

APE 21

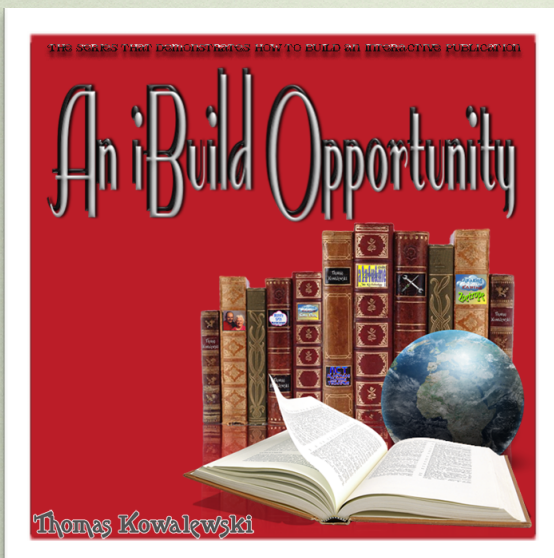
AMAZING PHOTO EDITING



THOMAS KOWALEWSKI

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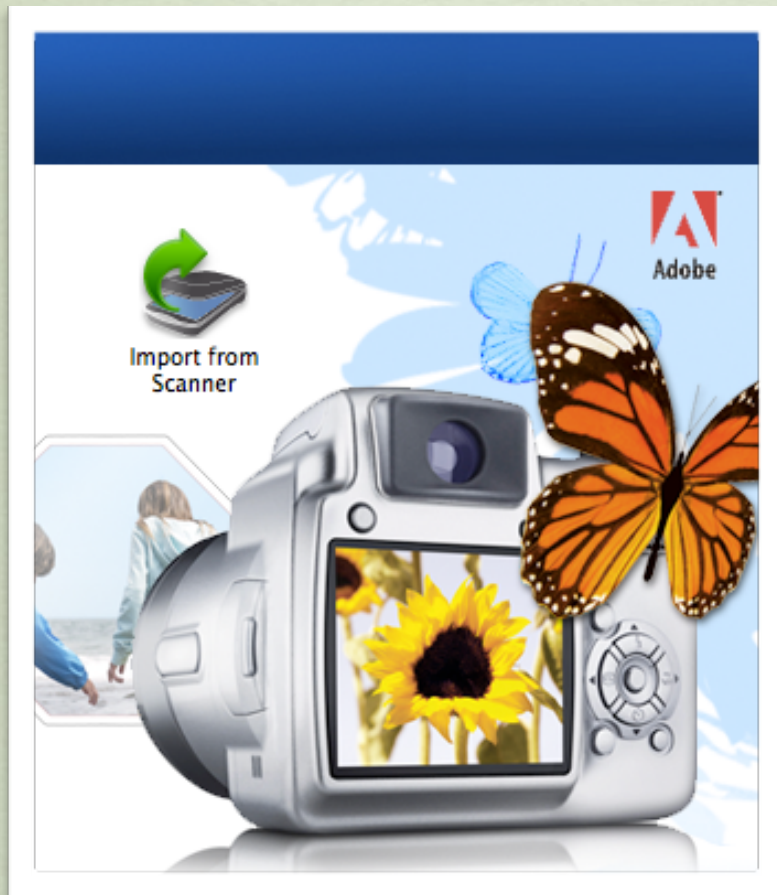
PERSONALIZE YOUR BOOK



*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.

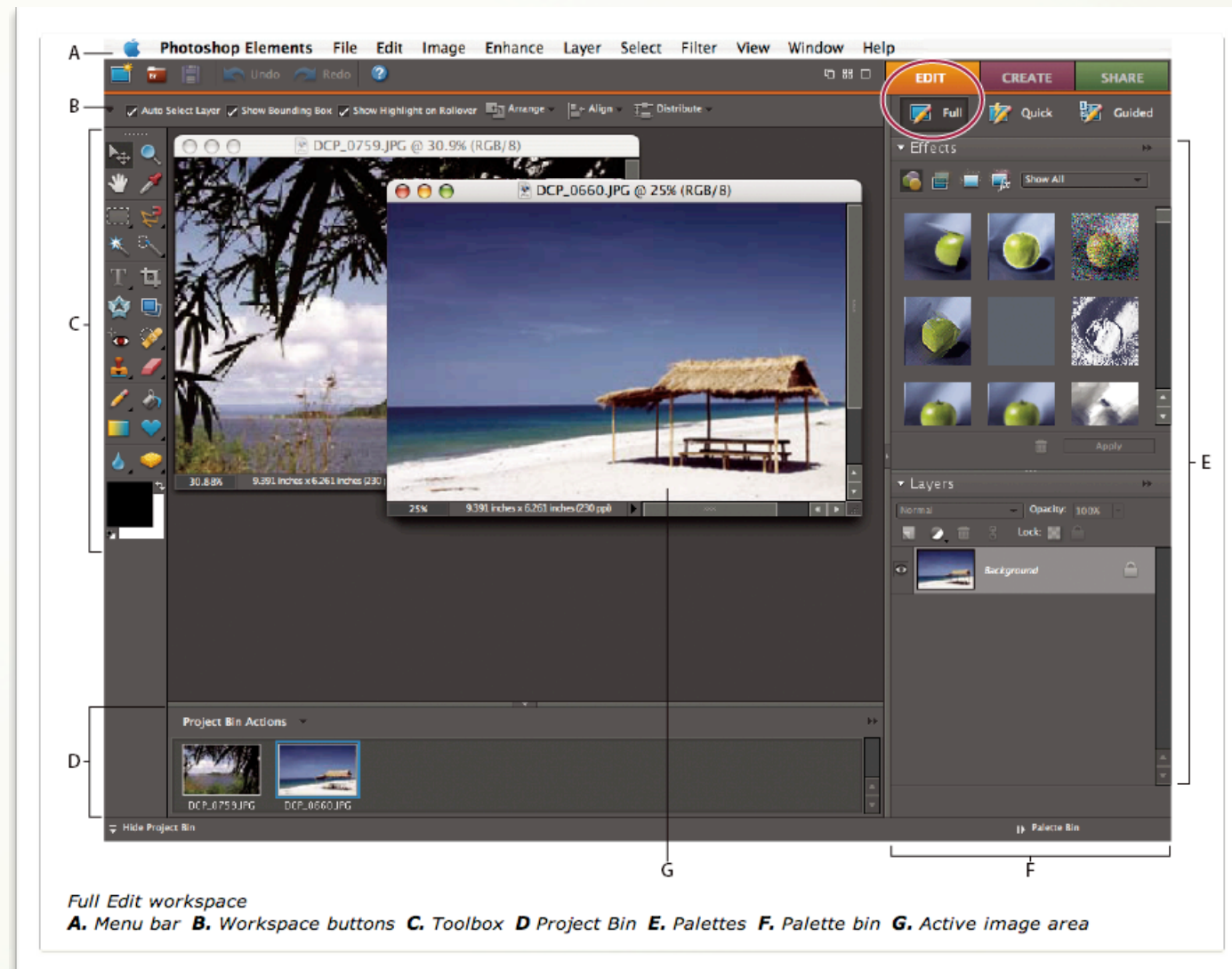
Options bar Provides options for the tool you select.

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

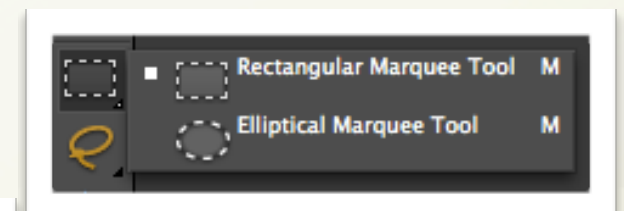
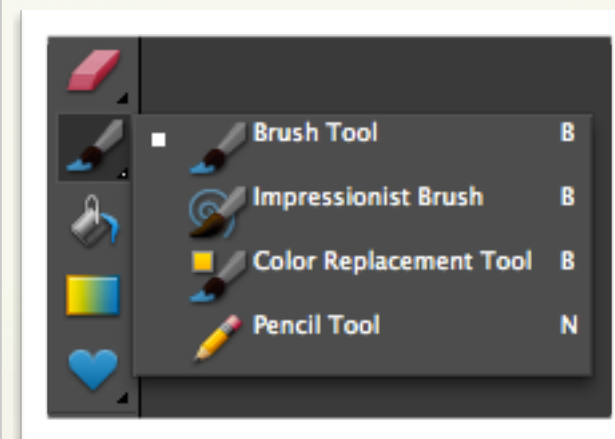
Use tools in the toolbox to select, edit, and view images; some tools let you paint, draw, and type. The toolbox appears on the left side of the Full Edit and Quick Fix

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.*

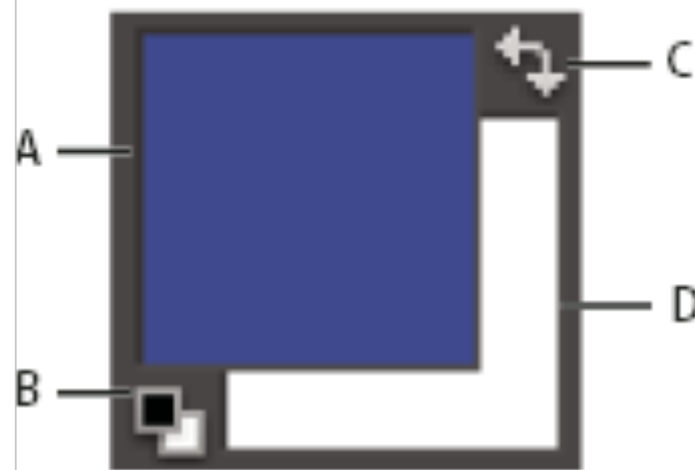
You can view information about any tool in the toolbox by positioning the pointer over it. The name of the tool appears below the pointer, this is called the **tool tip**. You can click a link in some tool tips to see additional information about the tool.



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

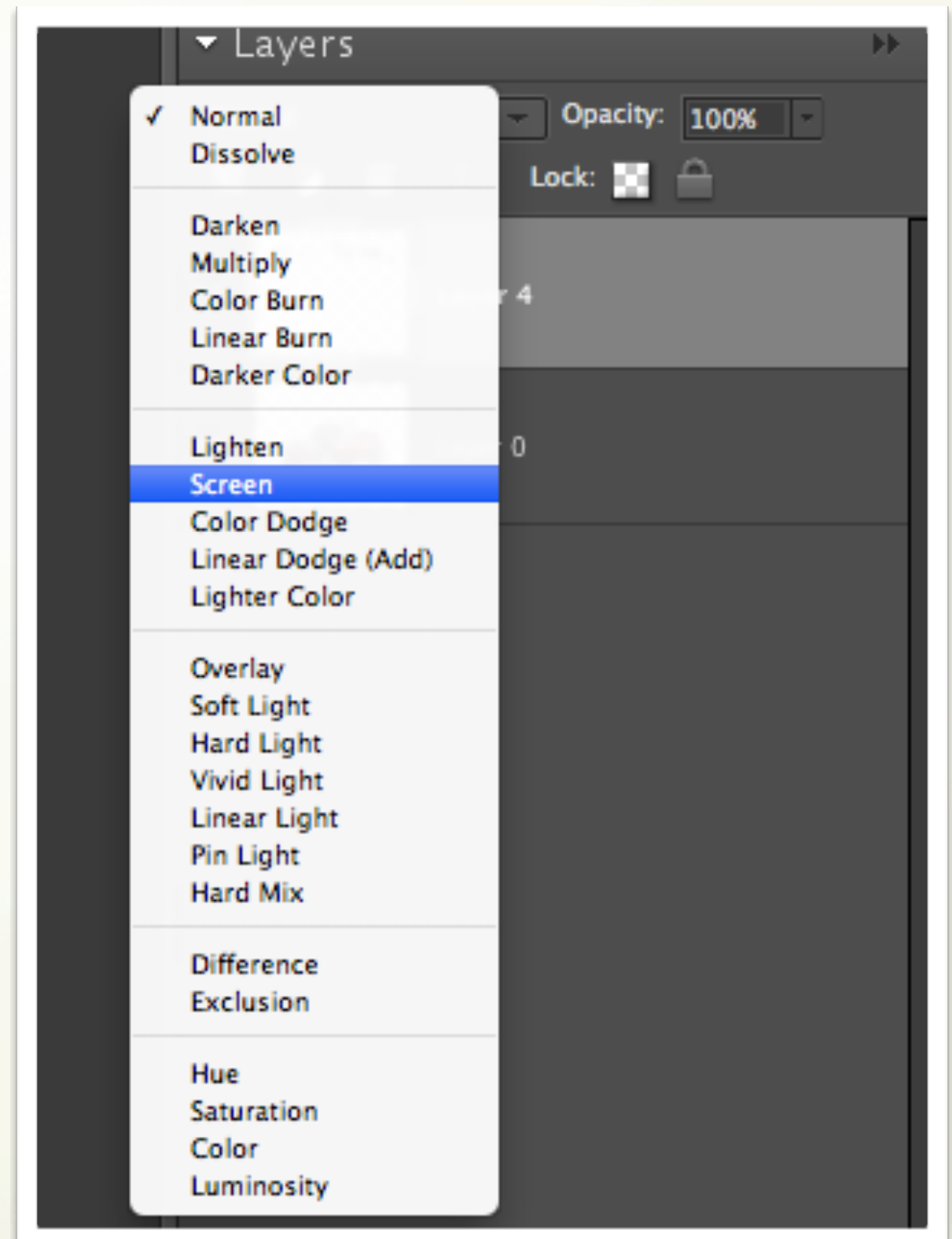
with this mode in an area with zero saturation (a neutral gray area) causes no change.

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

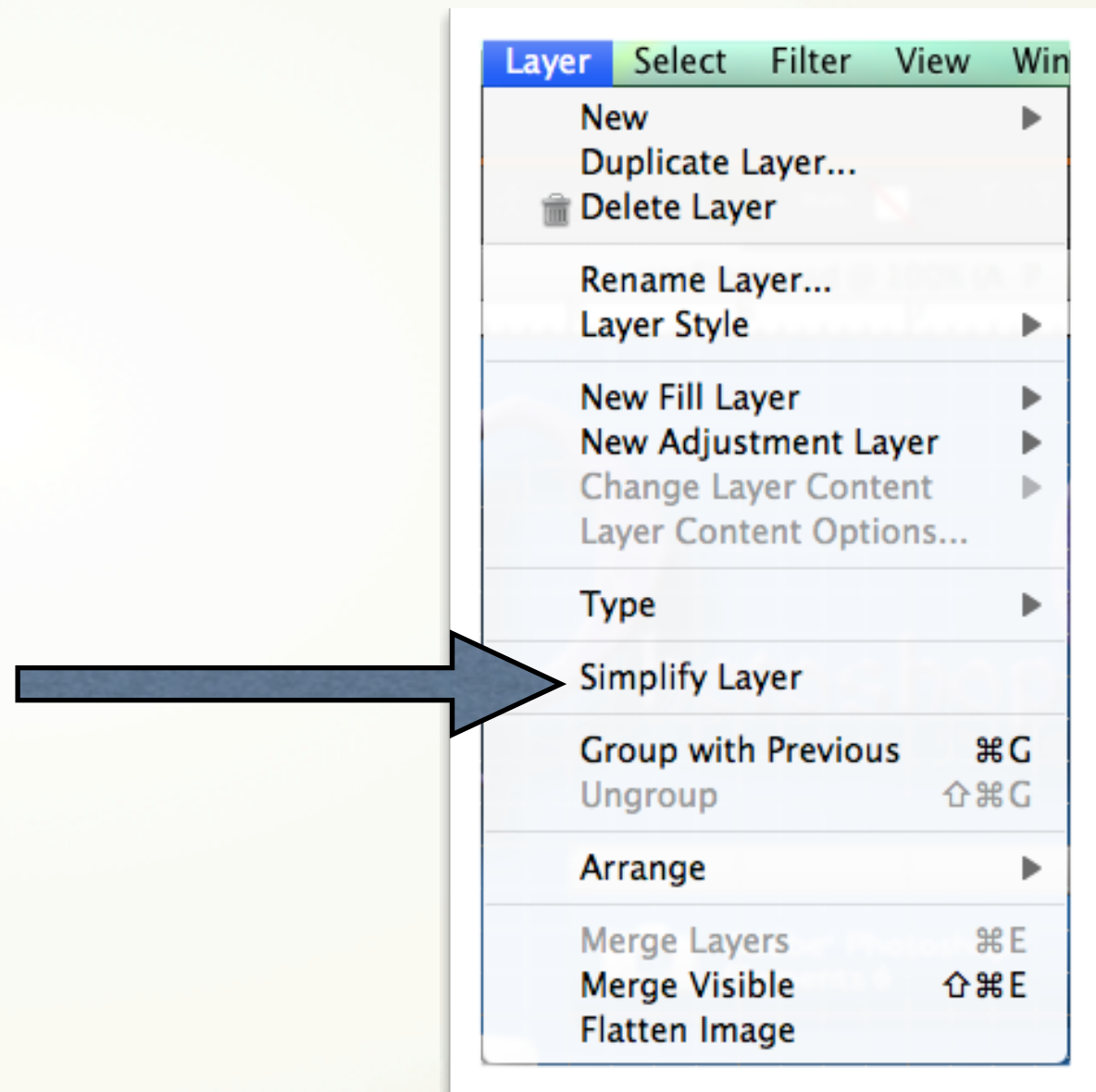
Simplify a layer

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.

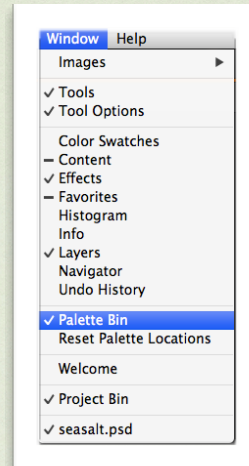
Delete a selected area

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:

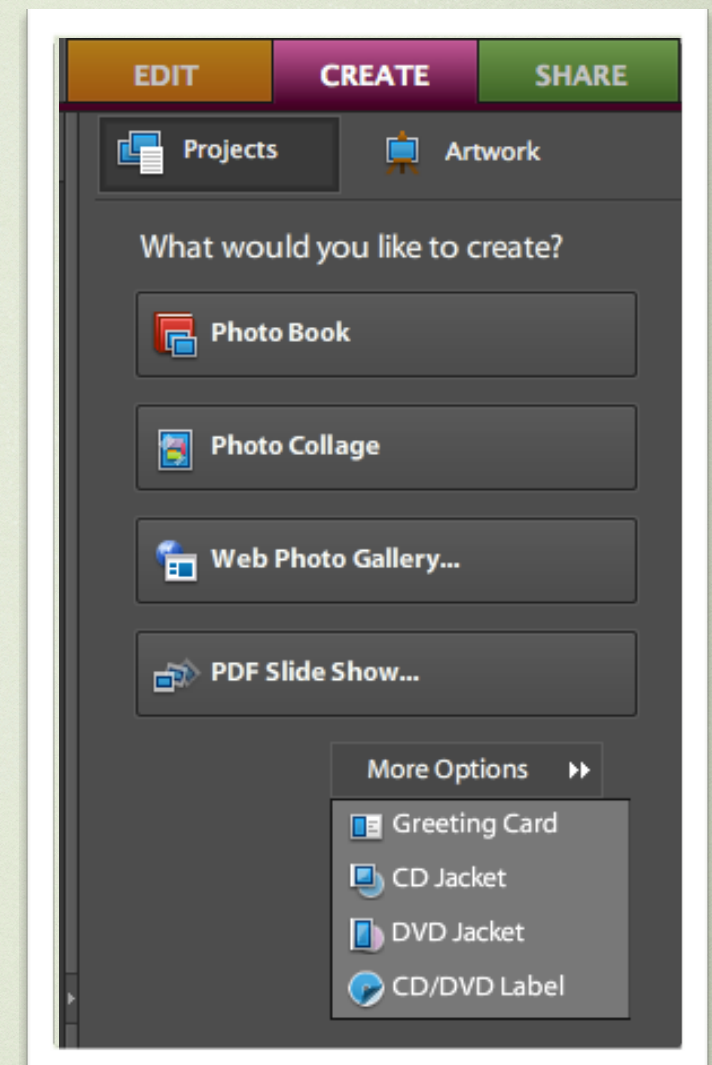
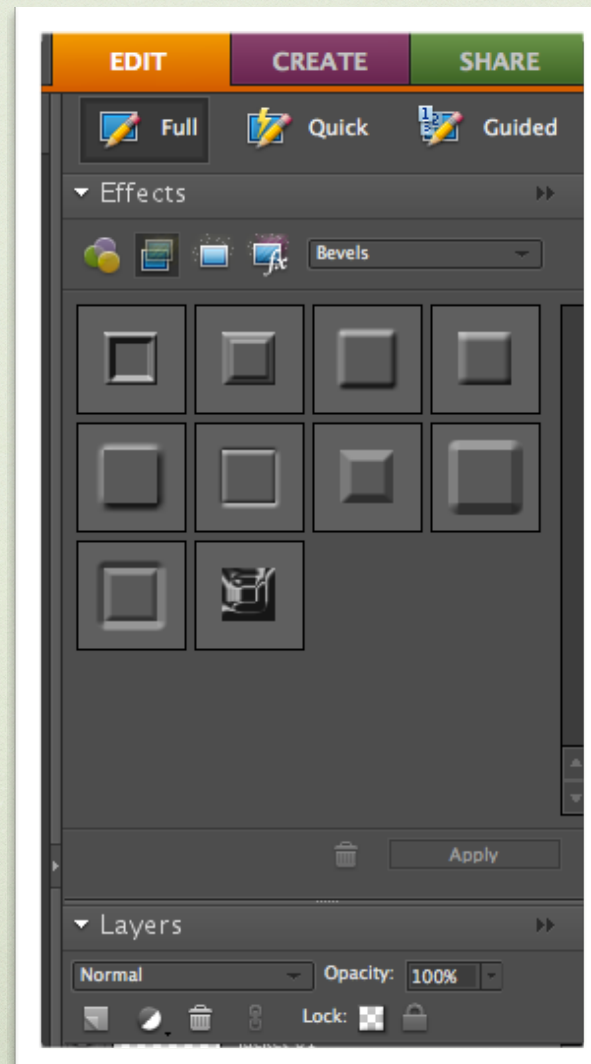
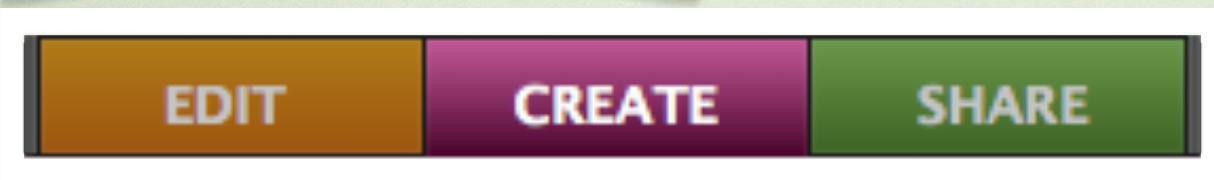
- Choose Edit > Delete to remove the selection. (If you delete a selection by mistake, you can choose Edit > Undo to get it back.)
- Press the Backspace or Delete key to remove the selection.
- Choose Edit > Cut to cut the selection to the Clipboard. You can then paste it elsewhere.

CREATE PART 1



Not so much

Familiar



Up to now, we have explored the EDIT side of our software application. There are more things to learn to use in the program and we will explore the CREATE section to build our own project.

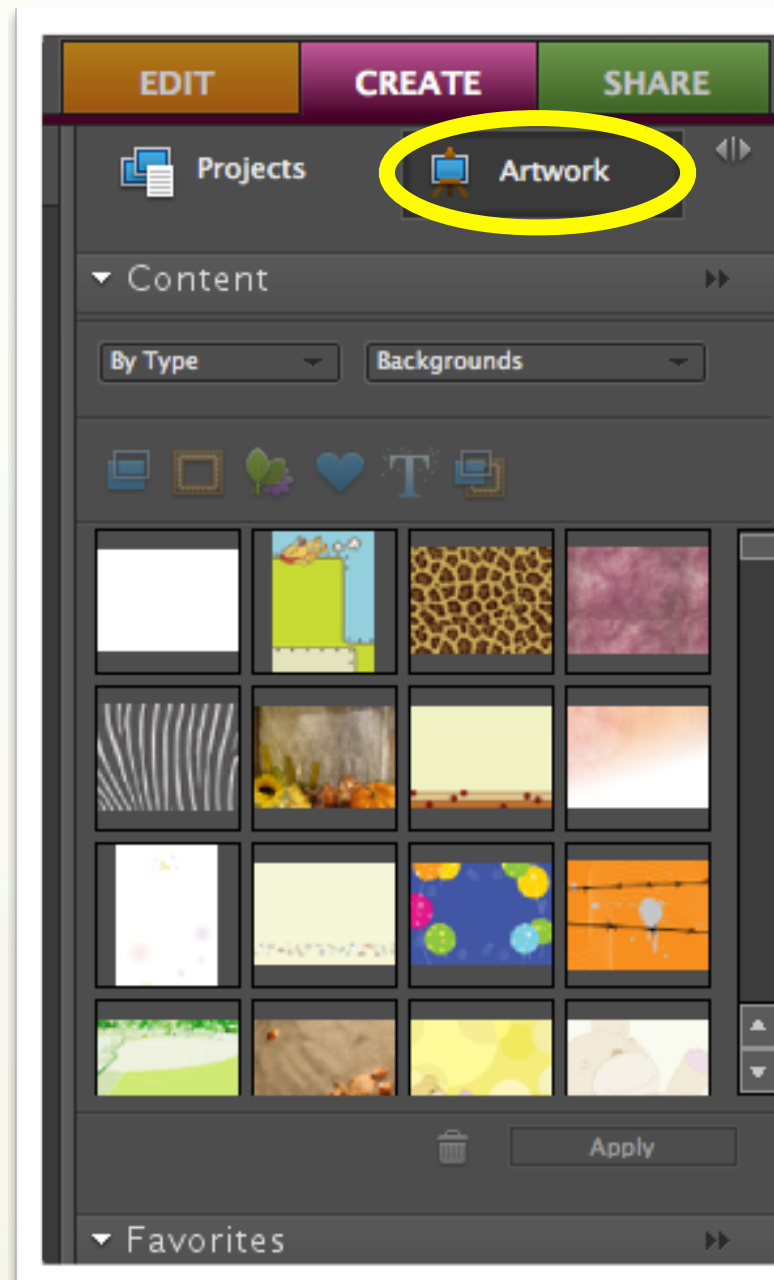
Work with the Palette Bin

The Palette Bin appears on the right side of the workspace. It contains a tab for each of the basic steps of photo editing: Edit, Create, and Share. You can open the Palette Bin to access the tabs, or close it to expand the workspace. (Window > Palette Bin)

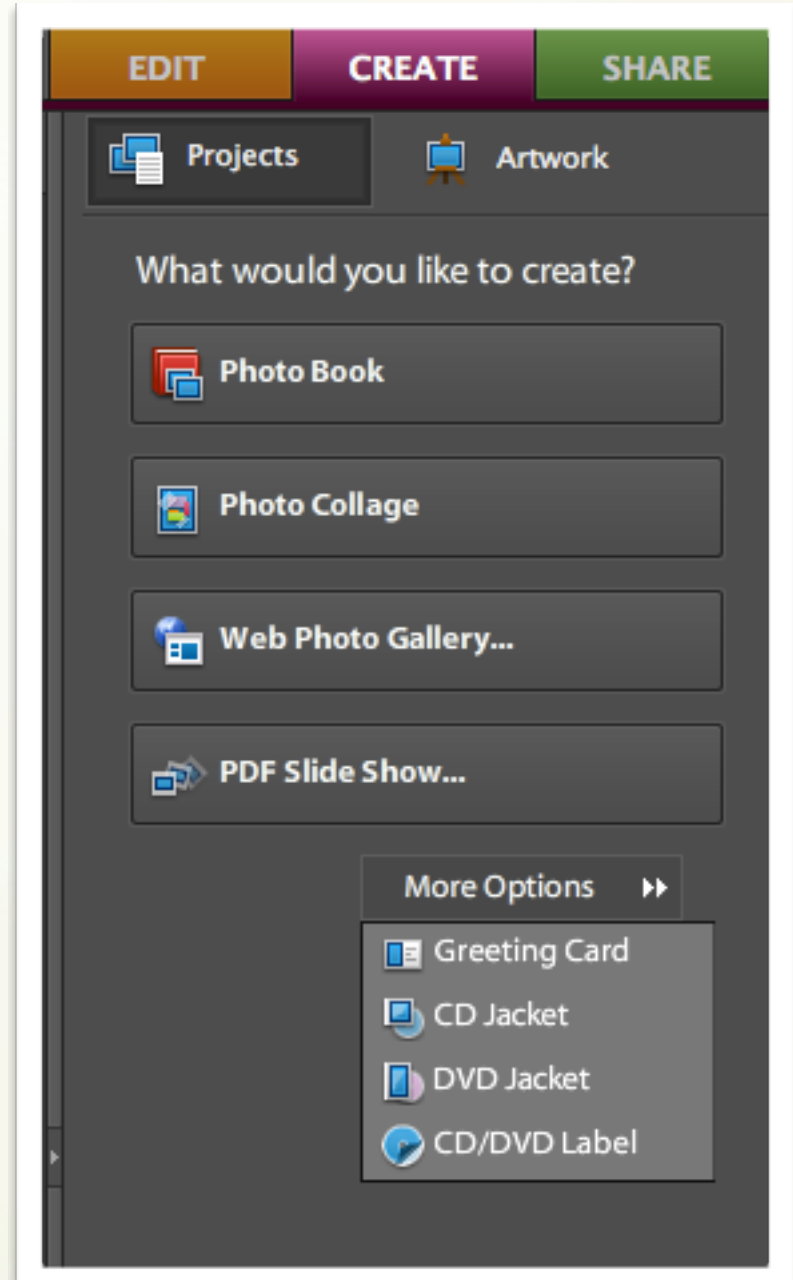
Create Bin

1. We will be using many techniques we have learned in previous APE series books to create our project from Artwork.
2. If you are unfamiliar with extracting, please download and view APE16 for more details.
3. If you are unfamiliar with using fonts, please download and view our APE09 book for more detailed information.
4. If you are unfamiliar with shaping text download and view our APE17 book.
5. If you need to review Layers, please download and see our APE00 book.

Artwork; we will work on Projects soon



Our project for today is to re-create an historical visual image, but use items



from today to replace the dated historical data from the past. We are going to re-create a vinyl record album cover.

As you can see, we have used many skills learned from previous APE books



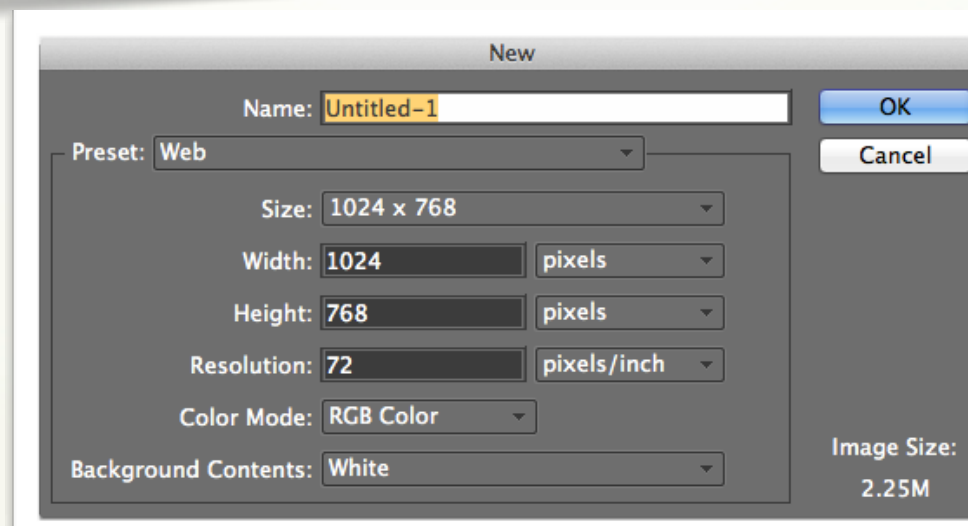
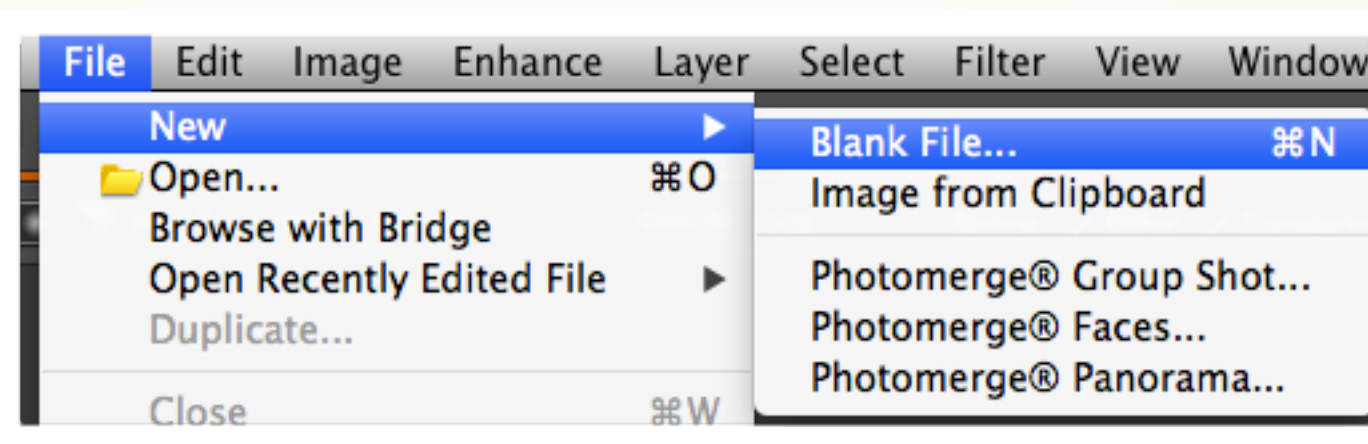
The next few sections will show you how we ended up here. You can create (re-create) the rest

Creation

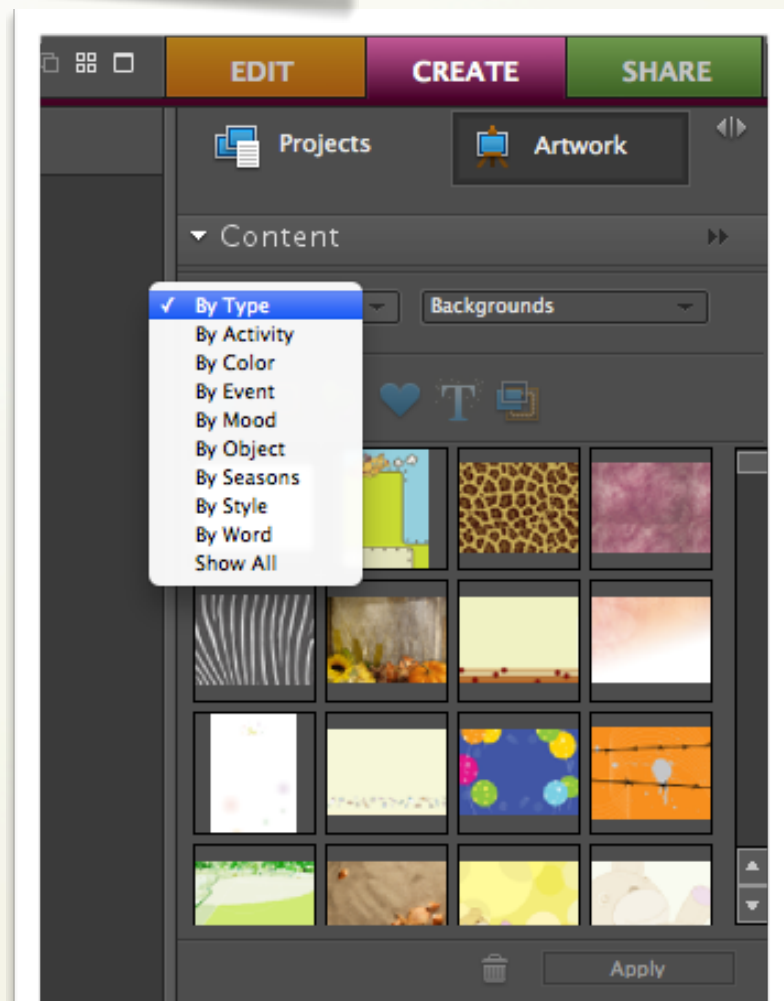
1. Open your image editing application and go to File > New > Blank File
2. Since our ultimate goal is to use our project on the web, we are choosing the Preset: Web.
3. In the Size category we select 1024 pixels in Width by 768 pixels in Height. This is the standard tablet size.
4. Resolution is 72 pixels per inch and our color mode is RGB.
5. Background doesn't really matter here as we will add our own background in a few steps.

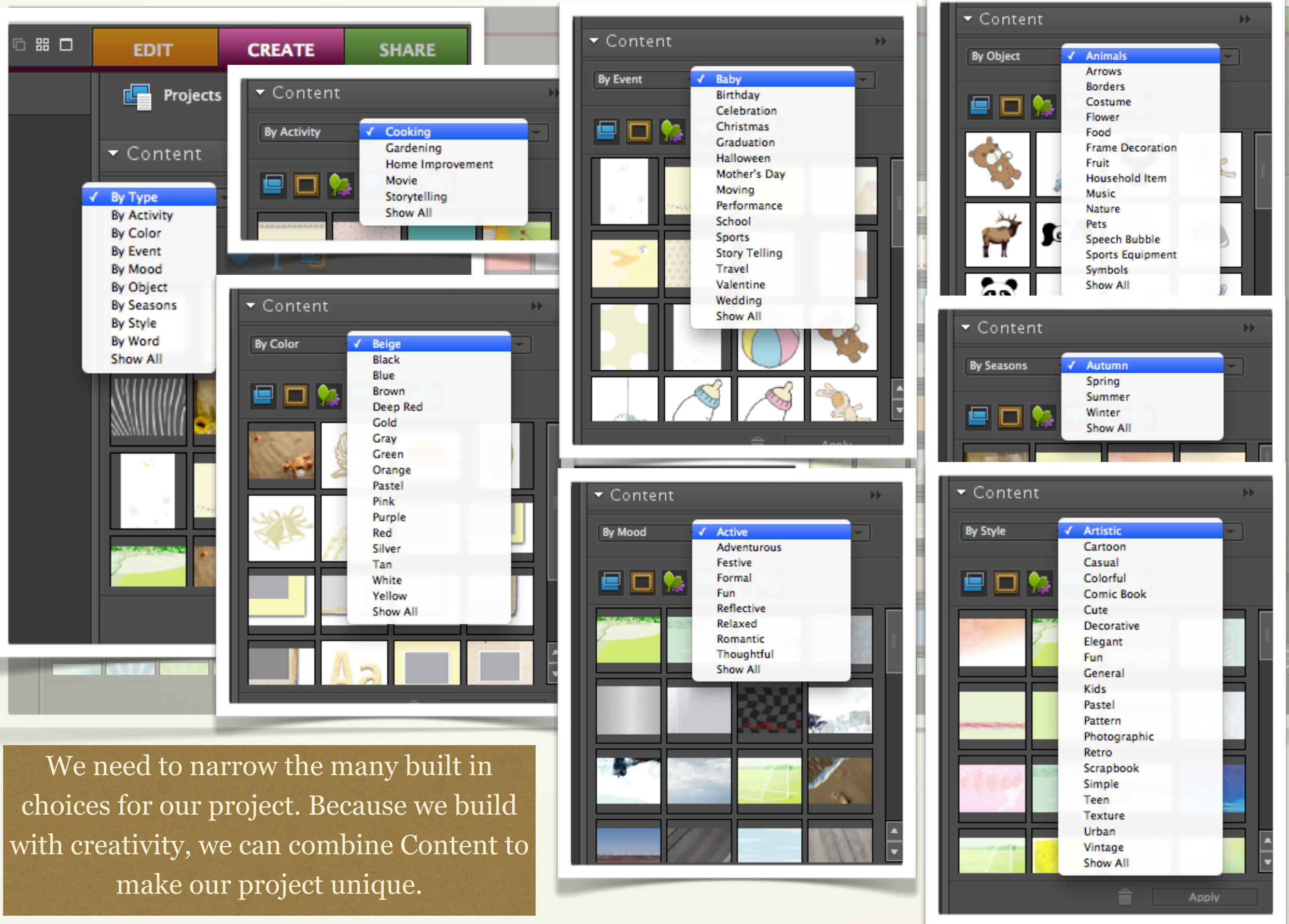
• Section 2 •

Content



In the Content pulldown menu, you will see we have a number of choices. Each one comes with many built-in features, and you can explore these as we progress through our vinyl album cover project.





We need to narrow the many built in choices for our project. Because we build with creativity, we can combine Content to make our project unique.

re-Heads

1. We will be using skills we learned in our Amazing Photo Editing 16 - XTRACTOR - to get just the heads from the images we will use for our nostalgic vinyl album cover.
2. Notice in our software application that it stores open images in the Project Bin at the bottom of the screen. We can easily access any of these before, during and after initial editing for our project. eventually, we will be replacing or creating about 30 different heads in our image.
3. We will be using what we learned in APE14 - HOLES to place our heads on their proper bodies.

• Section 3 •

Heads

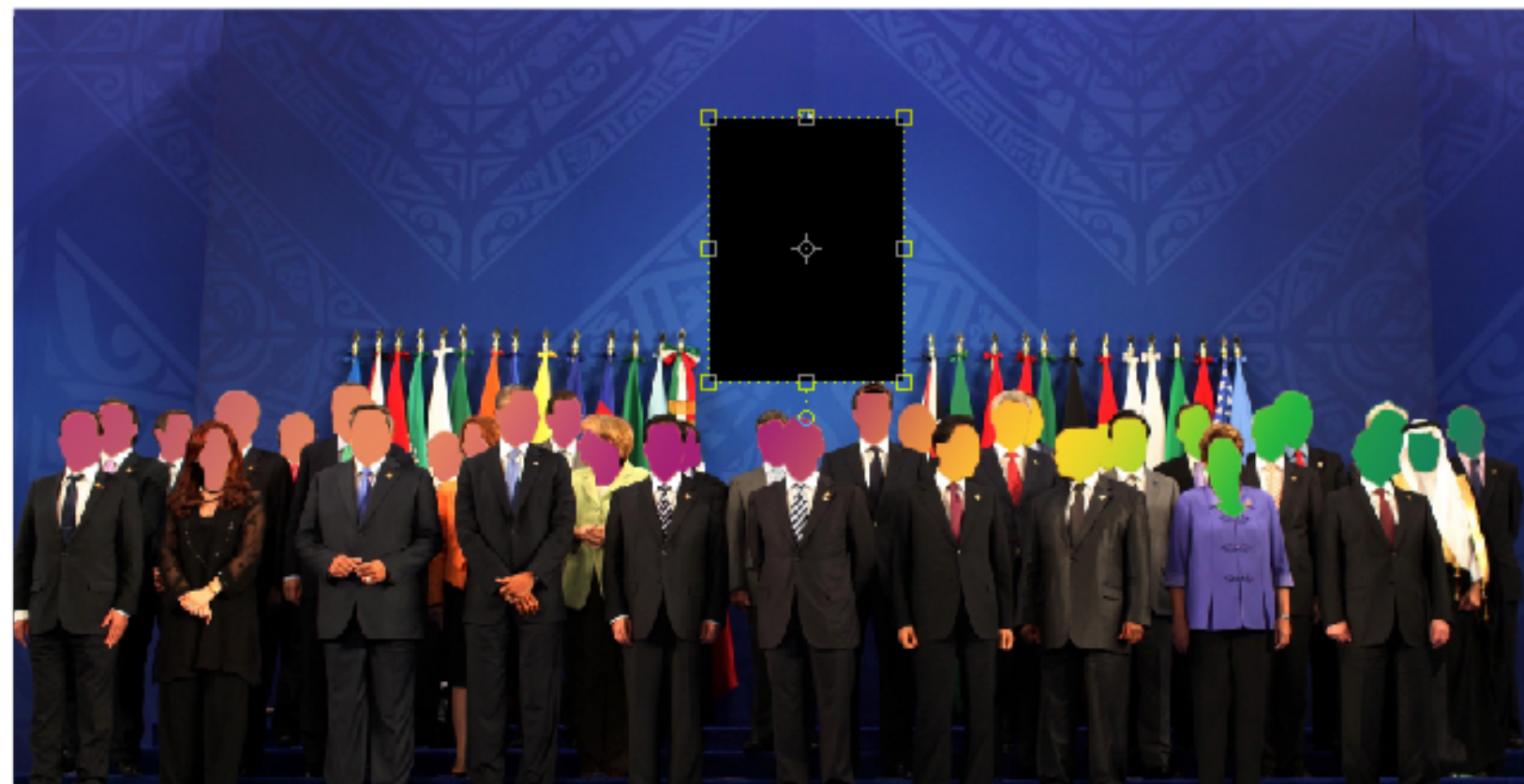
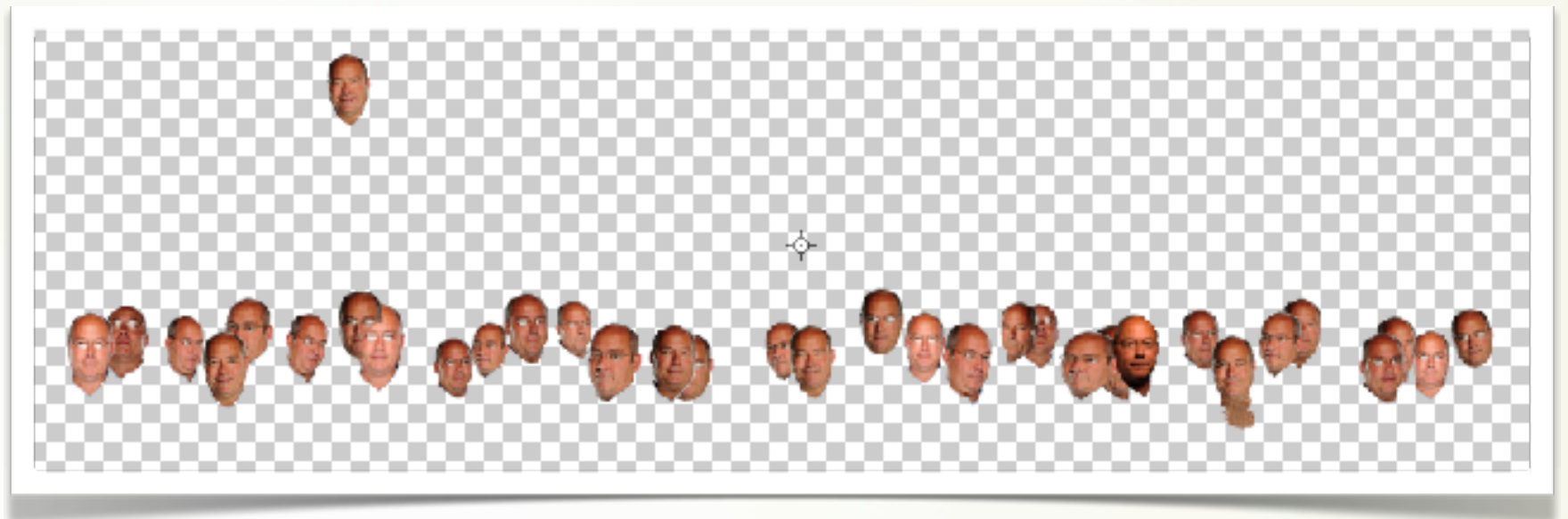


Use the Project Bin

Located at the bottom of the edit workspaces, the Project Bin displays thumbnails of open photos. It's useful for switching between multiple open photos in your workspace. The Project Bin has controls that let you open or close images, hide images, navigate through open images, make a specific image the

frontmost, duplicate an image, rotate an image, or view file information. Because the Project Bin appears in both Full Edit and Quick Fix, you can easily bring open images into Quick Fix for editing. Multiple-page projects are highlighted by a gray frame around the page thumbnails. To show or hide the individual pages, click the right edge of the frame.

Now that we have our heads extracted, we need a multiple person image to place the heads on top of, as below.



Original G20 Summit photo by Edgard Garrido/Reuters, 6/18/2012

So, we find our multiple person image and end up placing our extracted heads on each of the people who were in the photo.

We use the clone stamp tool to remove the text in the middle and then use the smudge tool to smooth out some rough edges.

We end up with the image below which become part of our background for the vinyl record album cover project



Next, we take the Presidential image we used in APE05 to change the color of the suits and replace the heads on this image for our project.

Amazing
Photo
Editing
Color
Replacement



Amazing
Photo
Editing
Xtractor

Amazing
Photo
Editing
HOLES

From this

To this



To this



CREATE PART 2



With a little help from our APE17 - ROUNDERS book and some cropping, we can create our drum set we will use in our nostalgic album cover project.

The text around the bass drum is the application of the ROUNDERS technique.

You could use cropping or extracting techniques to remove the symbol and other unwanted pixels.

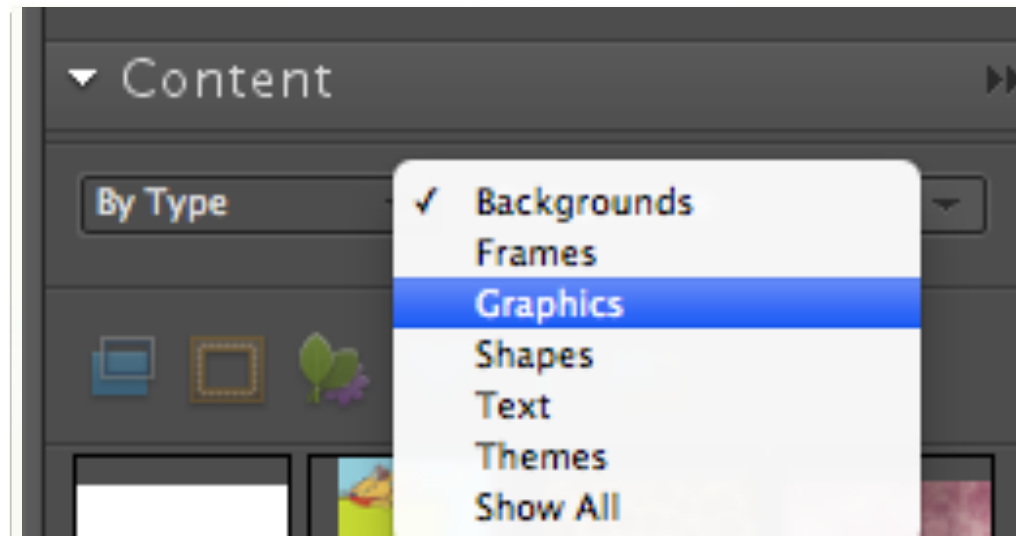


• Section 1 •

Content > By Type > Graphics

Building the foreground

1. Using more of our heads we previously extracted, we can build our main characters using the Graphics found in the By Type pulldown menu.
2. We also select some hats from this section as well to complete the look we are trying to achieve.
3. Using the Move Tool, we can place our components where we need them and rearrange as necessary as we move along our building process.

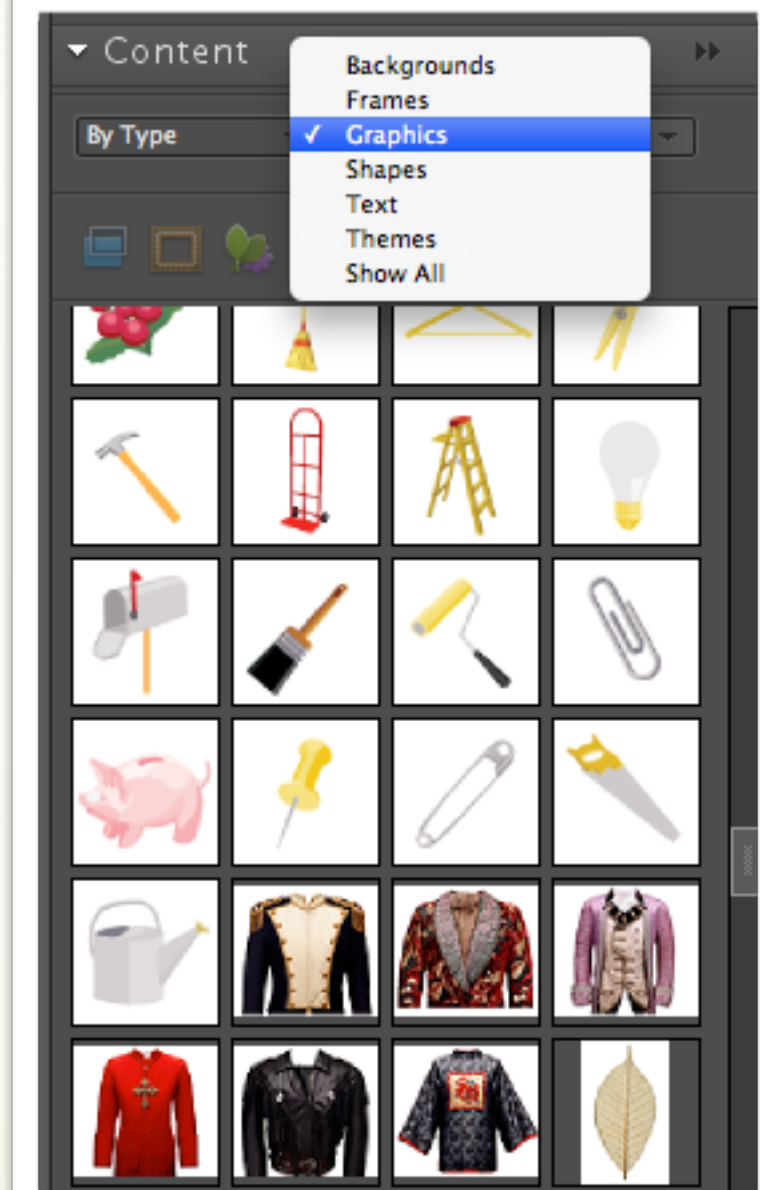


Using the Content palette

The Content palette provides a single location from which you can apply artwork, theme decorations, and text styles to your images.

In the Content palette, the following sections provide a variety of items that can enhance your images:

Filter For Backgrounds Choose from a selection of decorative backgrounds.



Filter For Frames Choose from preset frames to enhance your image or project.

Filter For Graphics Apply graphics to your image or project.

Filter For Shapes Apply shapes to your image or project.

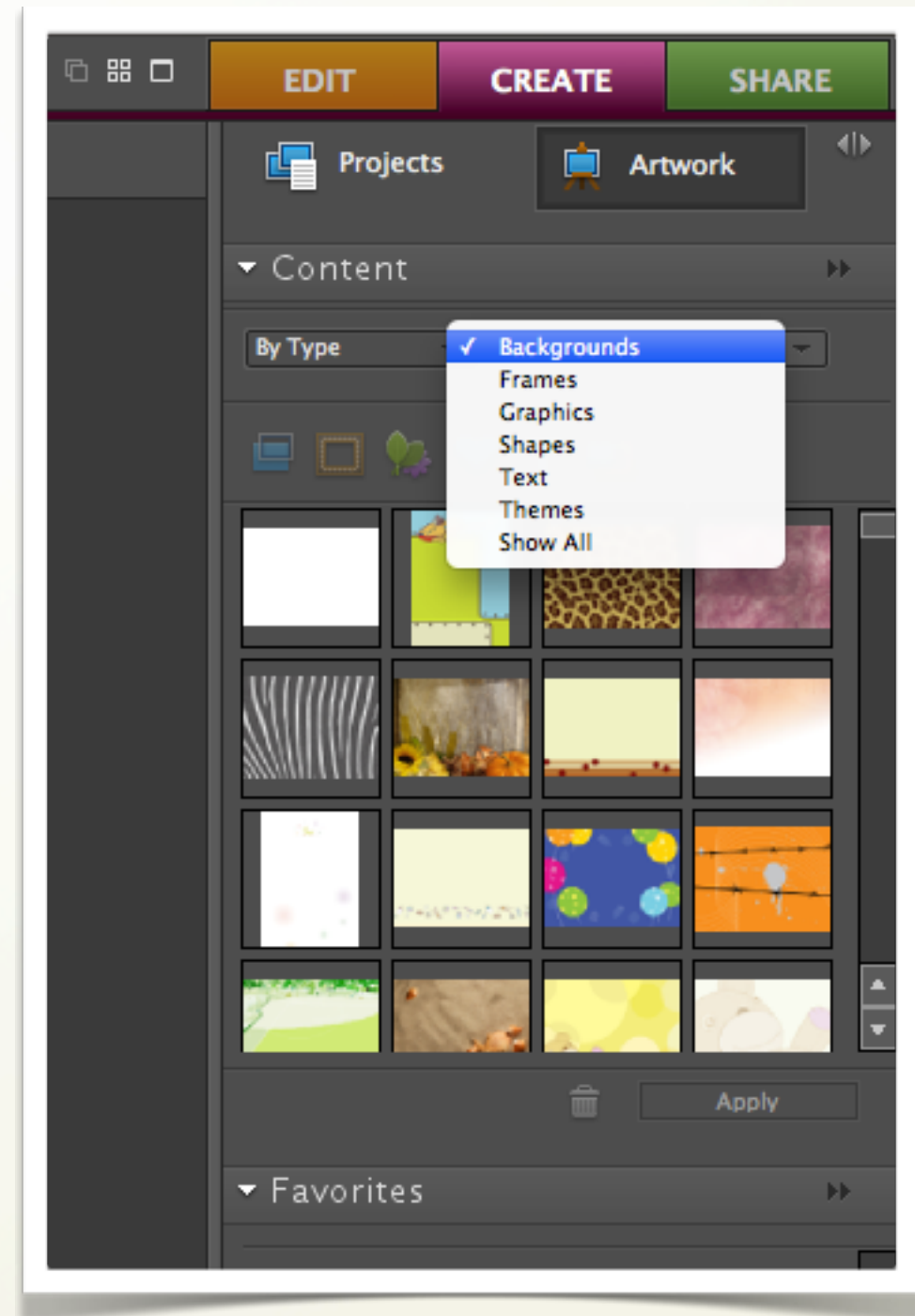
Filter For Text Effects Apply text to your image or project.

Filter For Themes Choose from a selection of themes to apply to your project.

Each section displays thumbnail examples of the artwork or effects that you can add or apply to an image. Most sections offer a menu of category options and corresponding subcategories.

Note: Clicking these buttons will activate or deactivate the display of the thumbnails related to these buttons.

Select CREATE > Artwork > Content > By Type > Graphics



Lt. SeaSalt

1. Using text editing skills we learned in Amazing Photo Editing 09 - SCRIBBLES - we can add our title, "Lieutenant SeaSalt's Lovely Heads Group troupe" while making sure everything fits just the way we want.
2. Adding additional graphics, like our butterfly, and a flowery background complete the album cover.
3. We always save as a .PSD before saving as either a .PNG or .JPG.
4. Have creative fun exploring all the artwork available.



• Section 2 •

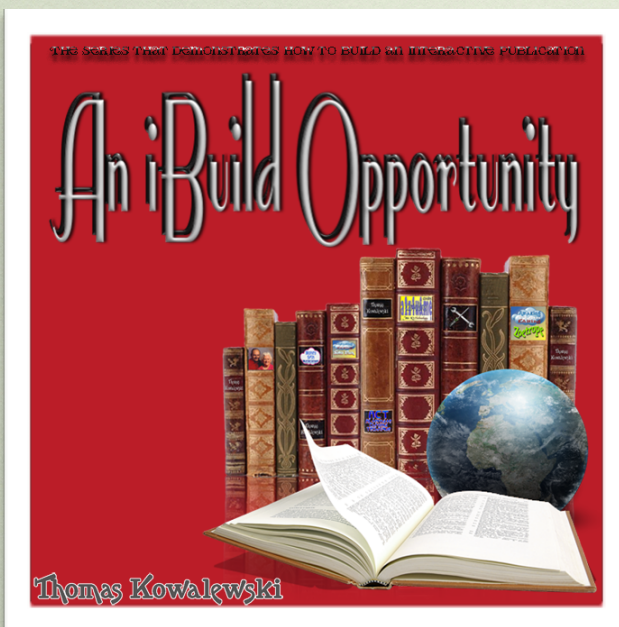
Text and Finishing Touches



JUST CHECKING IN



Interactive Just Checking.1 3D Cube



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MONEY SPIN LITE

Visit our website at: <http://whitebagsoftware.com/>

Direct link: <http://itunes.apple.com/us/app/money-spin1v4/id437500745?mt=8>

This is a widget
made from an App

Interactive Money Spin Lite.1 Trial version of our popular educational activity



Use this
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puzzle
review
interactive
to learn
about
other
Amazing
Photo
Editing
books.
Just touch
to begin.

There are
many
puzzles to
explore
various
messages
including
our APE
series and
our ACT
series
along with
other data

Up to 6 players can compete for success in any version of Money Spin

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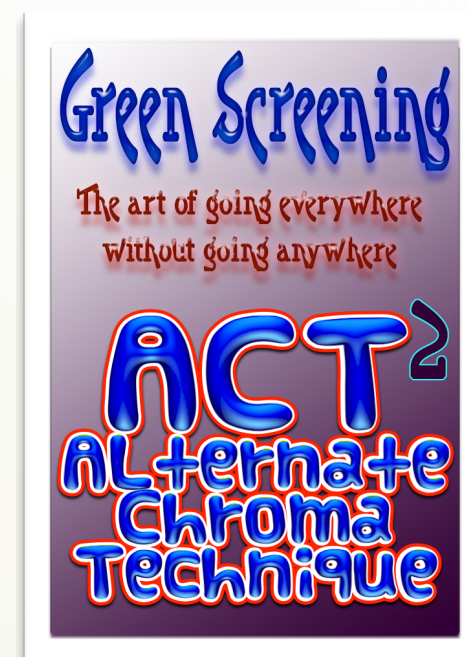
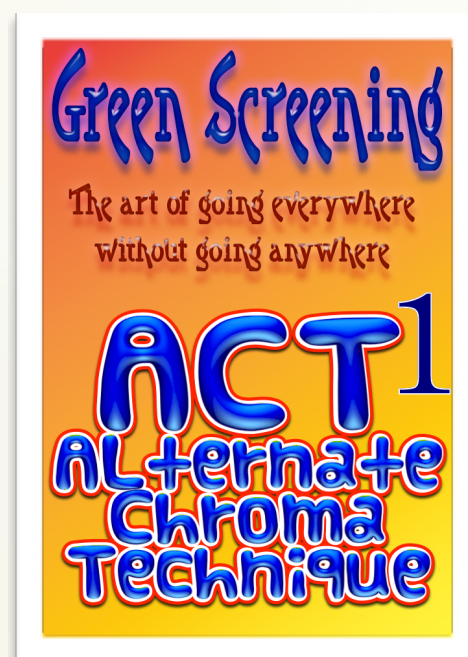


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By buying our products, you will help continue our publication of many educational and family fun activities.



Our publications are educational books available on the iBookstore. The ACT series is all about advanced features used to create chroma key effects in Apple iMovie utilizing application features in Apple Keynote or Microsoft PowerPoint, Apple QuickTime 10, and Apple iMovie. They are available for your use..



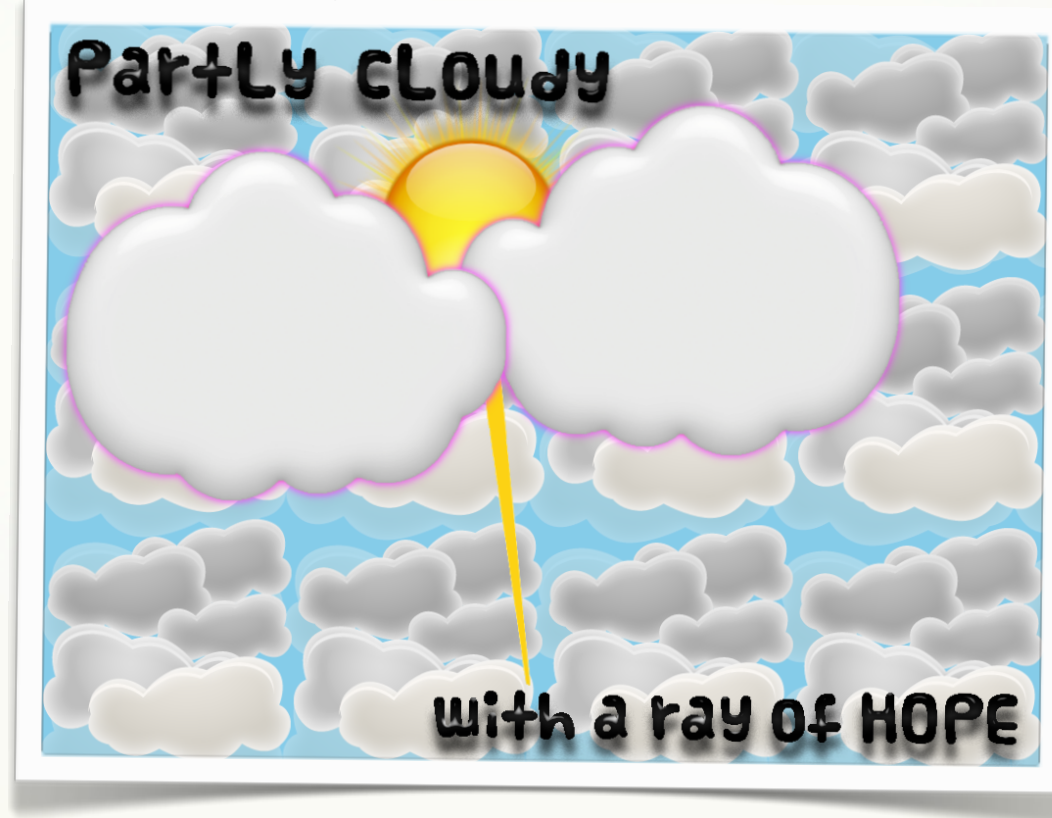
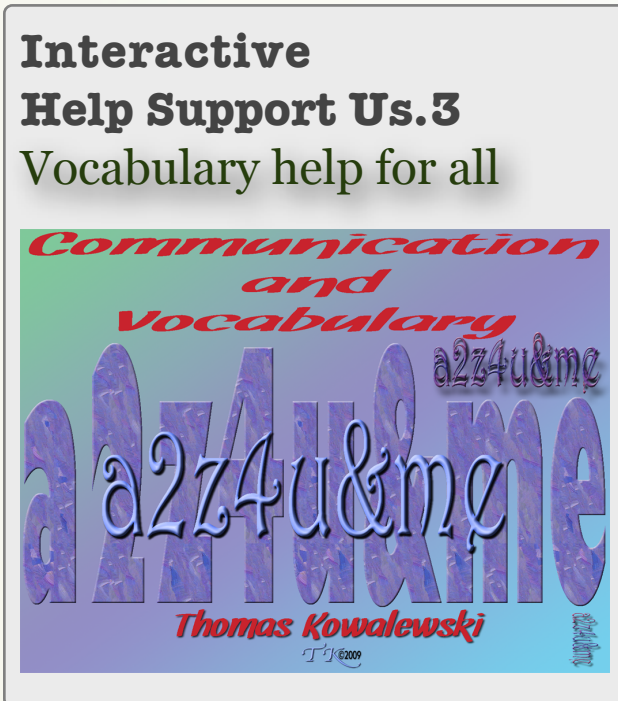
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