

APE18

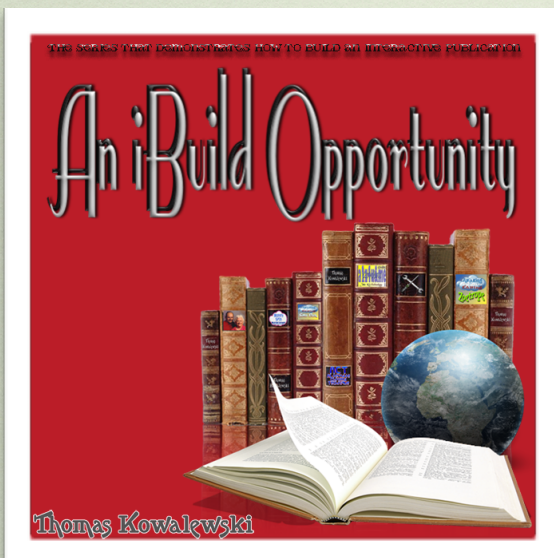
AMAZING PHOTO EDITING



THOMAS KOWALEWSKI

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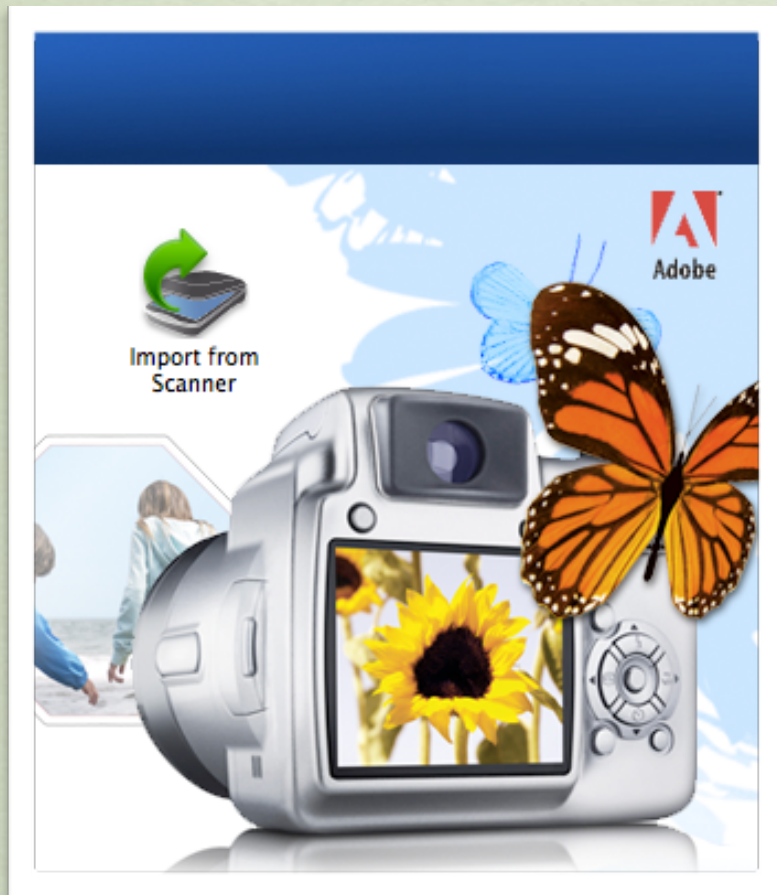
PERSONALIZE YOUR BOOK



*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.

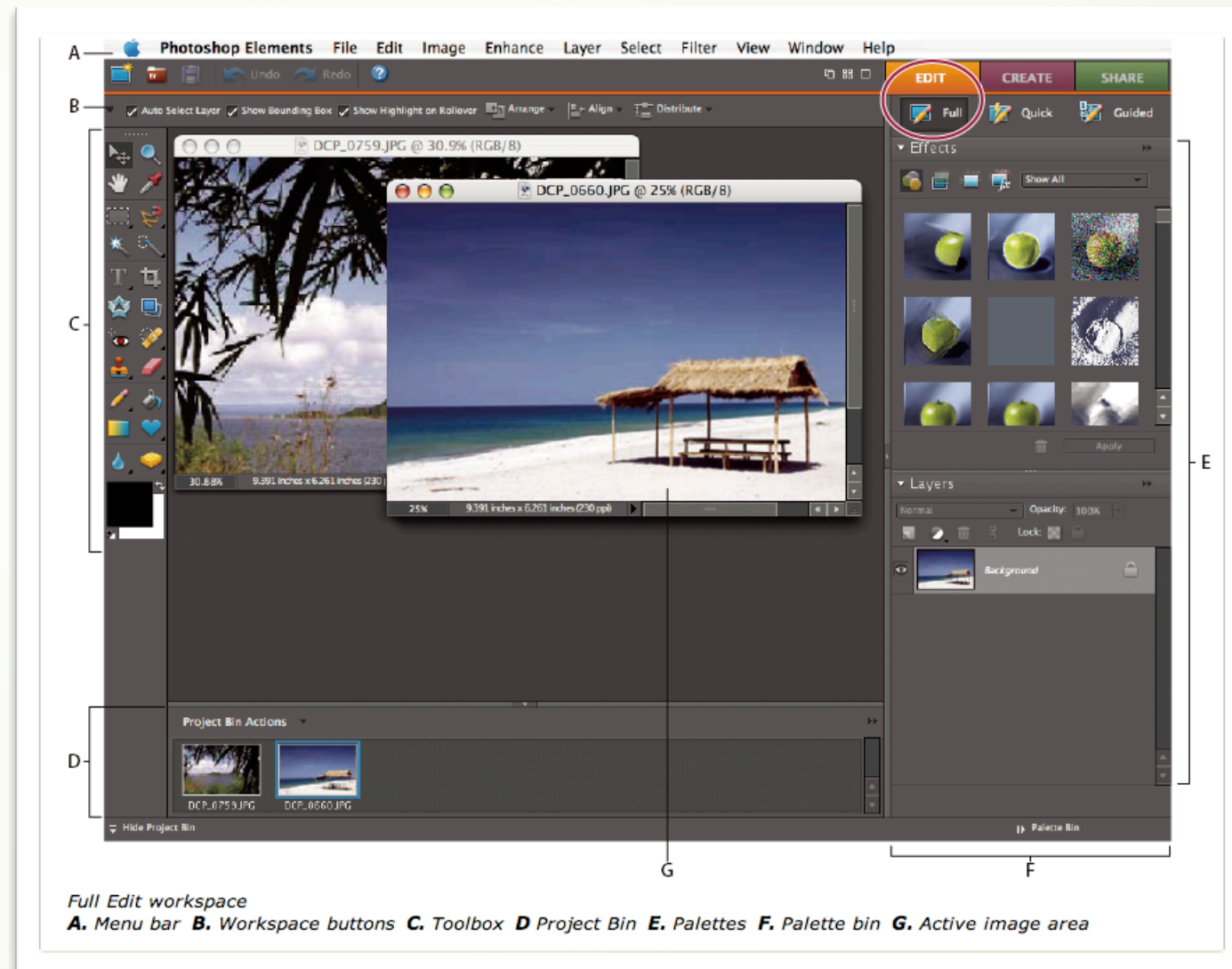
Options bar Provides options for the tool you select.

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

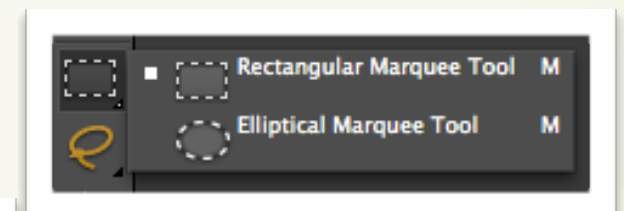
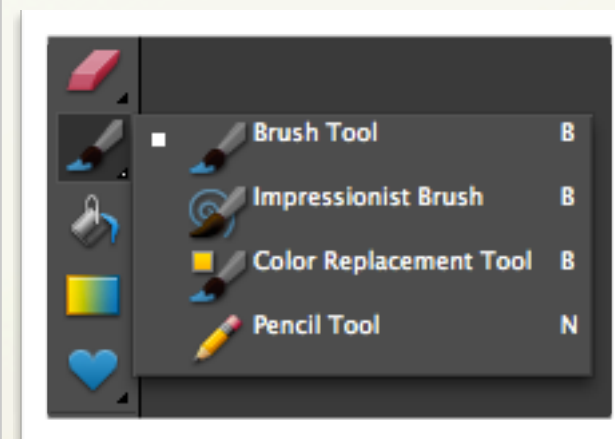
Use tools in the toolbox to select, edit, and view images; some tools let you paint, draw, and type. The toolbox appears on the left side of the Full Edit and Quick Fix

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.*

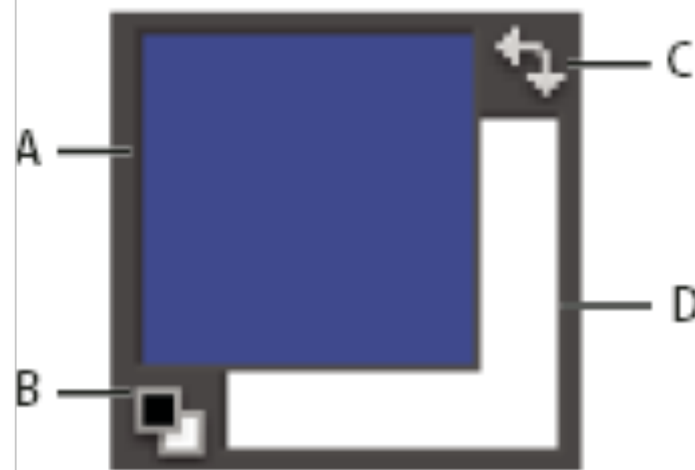
You can view information about any tool in the toolbox by positioning the pointer over it. The name of the tool appears below the pointer, this is called the **tool tip**. You can click a link in some tool tips to see additional information about the tool.



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

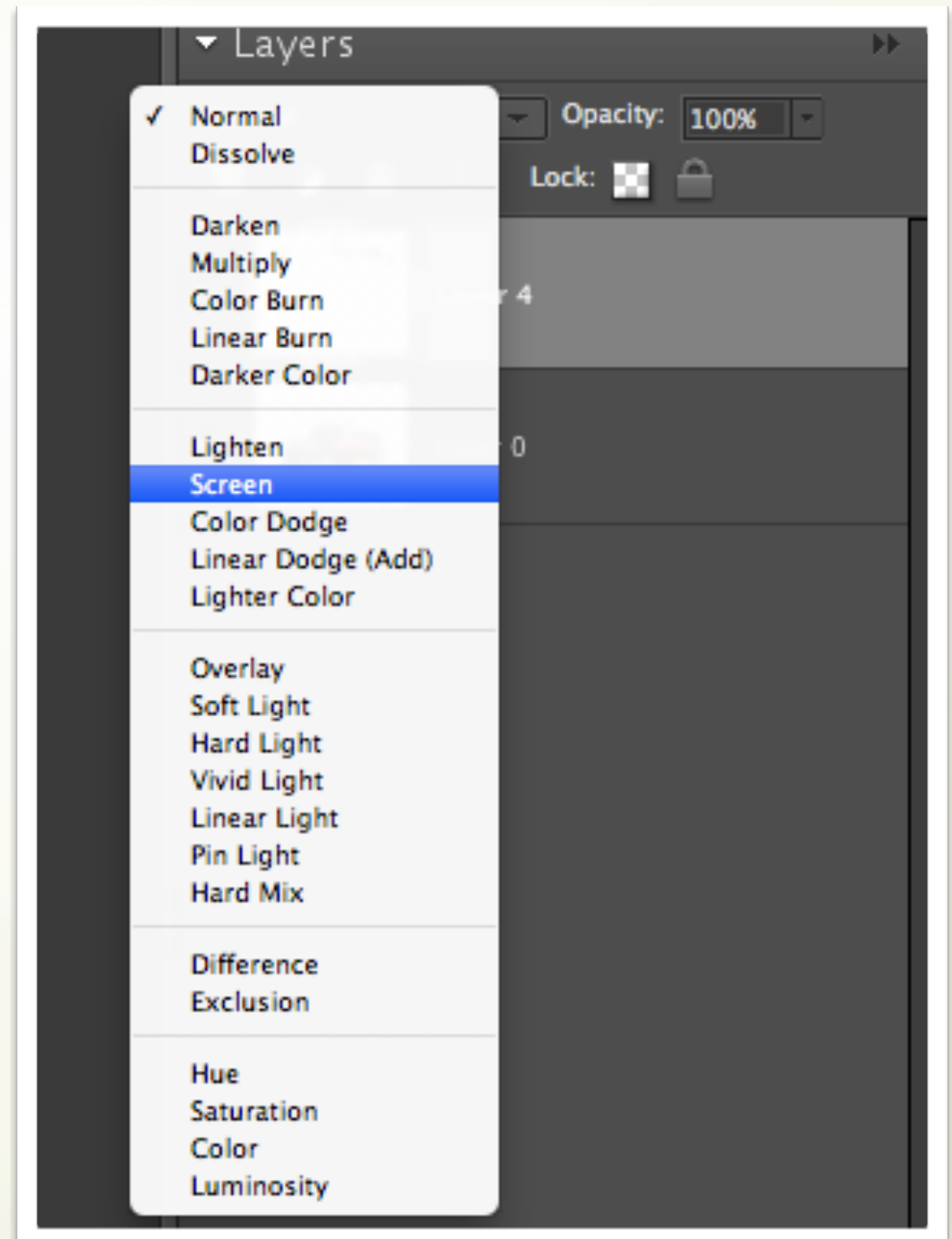
with this mode in an area with zero saturation (a neutral gray area) causes no change.

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

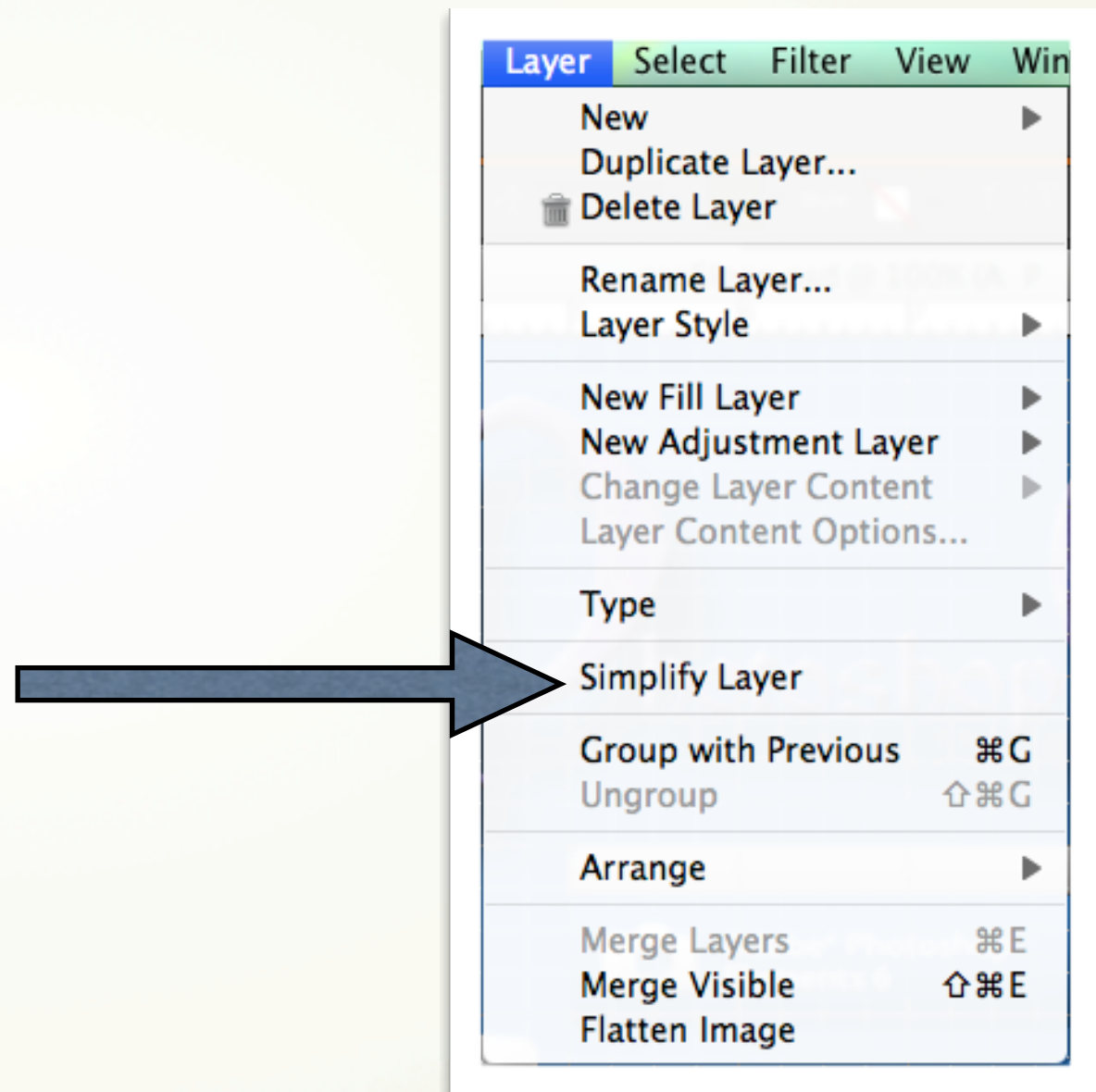
Simplify a layer

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.

STRING THING

Thaumatrope the String Thing



A **thaumatrope** is a toy that was popular in Victorian times. A disk or card with a picture on each side is attached to two pieces of string. When the strings are twirled quickly between the fingers the two pictures appear to combine into a single image due to persistence of vision.

The invention of the thaumatrope is usually credited to either John Ayrton Paris or Peter Mark Roget. Paris used one to demonstrate persistence of vision to the Royal College of Physicians in London in 1824. He based his invention on ideas of the astronomer John Herschel and the geologist William Henry Fitton, and some sources attribute the actual invention to Fitton rather than Paris. Others claim that Charles Babbage was the inventor.

Examples of common thaumatrope pictures include a bare tree on one side of the disk, and its leaves on the other, or a bird on one side and a cage on the other. They often also included riddles or short poems, with one line on each side.

Information from:

<http://en.wikipedia.org/wiki/Thaumatrope>

Persistence of Vision

Definition: "Persistence of Vision" refers to the phenomenon where the retina retains an image for a brief split-second after the image was actually seen, and lends itself to animation by fostering the illusion of motion when we view images in closely-timed sequence to one another. We don't notice the fractional skips between images because that persistence fills in the momentary gap to make the motion seem seamless.

Source:

http://animation.about.com/od/glossaryofterms/g/pervision_def.htm

The theory of the animated cartoon preceded the invention of the cinema by half a century. Early experimenters, working to create conversation pieces for Victorian parlors or new sensations for the touring magic-lantern shows, which were a popular form of entertainment, discovered the principle of persistence of vision. If drawings of the stages of an action were shown in fast succession, the human eye would perceive them as a continuous movement.

Origins

The illusion of motion pictures is based on the optical phenomena known as persistence of vision and the phi

phenomenon. The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed (traditionally 16 frames per second).

HUMAN PERCEPTION OF MOTION

A television system involves equipment located at the source of production, equipment located in the home of the viewer, and equipment used to convey the television signal from the producer to the viewer. The purpose of all of this equipment, as stated in the introduction to this article, is to extend the human senses of vision and hearing beyond their natural limits of physical distance. A television system must be designed, therefore, to embrace the essential capabilities of these senses, particularly the sense of vision.

Source:

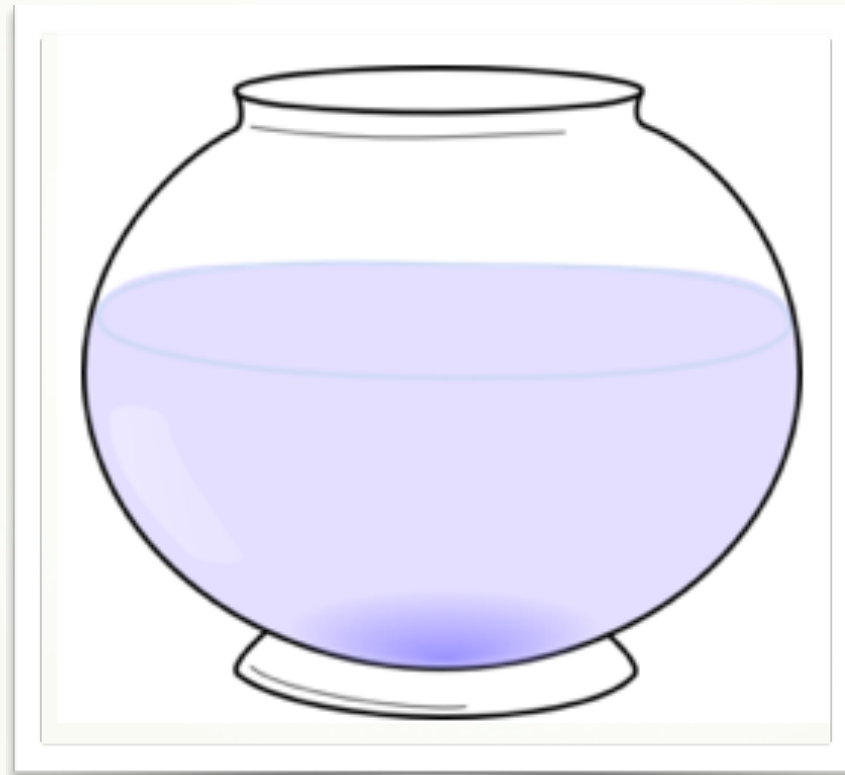
"persistence of vision." Encyclopædia Britannica. Encyclopædia Britannica Online. Encyclopædia Britannica Inc., 2012. Web. 04 Apr. 2012. <<http://www.britannica.com/EBchecked/topic/452891/persistence-of-vision>>.

Materials

1. (Ask if you need the following)
2. Two stiff pieces of heavy paper or oak tag that will fit through a digital printer (we use regular paper and glue it together)
3. Two images from magazines, photos, digital photos, or other sources of images could be scanned (we use appropriate images for school)
4. Heavy string or cord at least 3 feet long
5. Cellophane tape
6. Rubber cement or glue stick
7. Rubber bands

• Section 1 •

Things Needed, maybe



<http://www.clker.com/clipart-fishbowl.html>



Clown is freeware

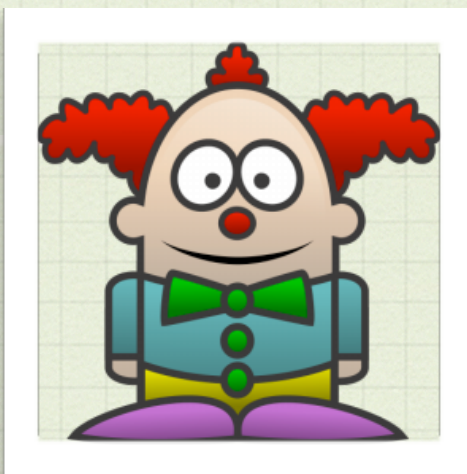


*Clown image from:
<http://www.visualpharm.com>*



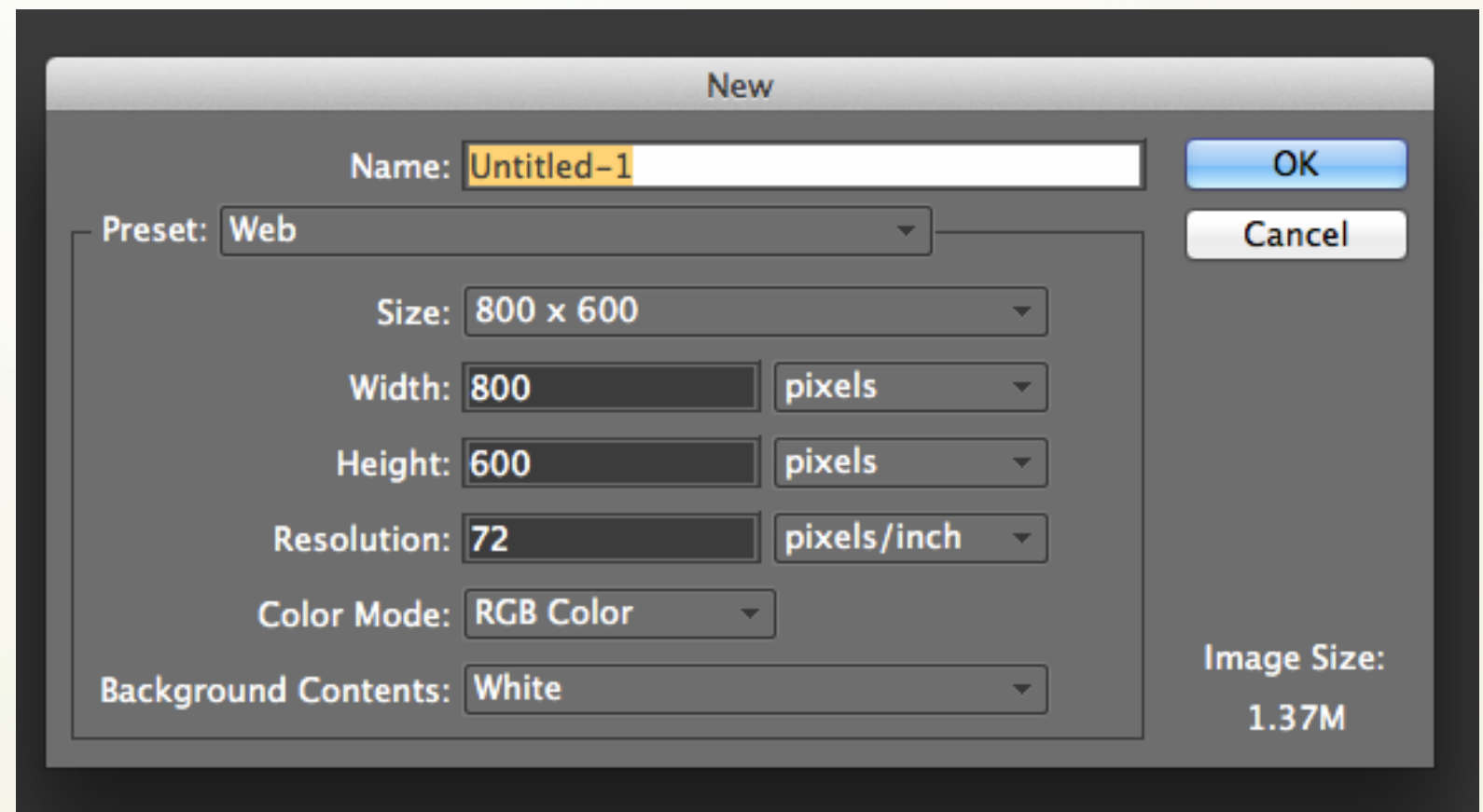
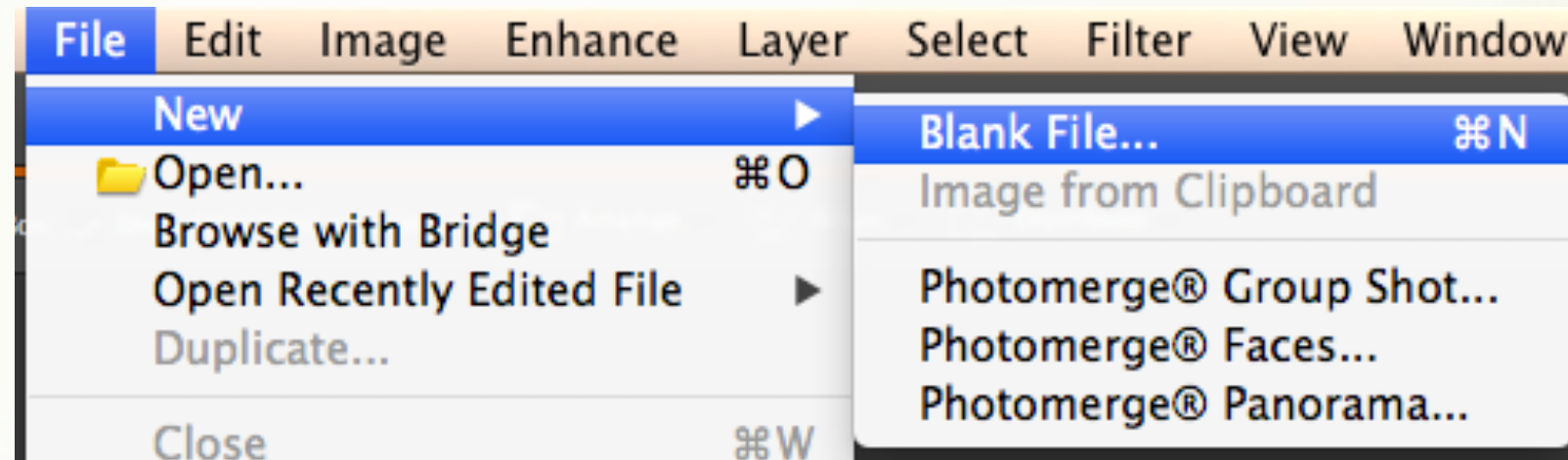
Not Normal

1. Normally, we start a new blank file with the dimensions on the left, however, we need a wider base to build our Thaumatrope

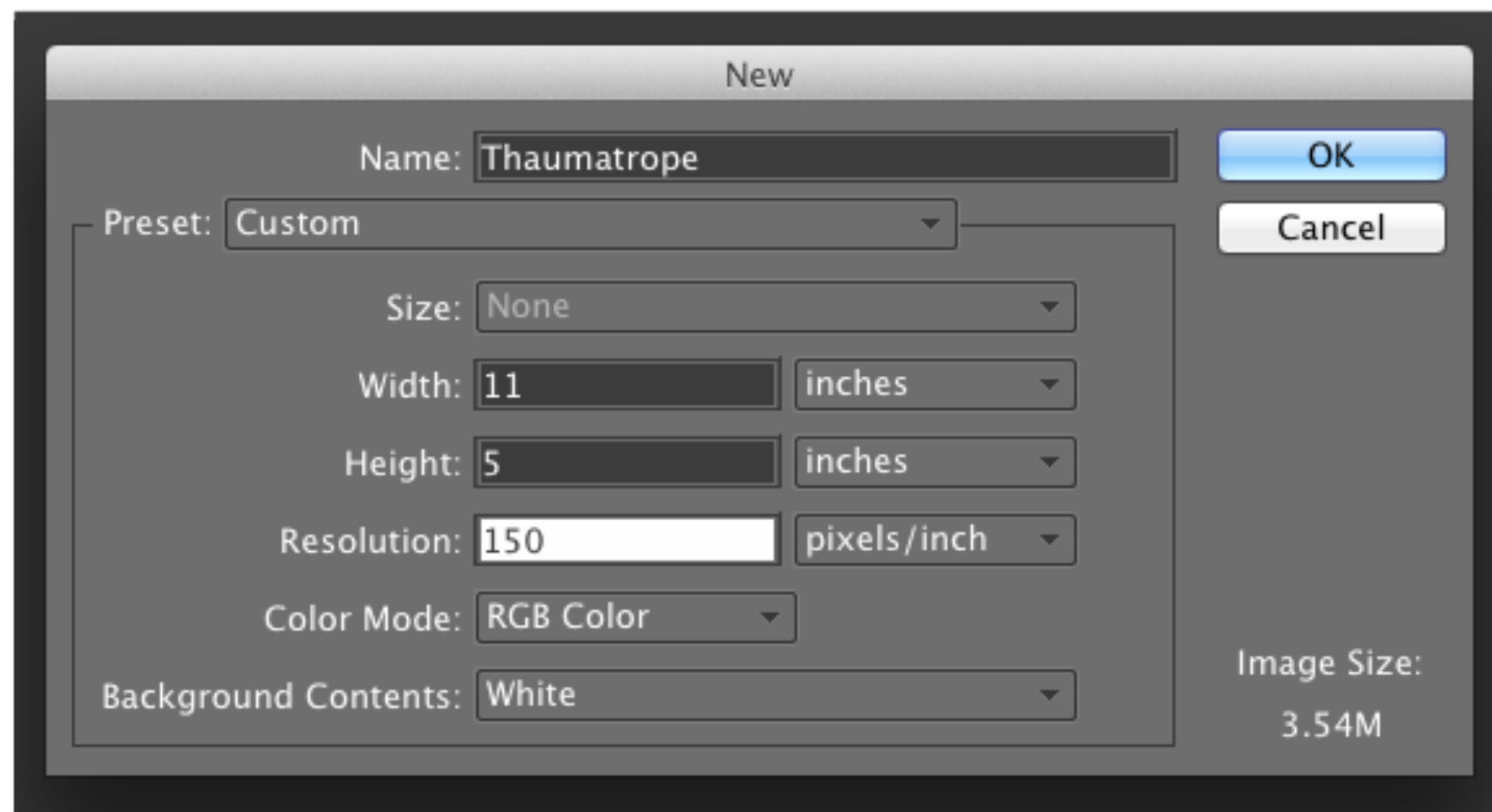


• Section 2 •

Starting almost...



Create a new PSE master file. Choose **File > New**. In a new file window set the new file size to Width 11 inches, Height 5 inches, Resolution 150 Pixels/Inch (a good pixel range for printing on a digital printer), RGB Mode, and Background White. Save the file.

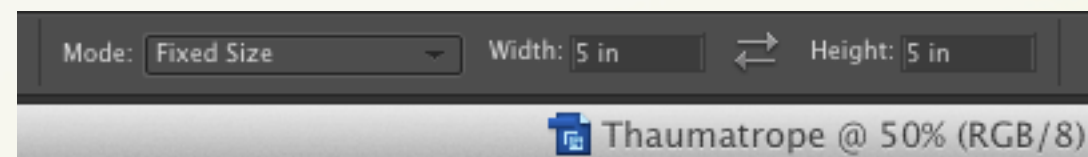
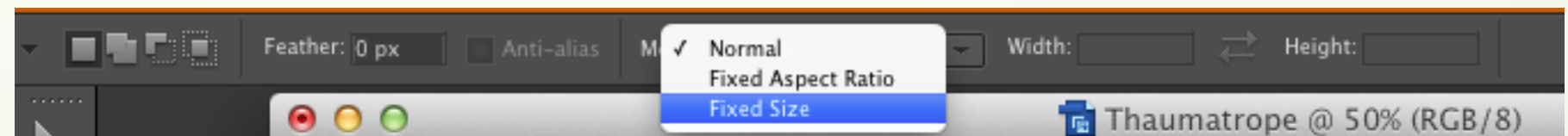
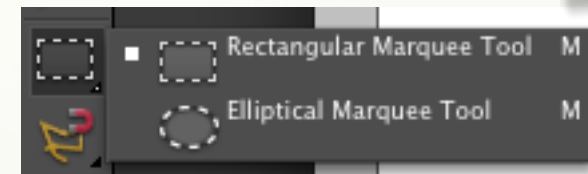
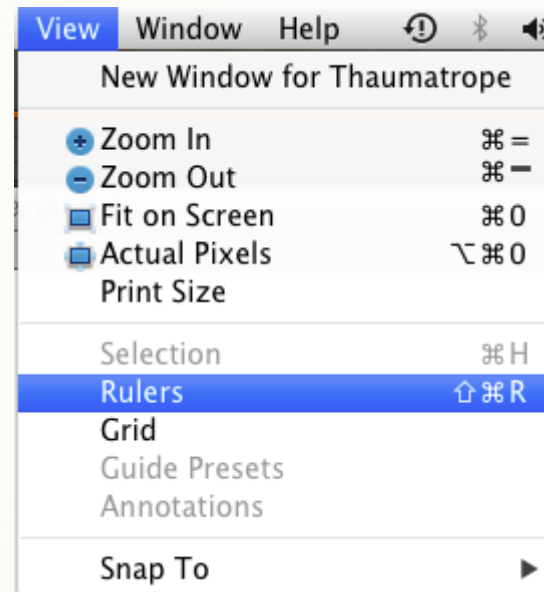


First Steps

1. Go to the View Menu and turn on Rulers. You just need to click them on.
2. Go to the Tool Box and choose the Rectangular Marquee Tool
3. In the Options Menu, select Fixed Size
4. Set the size to 5in width by 5in height

• Section 3 •

Guides



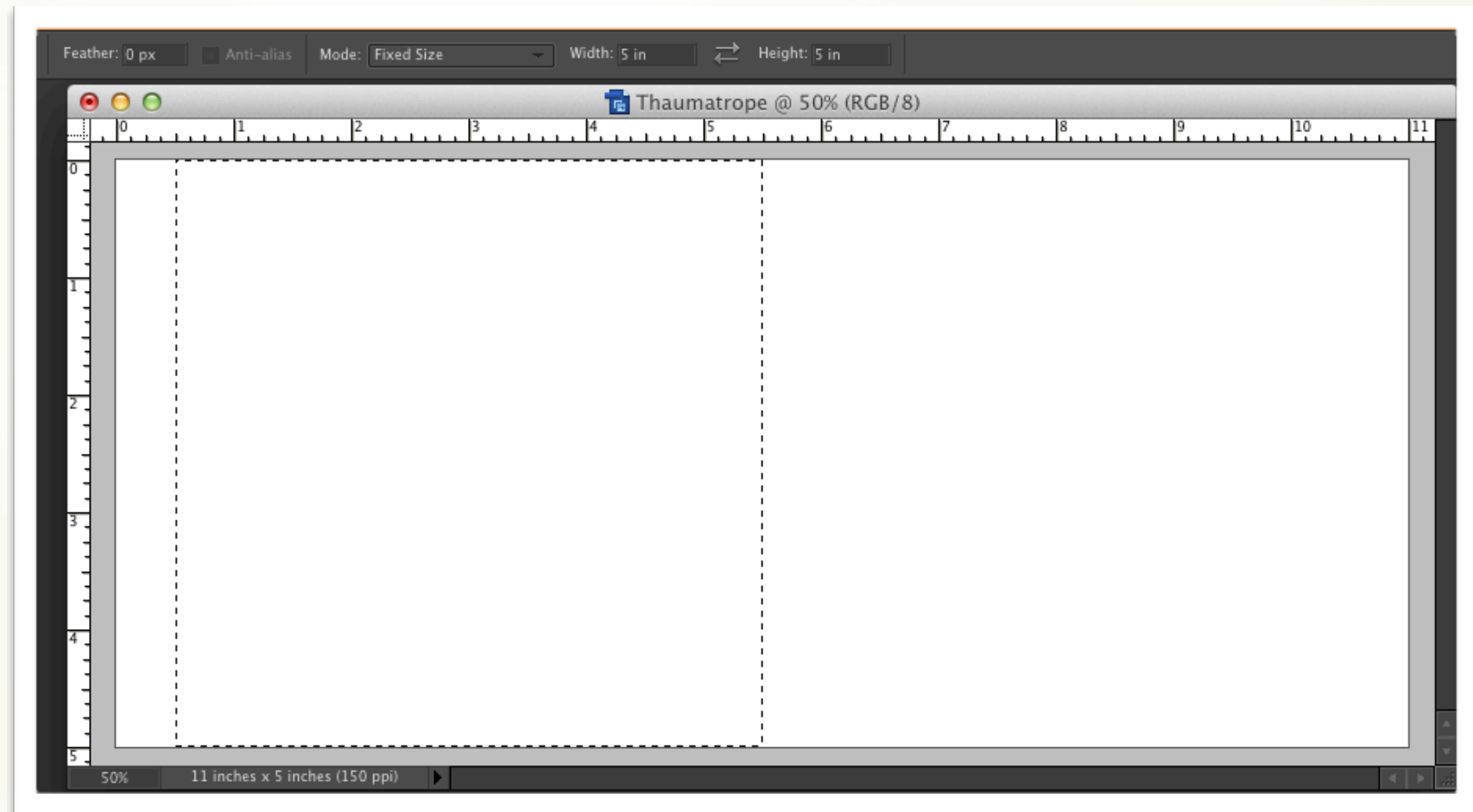
• Section 4 •

Lining it up



Marquee

1. Line up the fixed size Rectangular Marquee so that it is .5 inches away from the left edge and click to set it in place. It should reach from .5 inches to 5.5 inches across the top and from 0 to 5 inches top to bottom
2. By setting the left edge to .5 we hopefully eliminate print bleeding when finish and print.
3. Print bleeding is when the printer prints past the edge of the paper

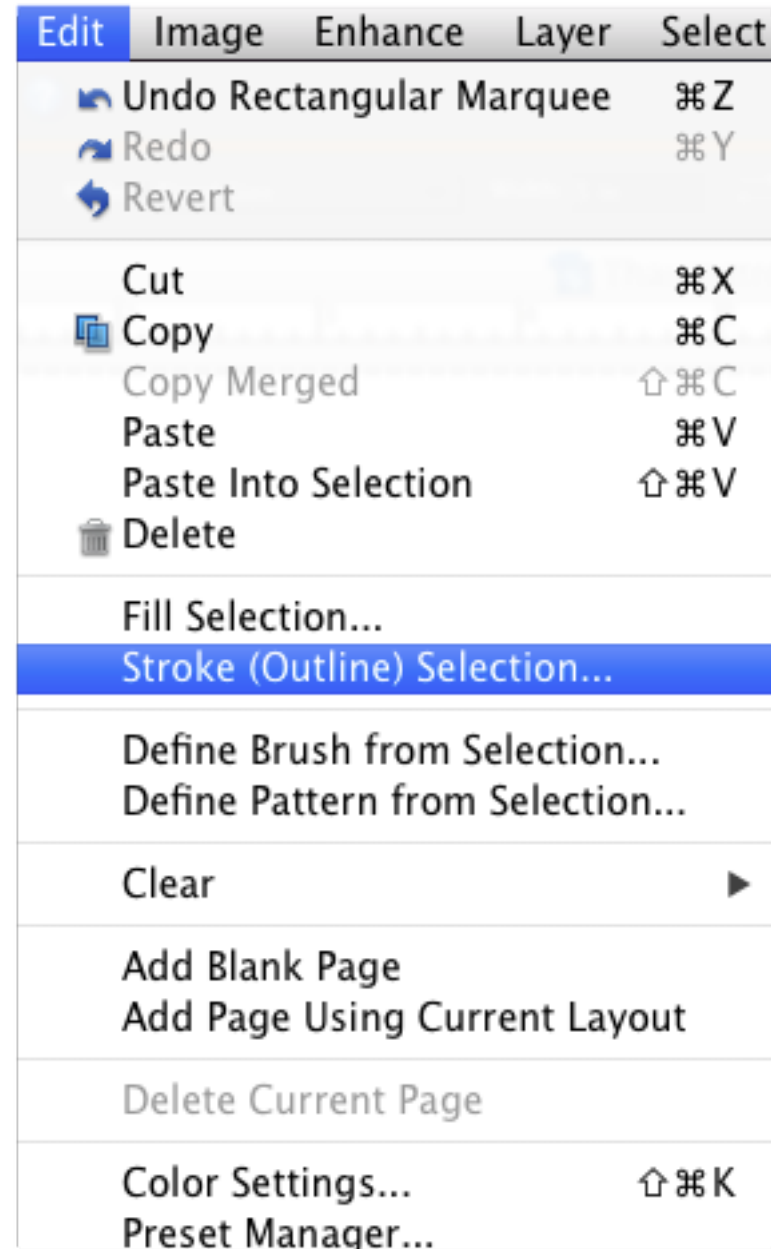


Stroke

1. Go to the Edit Menu and select Stroke (Outline) selection
2. We set the Stroke Menu with a width of 2 pixels and a dark color.
3. The location should be Center and Blending Mode should be Normal with Opacity of 100%

• Section 5 •

Setting the Stroke

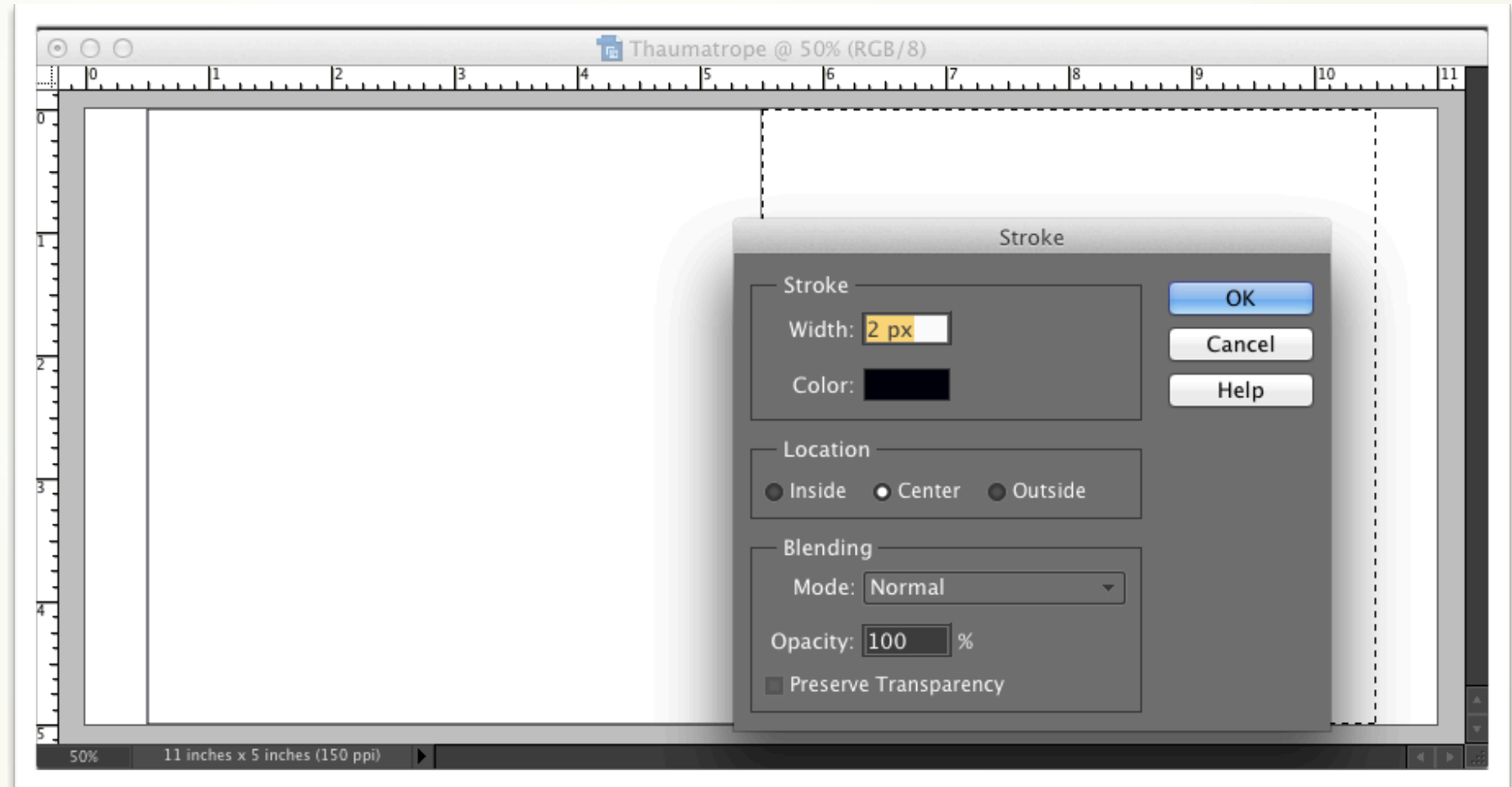


• Section 6 •

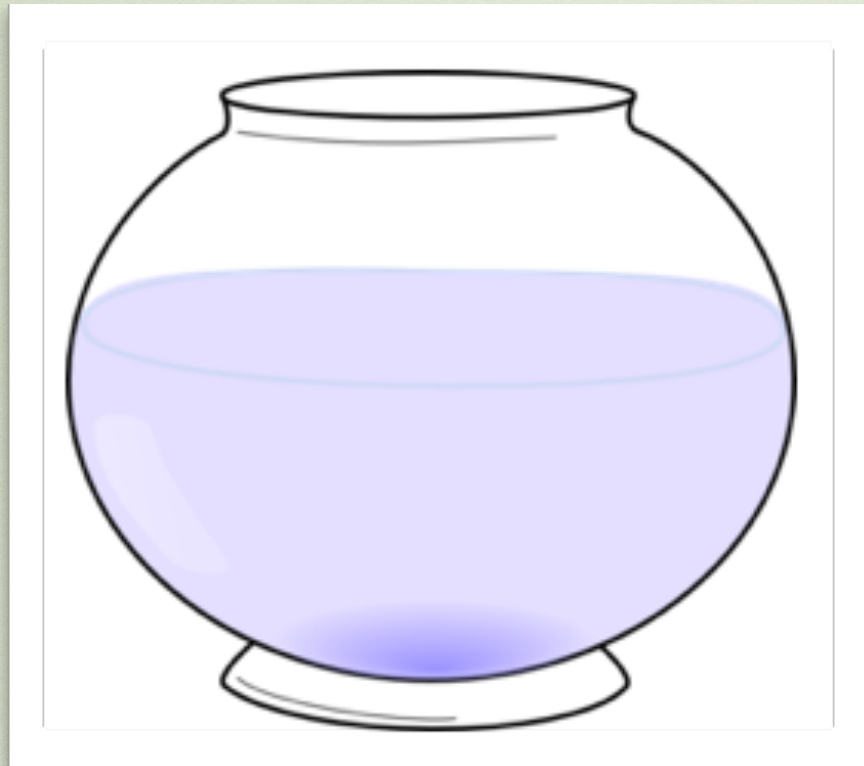
Do it Again

Repeat

1. Repeat the Rectangular Marquee from the 5.5 inches location to 10.5 inches. Repeat the Stroke as before so you have two smaller work areas in the larger image.
2. By setting the work areas, we can change backgrounds in either without affecting the other, and it is easier to fold when we finish.



TIME FOR IMAGES



<http://www.clker.com/clipart-fishbowl.html>



Placing and sizing the 2 images inside the squares.

Open the image files you have selected or created for the two different sides of the spinner.

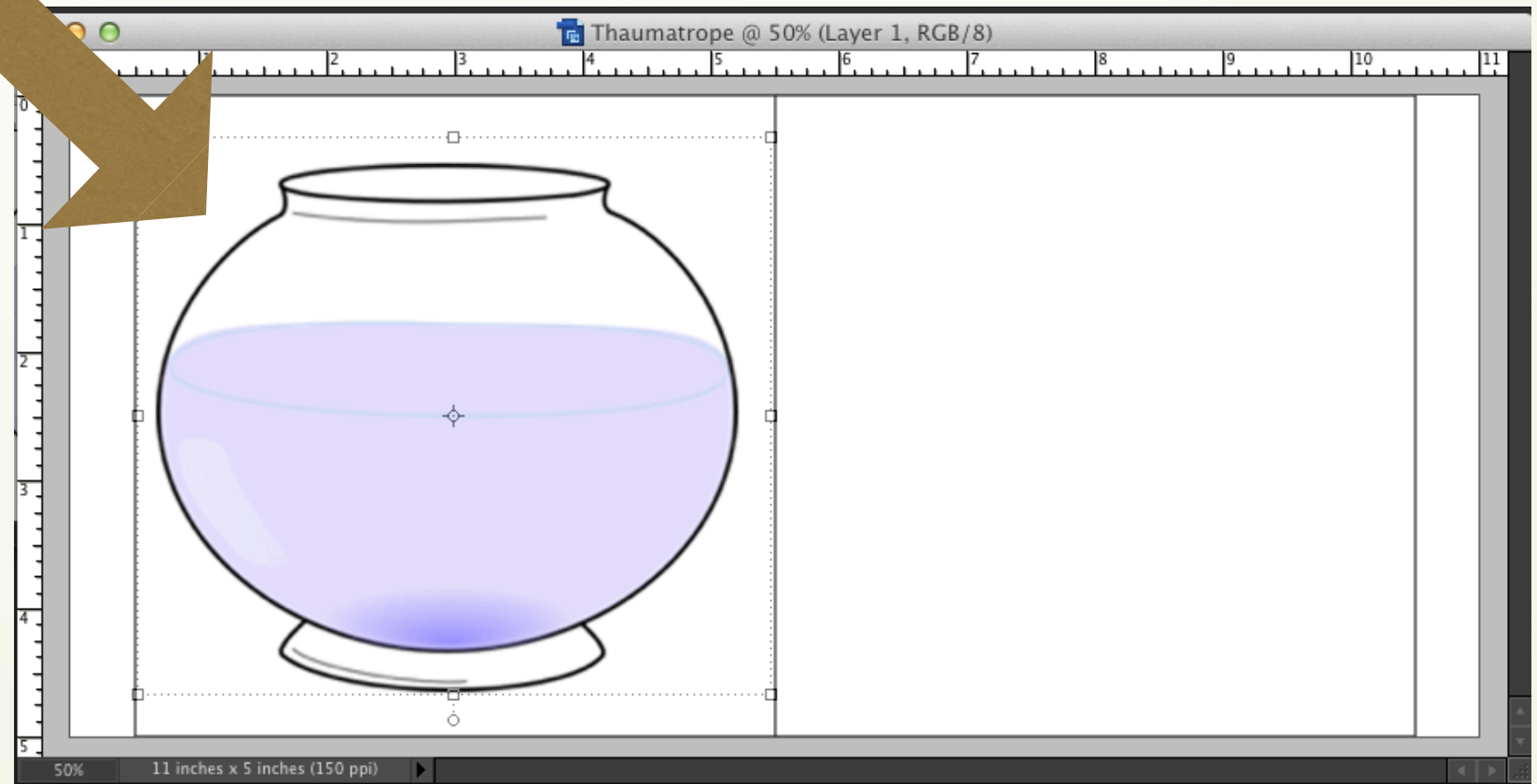
From the TOOL BOX select the Move Tool. Drag the image into the middle of the first square. If the image is too large, resize it by dragging on the corner boxes that appear around it with the marching ants.



Using the Move Tool,
drag each image onto
each work area.



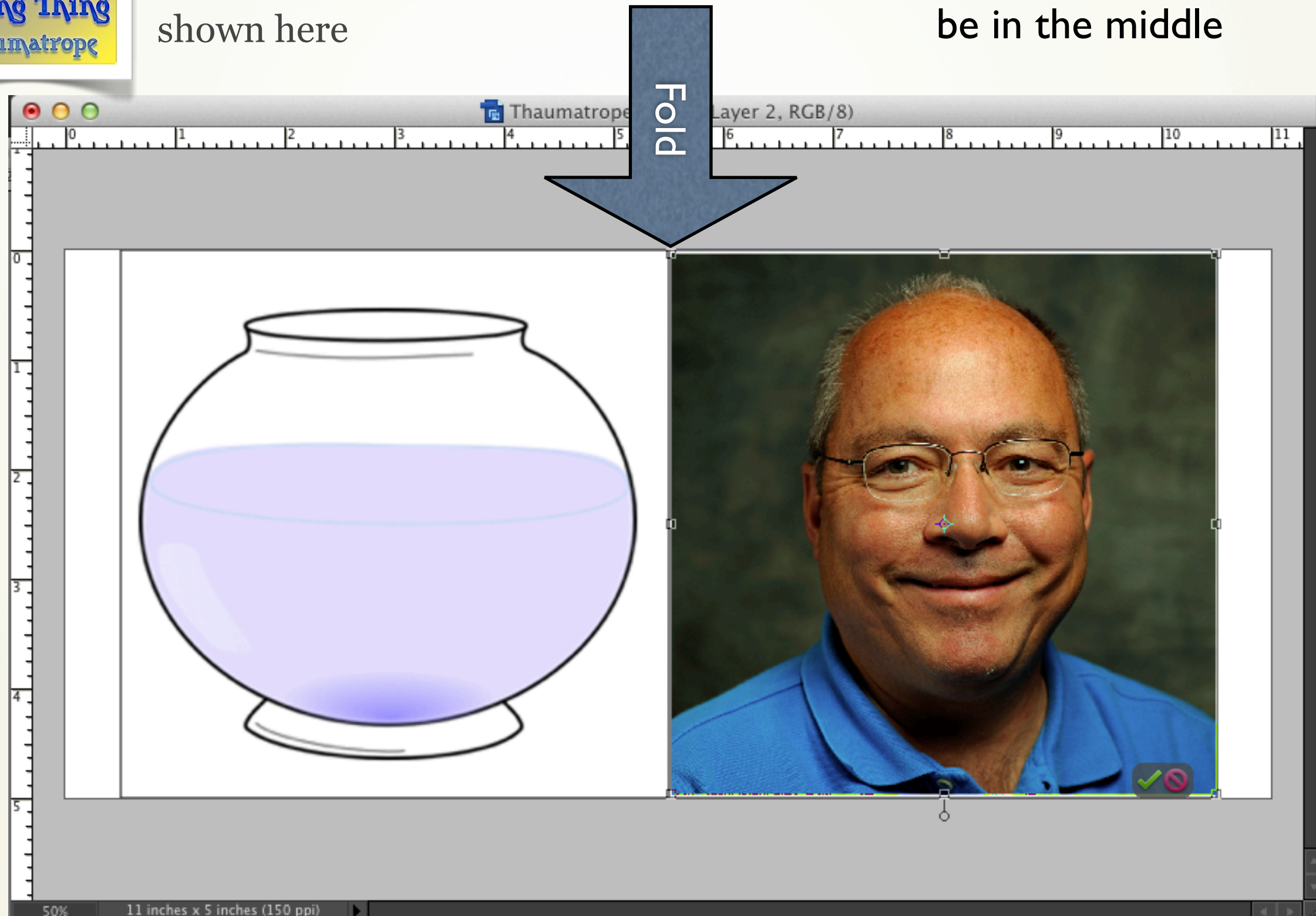
Drag a corner to adjust the size so it fills
as much of the work area as possible





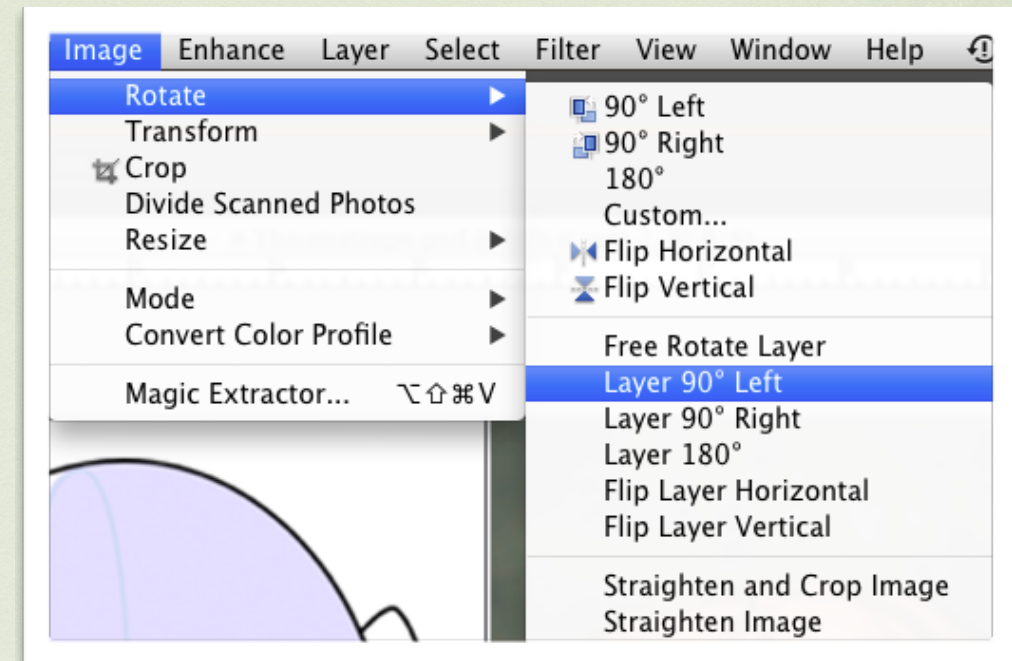
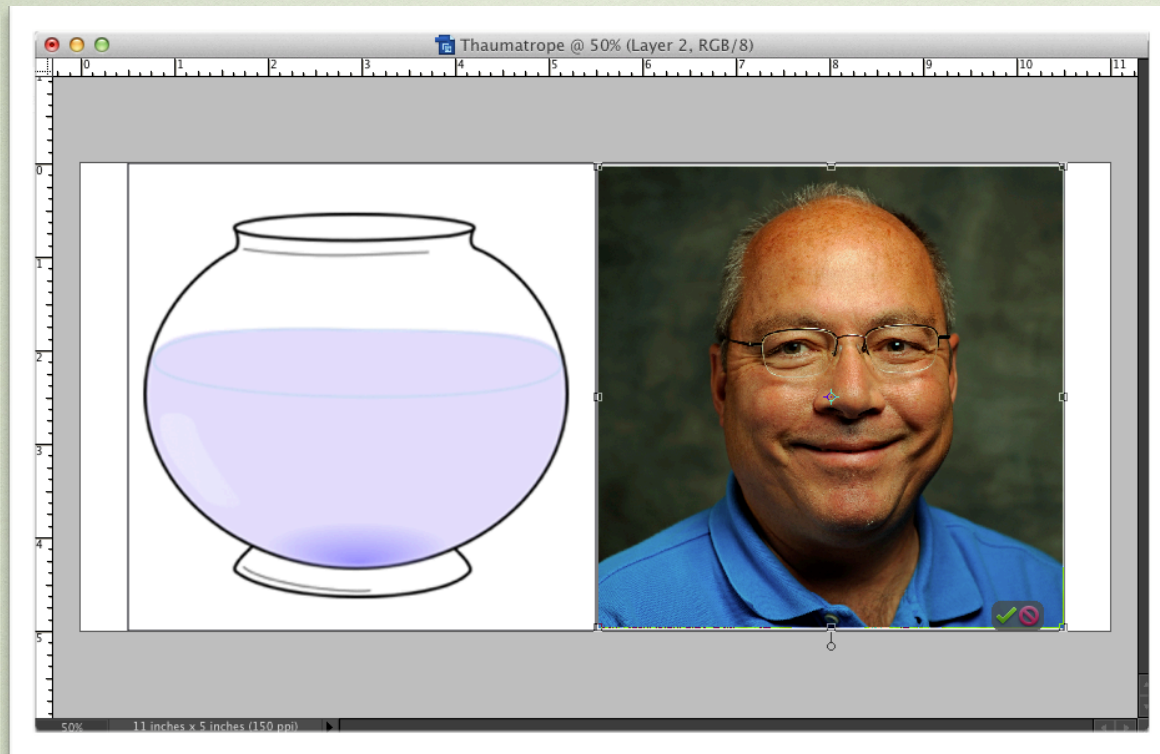
Your project should look similar to ours shown here

We need to flip the layers so the fold can be in the middle



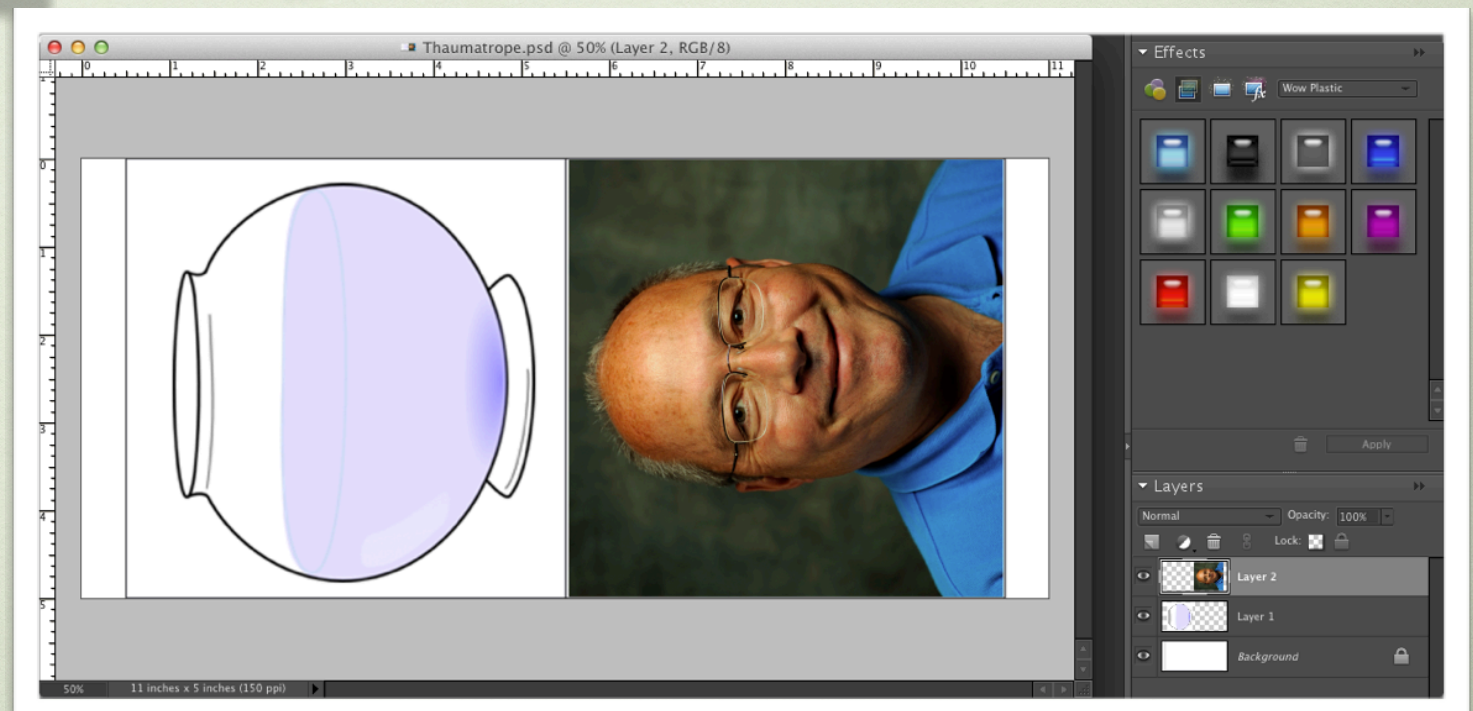
• CHAPTER 4 •

FLIPPING

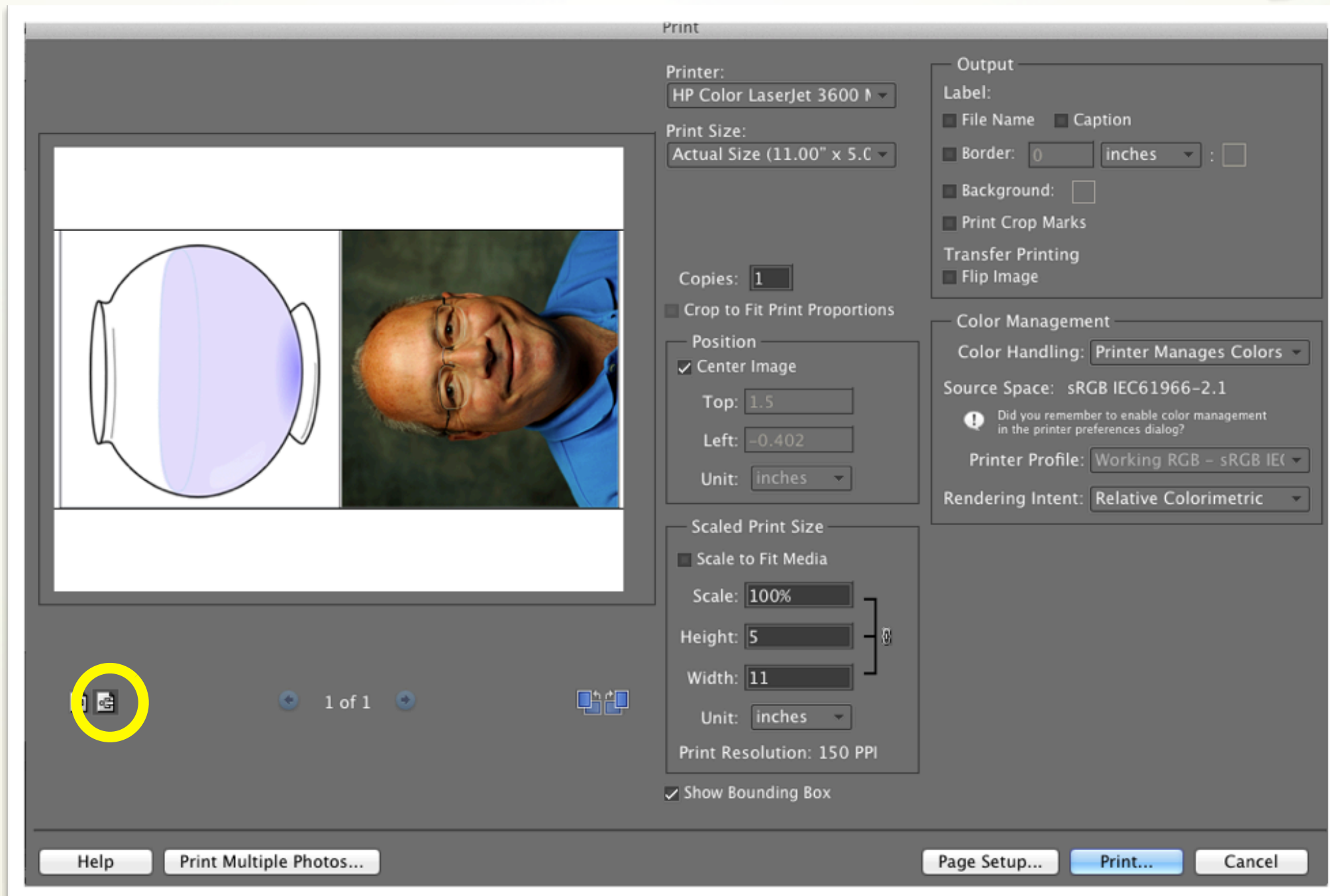


Go to the Image Menu and select Rotate.

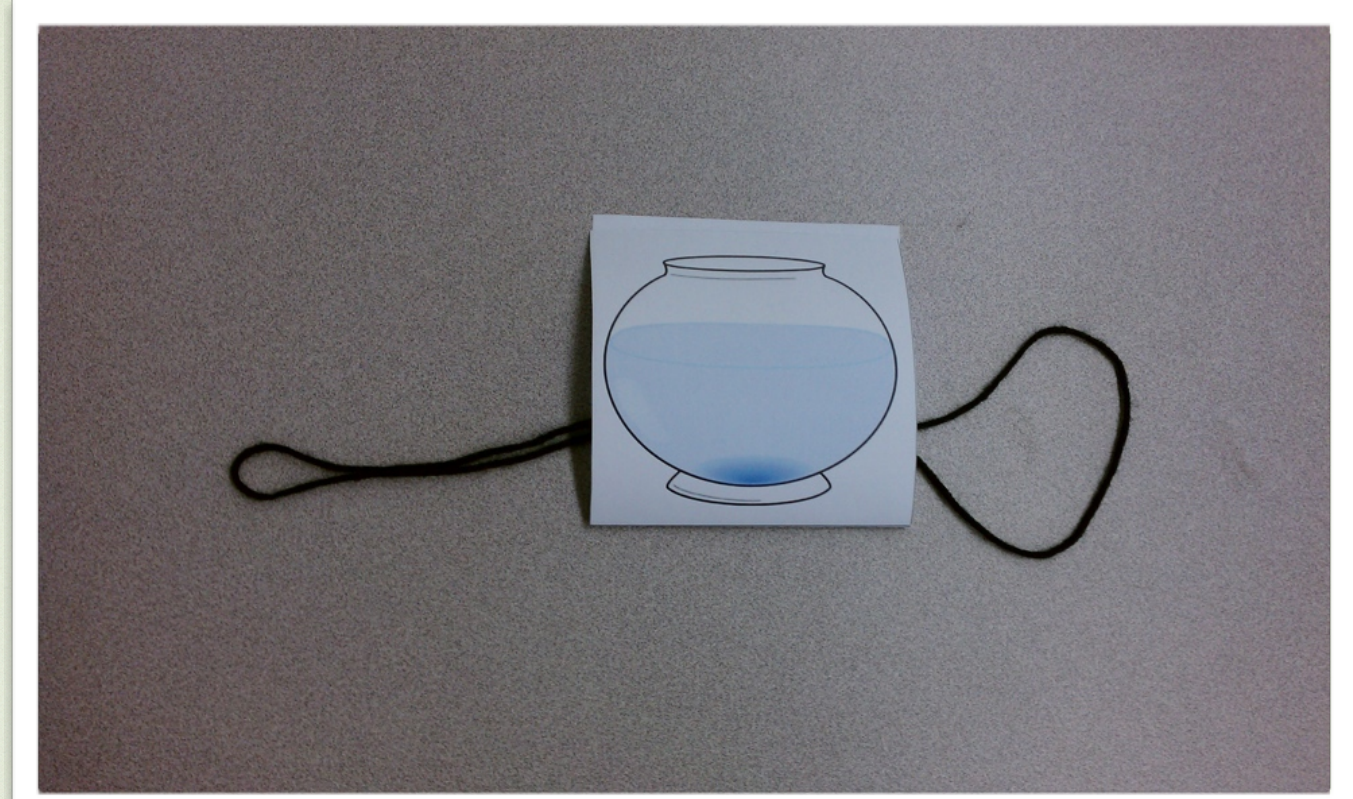
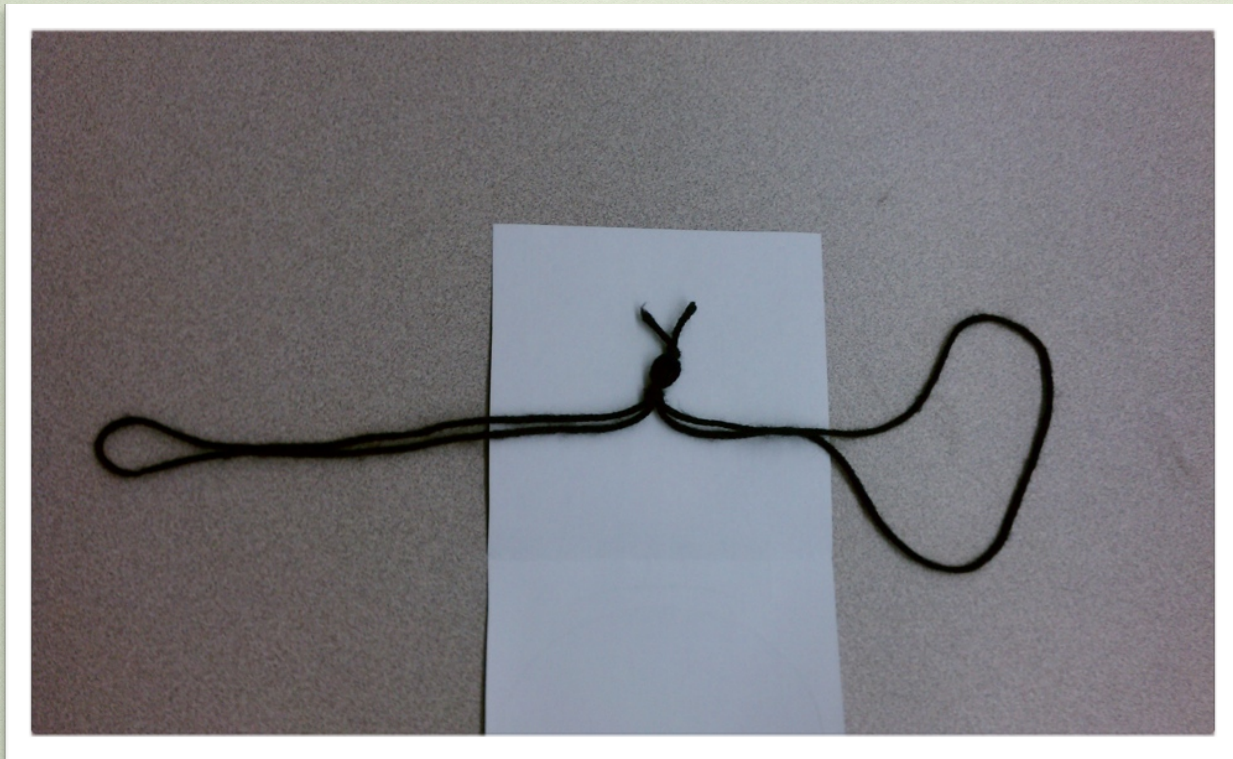
You can choose either Layer 90° Left or Right, but both images need to face the same direction.



Now we need to print. Make sure the printer is set to Landscape and your images are not bleeding off either edge of the paper



SOME ASSEMBLY REQUIRED



Cut the images and fold the paper.

Tie your string and place as shown.

Glue together. For added strength you may want to include a blank piece of paper underneath the assembly. Let it dry some before trying.



To spin:

Hold the ends of the string and flip it around till the string is completely twisted. Pull on the ends of the string to spin your illusion and create one image from two.

Some Thaumatropees need extra spin, so attaching rubber bands to the ends of the string will aid in spinning your project.



So, is it
persistence
of vision or
not?

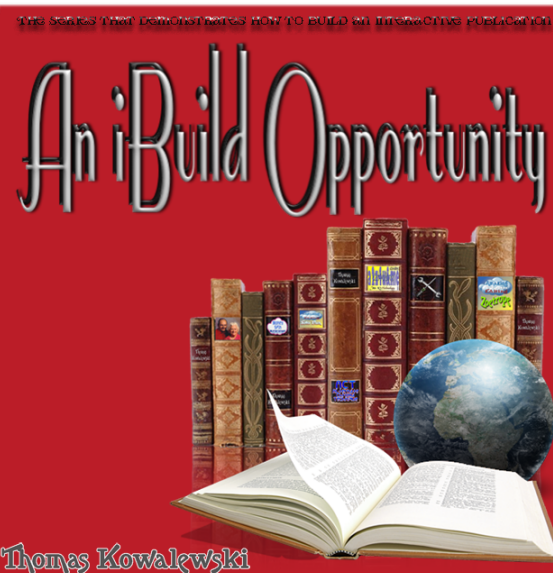
JUST CHECKING IN



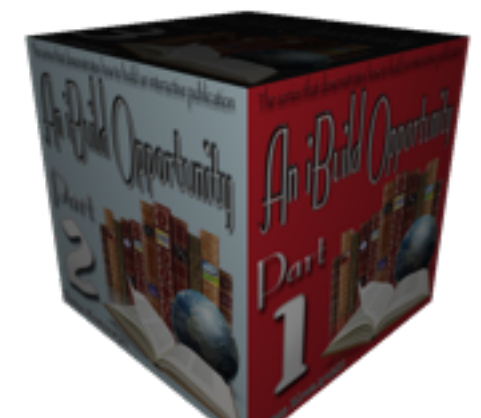
**Interactive
Just Checking.2** Your
name should appear
at the top



Interactive Just Checking.1
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various
messages
including
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series and
our ACT
series
along with
other data

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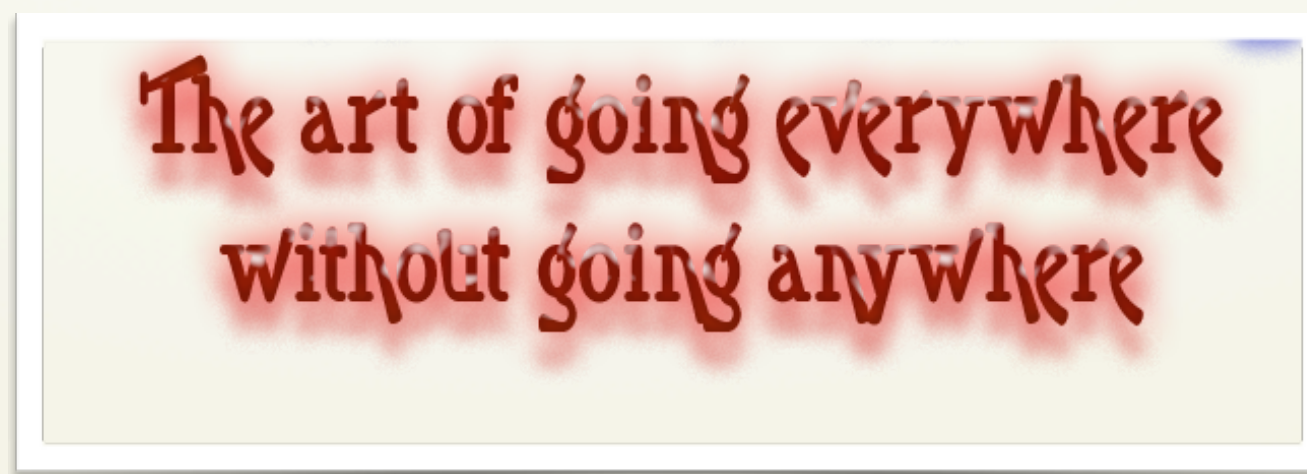
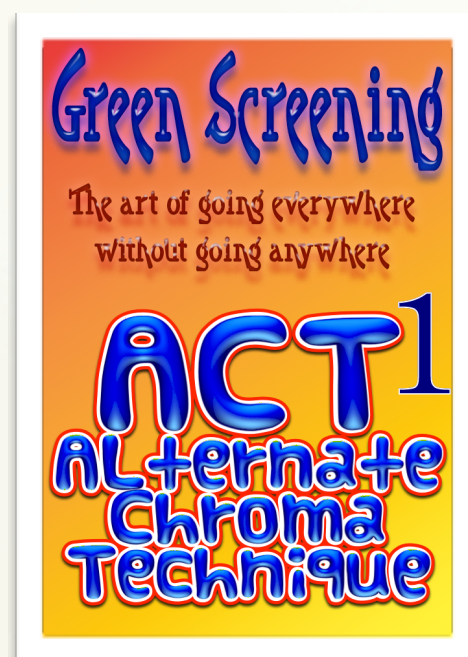


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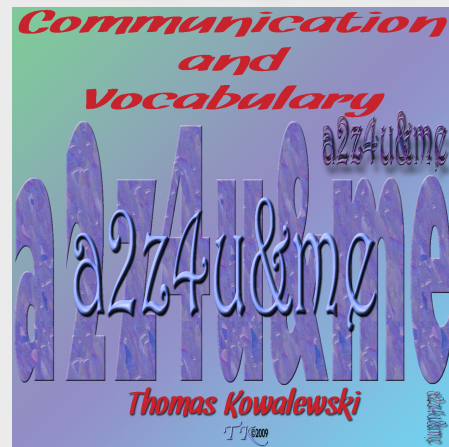


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