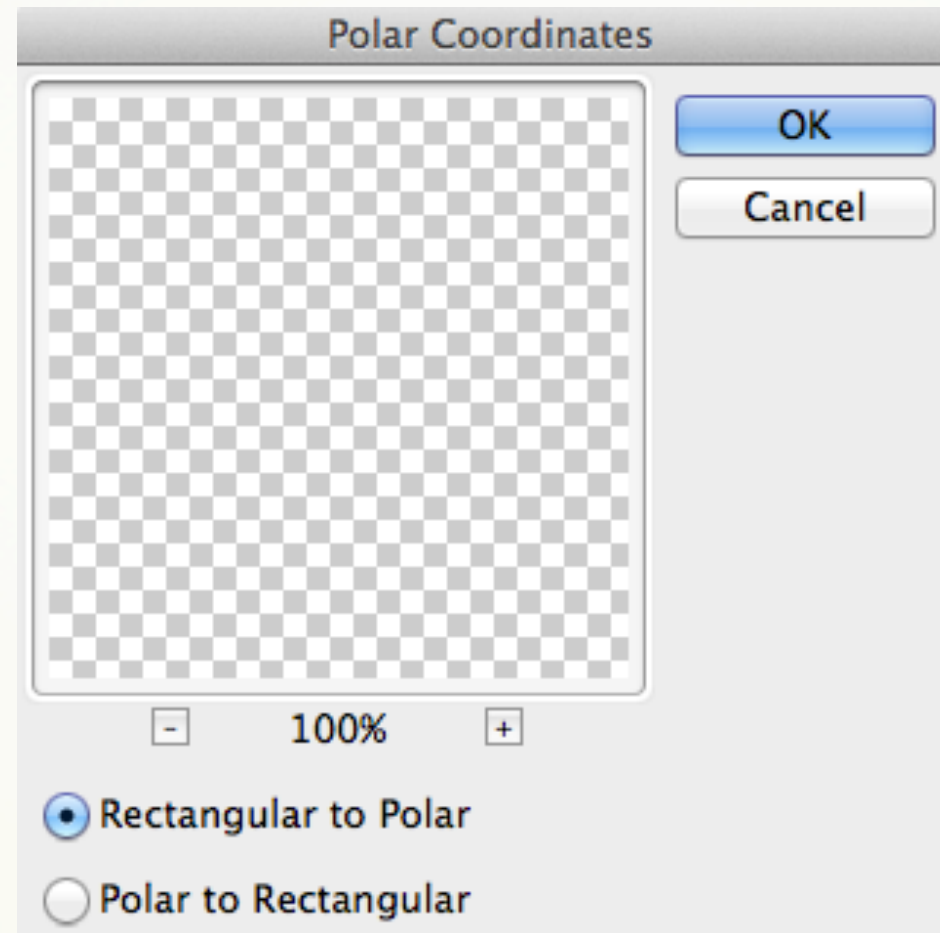
Coordinates

1. In the Polar Coordinates Menu, select Rectangular to Polar.

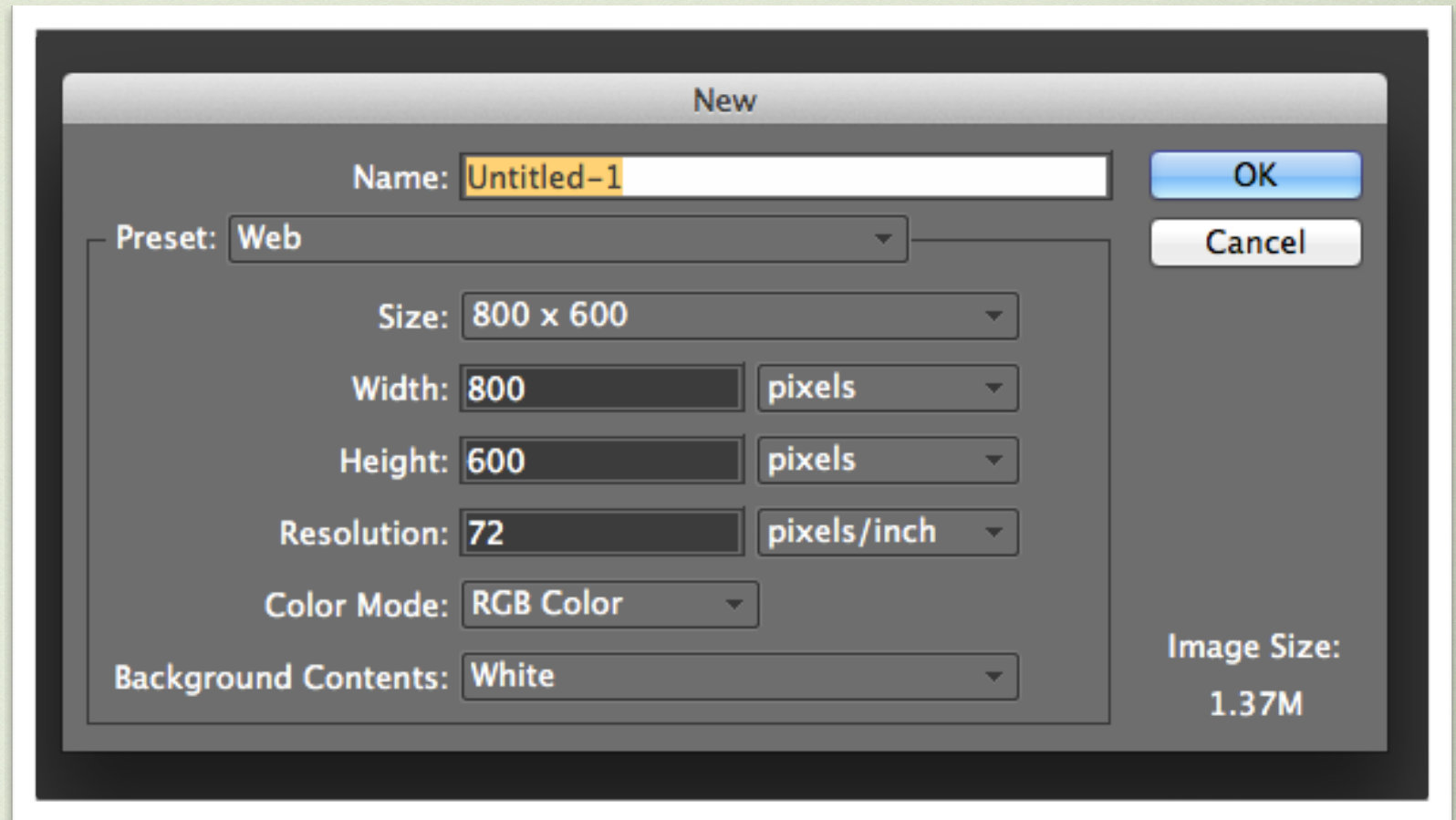
2. We usually select 50% and click OK.

3. Now your text is going around in a circle and is a separate layer so you can use it wherever you need
ROUNDERS
text.

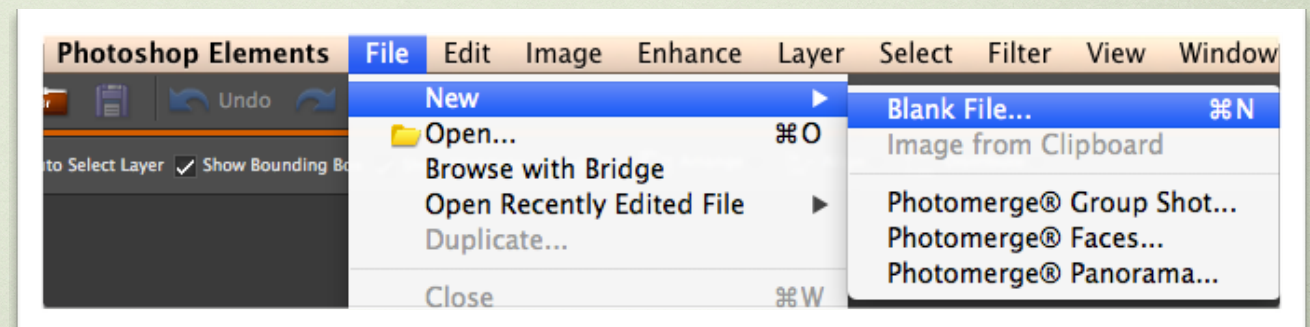
4. Save often.



ROUNDERS PART 3



Open a new blank document large enough to hold the 3D Sphere you want to create. We generally use 800 pixels wide by 600 pixels tall as that is a standard web size at 72 pixels per inch.

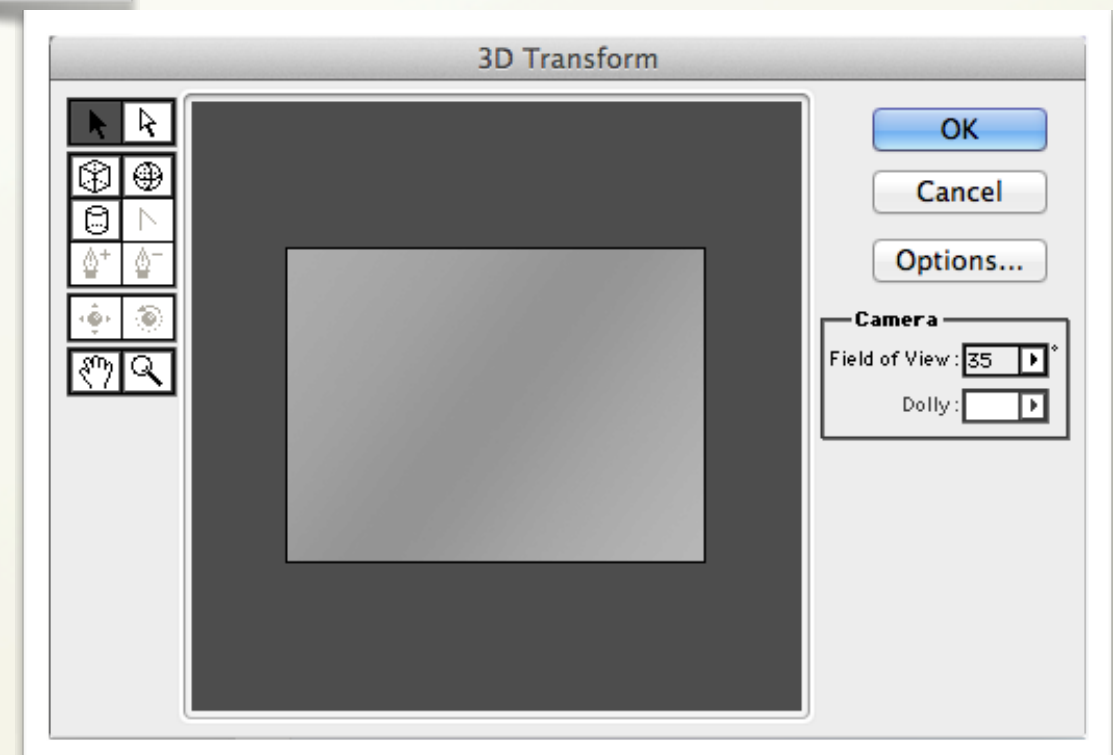
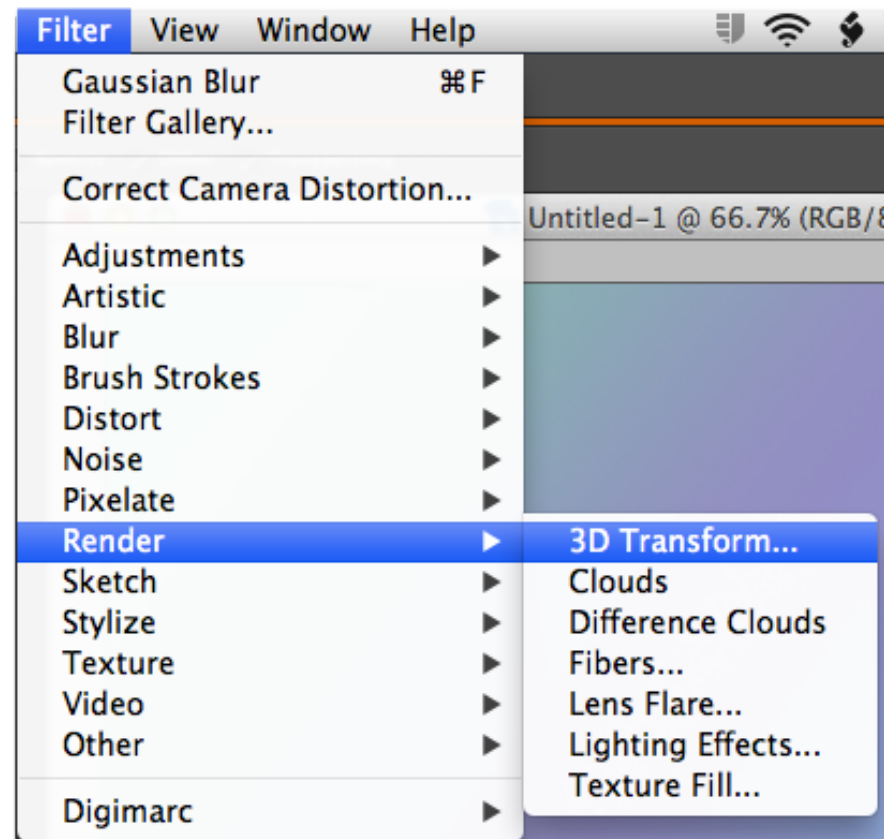


3D

1. Go to the Filter Menu
2. and select Render.
3. Next select 3D Transform
4. The 3D Transform Menu looks like this.
5. We will not change any of the camera settings or select Options...

• Section 1 •

3D Sphere



• Section 2 •

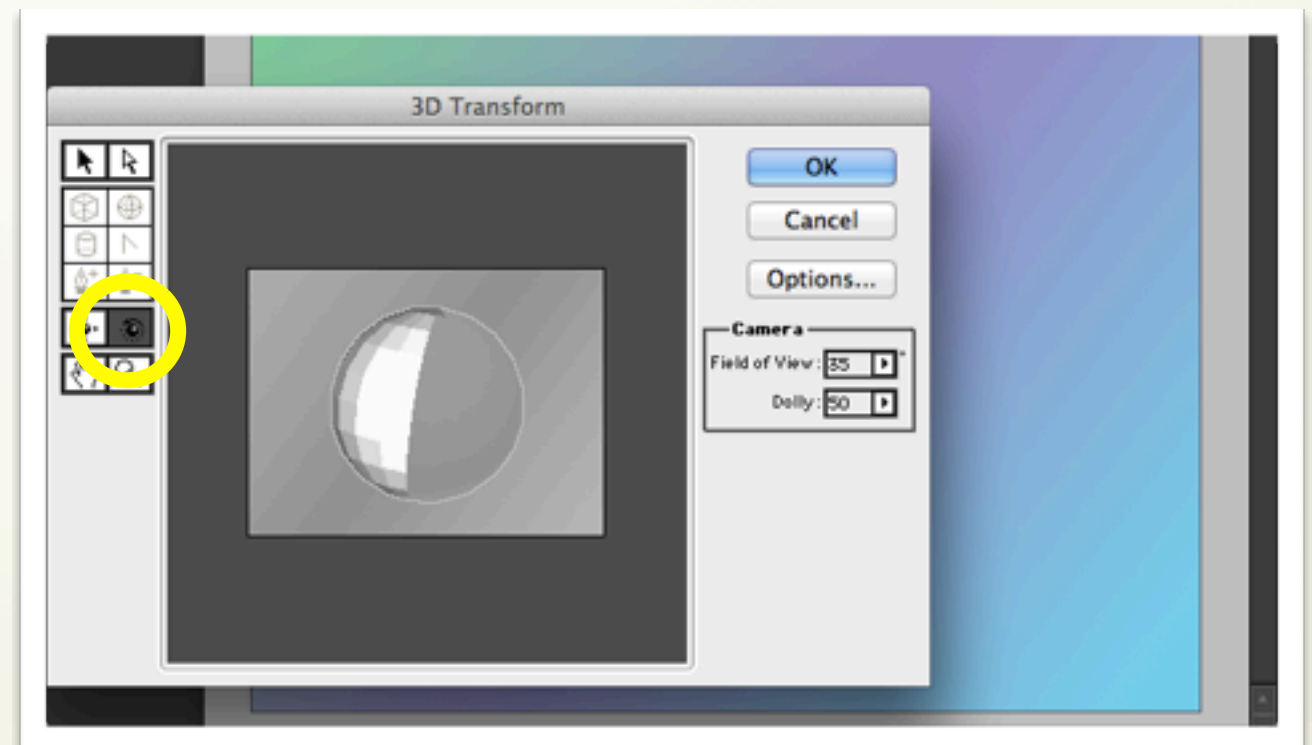
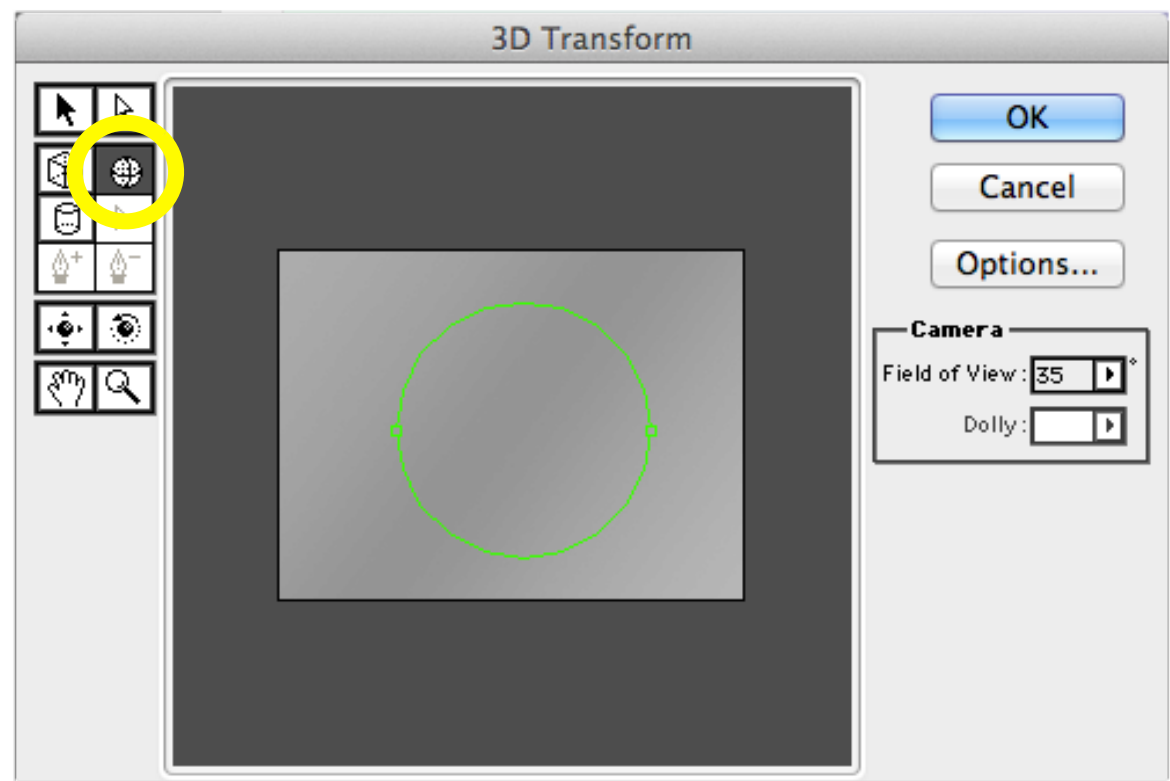
3D Transform

Transform

1. Draw a circle with the Sphere Tool in the center of the gray work area.

2. To rotate the object within the wireframe in any direction, click the Trackball Tool, and drag the object.

3. That's pretty much all there is to making a 3D Sphere



3D Sphere

1. After rotating the object within the wireframe completely in any direction, click OK.

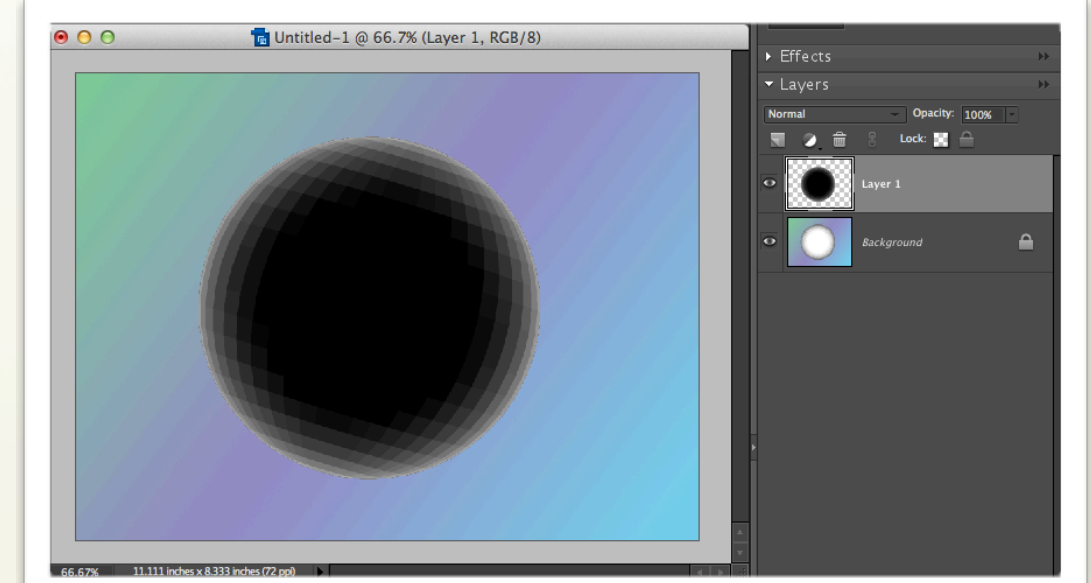
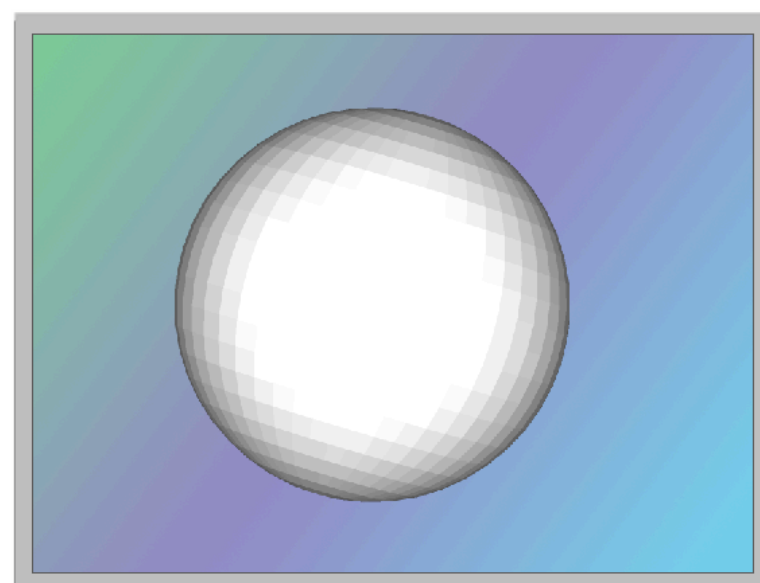
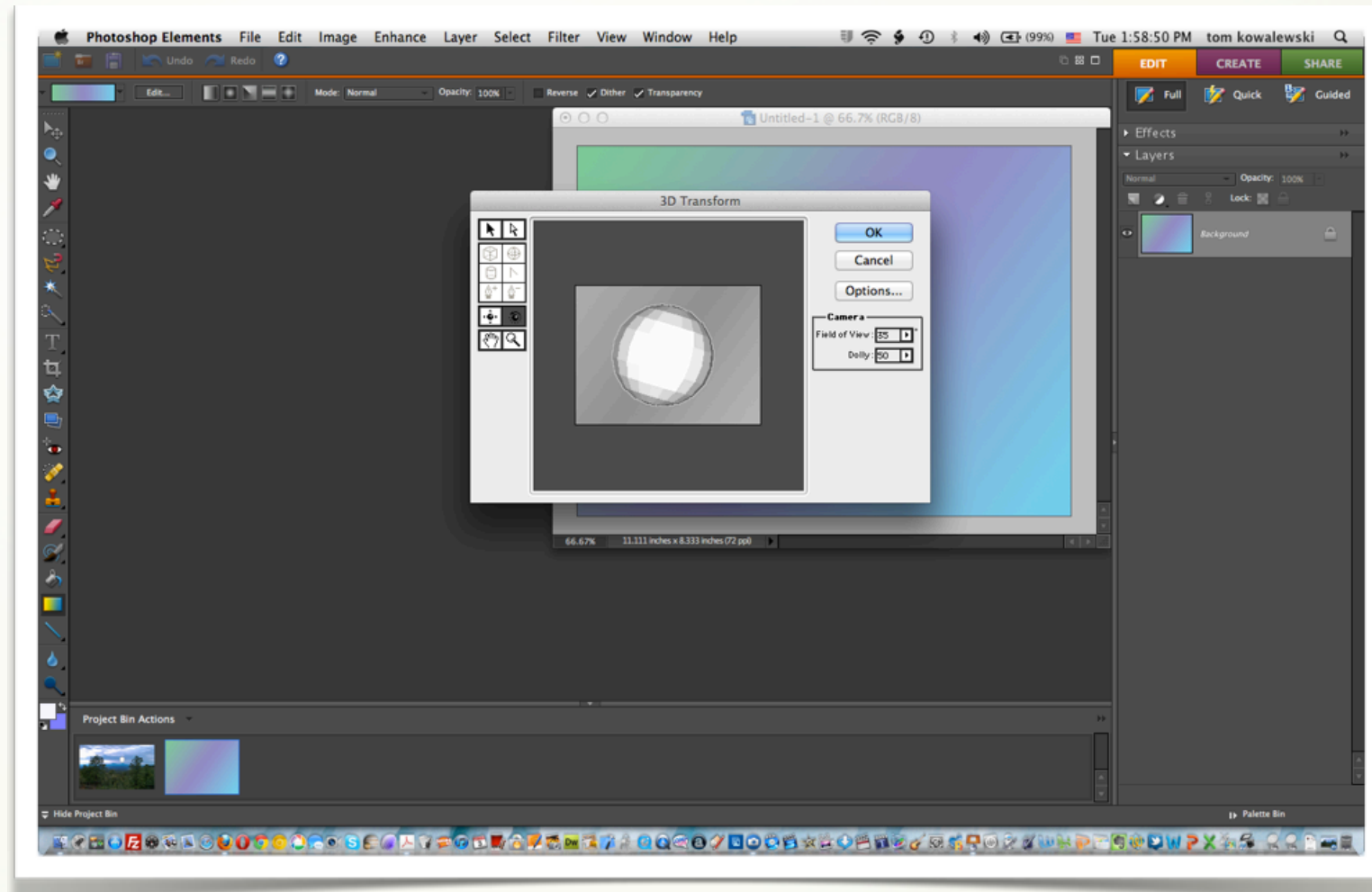
2. You now have a 3D Sphere available for use in other projects.

3. Save often.

4. Experiment with blends, filters, and all the creativity you can imagine

• Section 3 •

OK it's a sphere



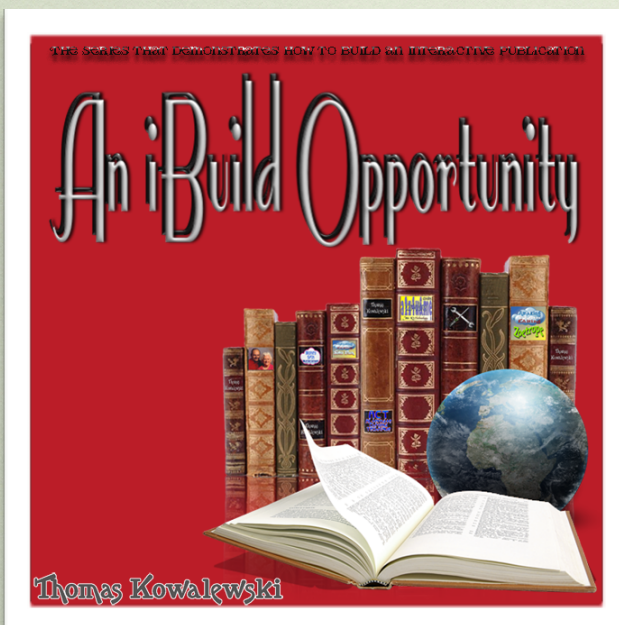
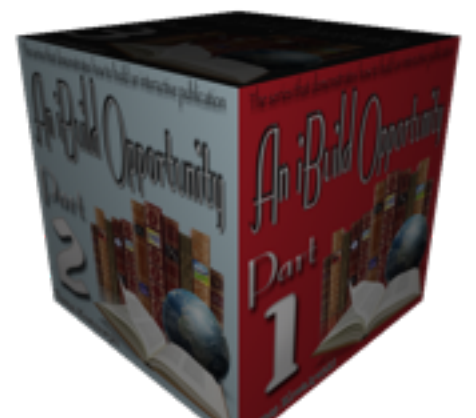
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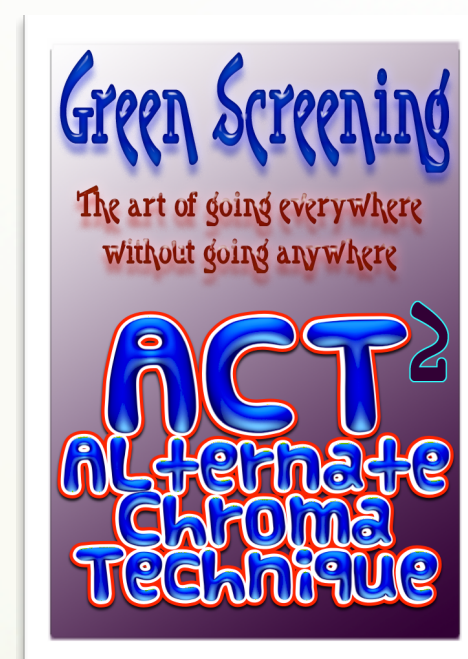
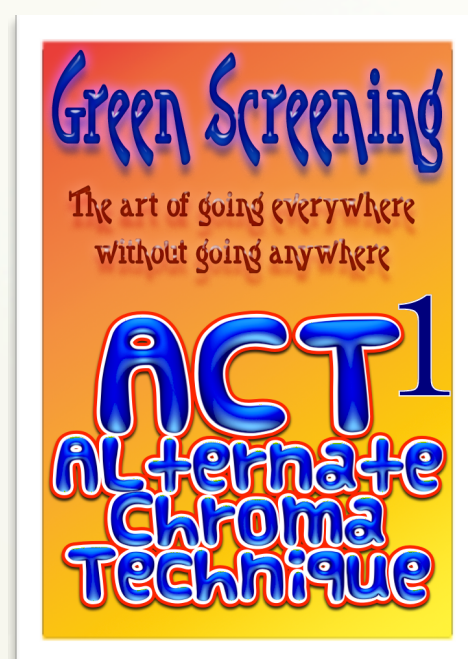


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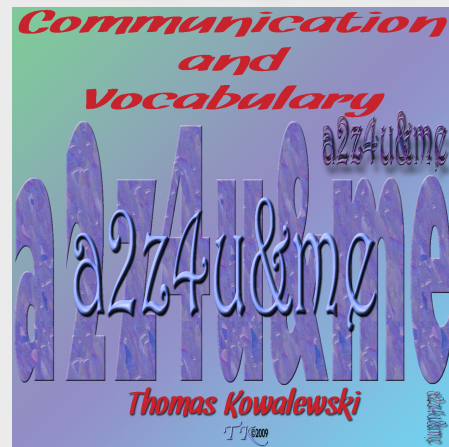


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