

APE22

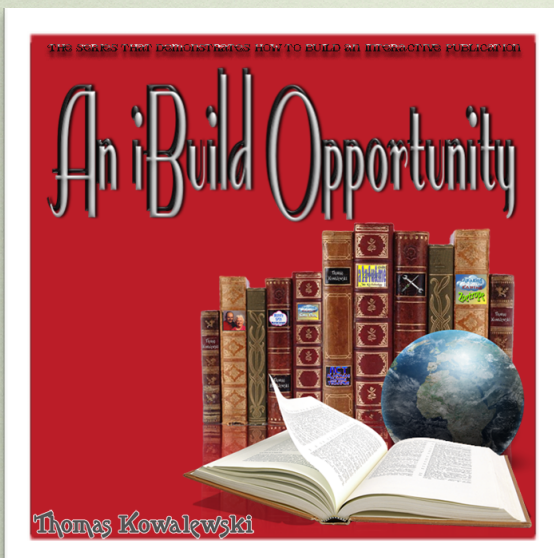
AMAZING PHOTO EDITING



THOMAS KOWALEWSKI

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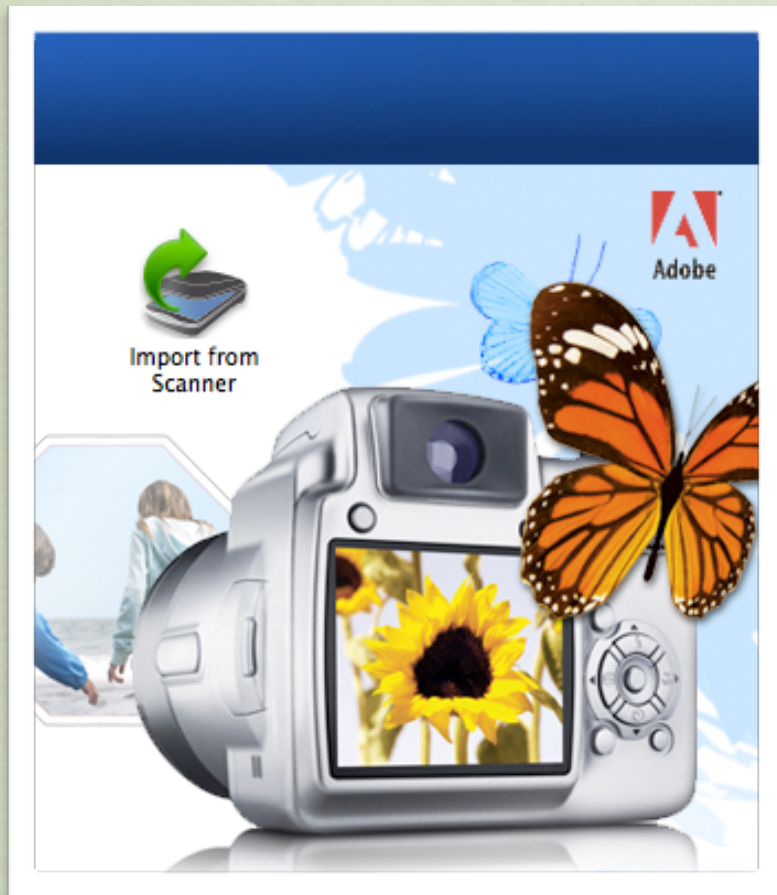
PERSONALIZE YOUR BOOK



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the complete series*



LAYERS IN DIGITAL IMAGING



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.

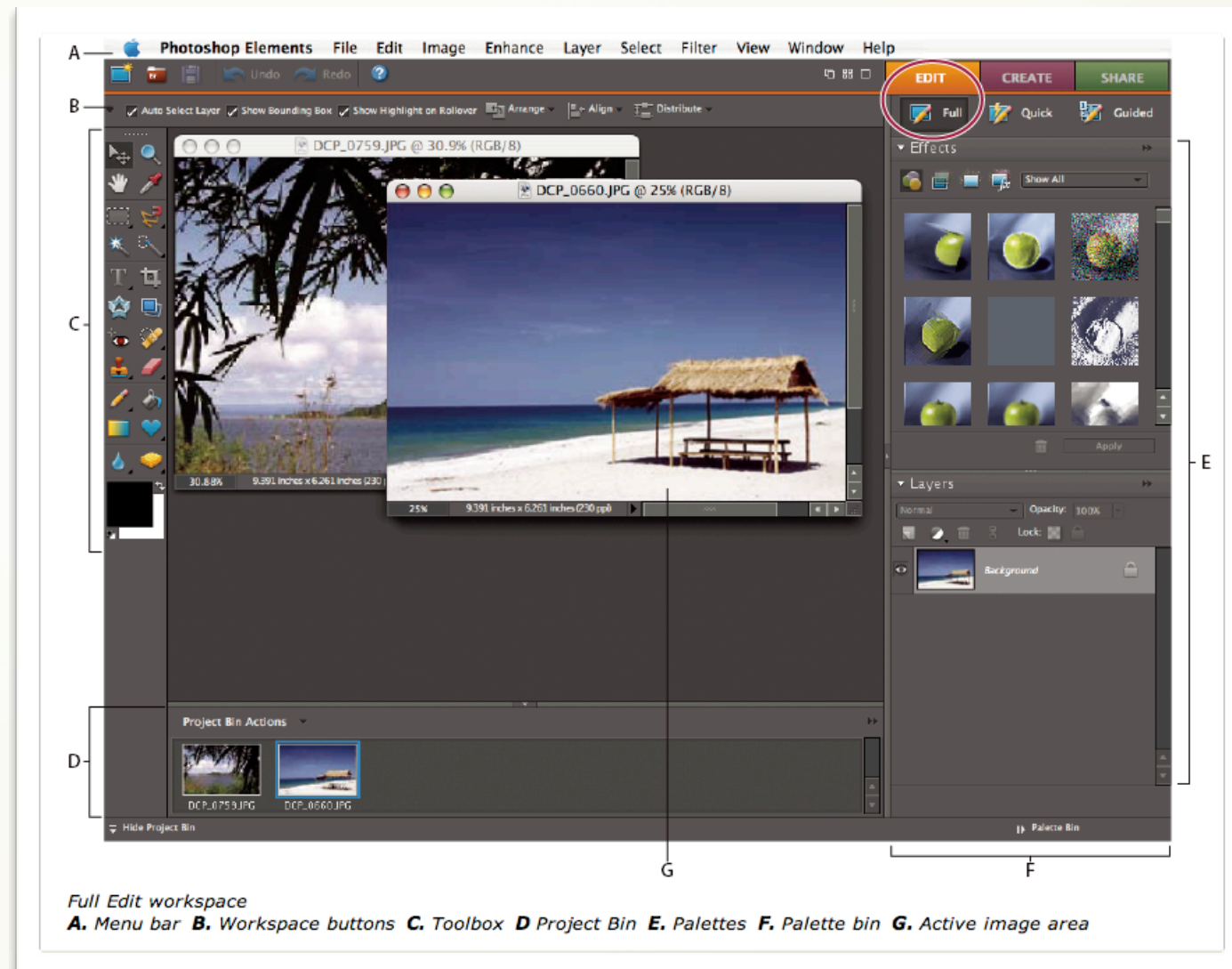
Project Bin Displays thumbnails of opened images, and lets you easily manage them.

Palettes Help you monitor and modify images.

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

PHOTOSHOP ELEMENTS

• Section 1-The Work Area •



About the toolbox

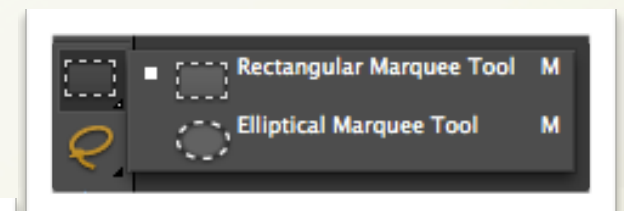
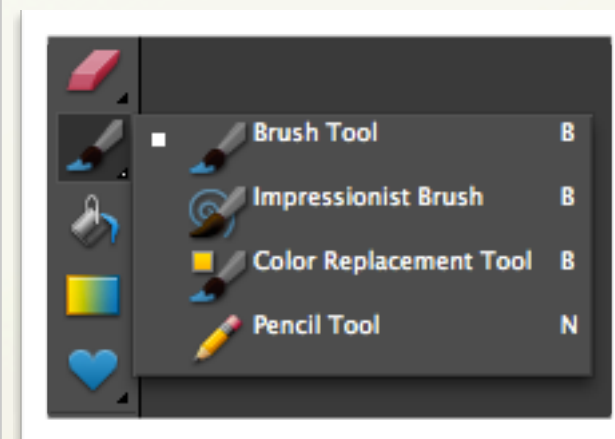
Use tools in the toolbox to select, edit, and view images; some tools let you paint, draw, and type. The toolbox appears on the left side of the Full Edit and Quick Fix

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.

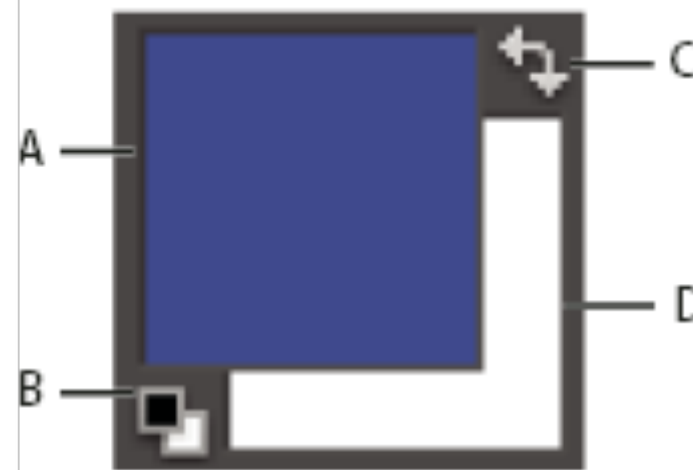


Color review

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 •

New & Review



Foreground and background color boxes in toolbox

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

About foreground and background colors

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

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

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

About Patterns

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

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

Find Edges

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

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

Adjustment Layer

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

Blending Mode

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

More About Blending Modes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

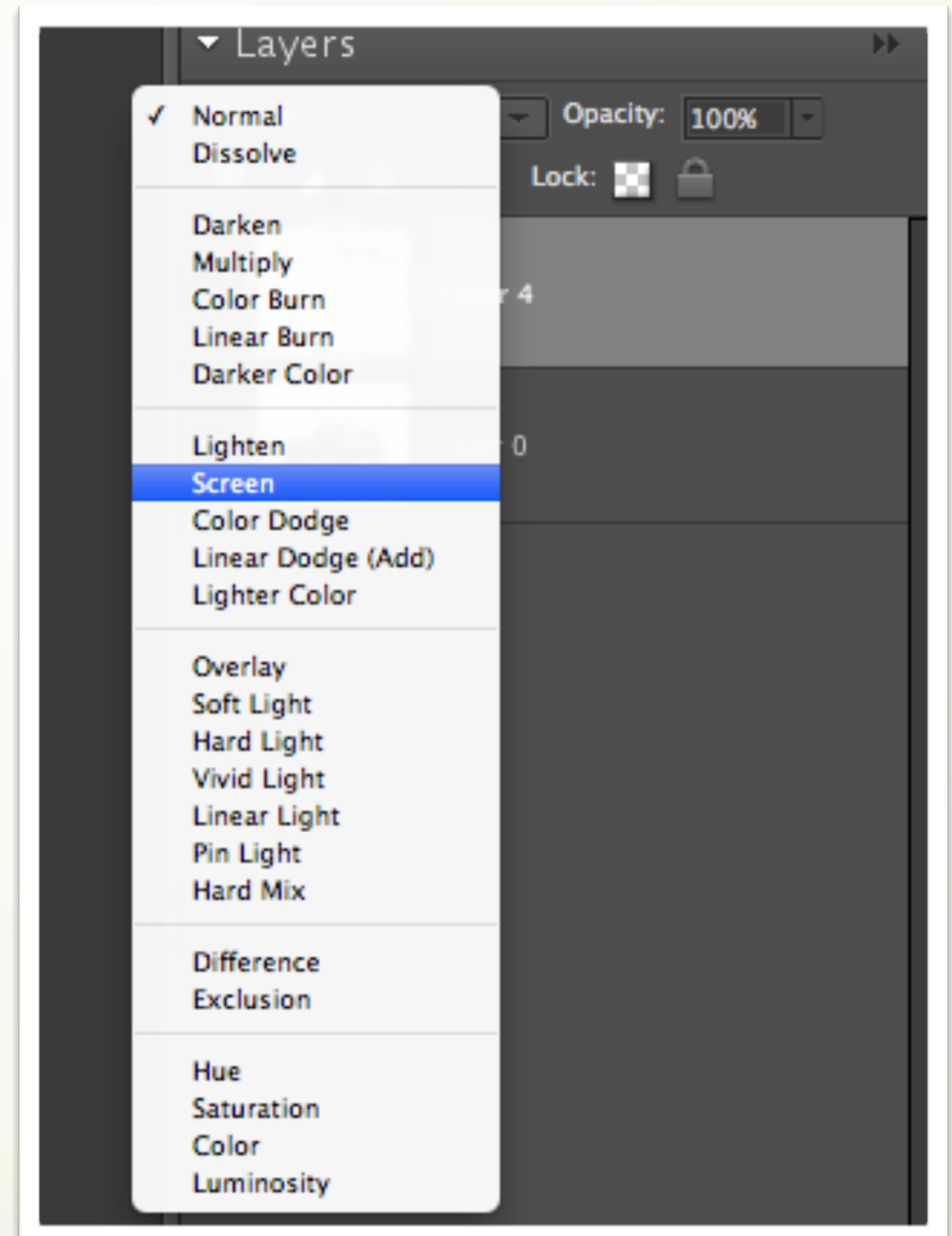
with this mode in an area with zero saturation (a neutral gray area) causes no change.

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

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

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

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



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

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.

SHATTERED KEYNOTE

Interactive Shattered Keynote.1 Shattered lesson in Keynote style



GETTING READY



We will need close-up image of a nice face, preferably facing front. I'm using one of my own in this lesson. The image should have no background, if possible. Use our Xtractor lesson (APE 16) if you need to review how to eliminate unwanted pixels.

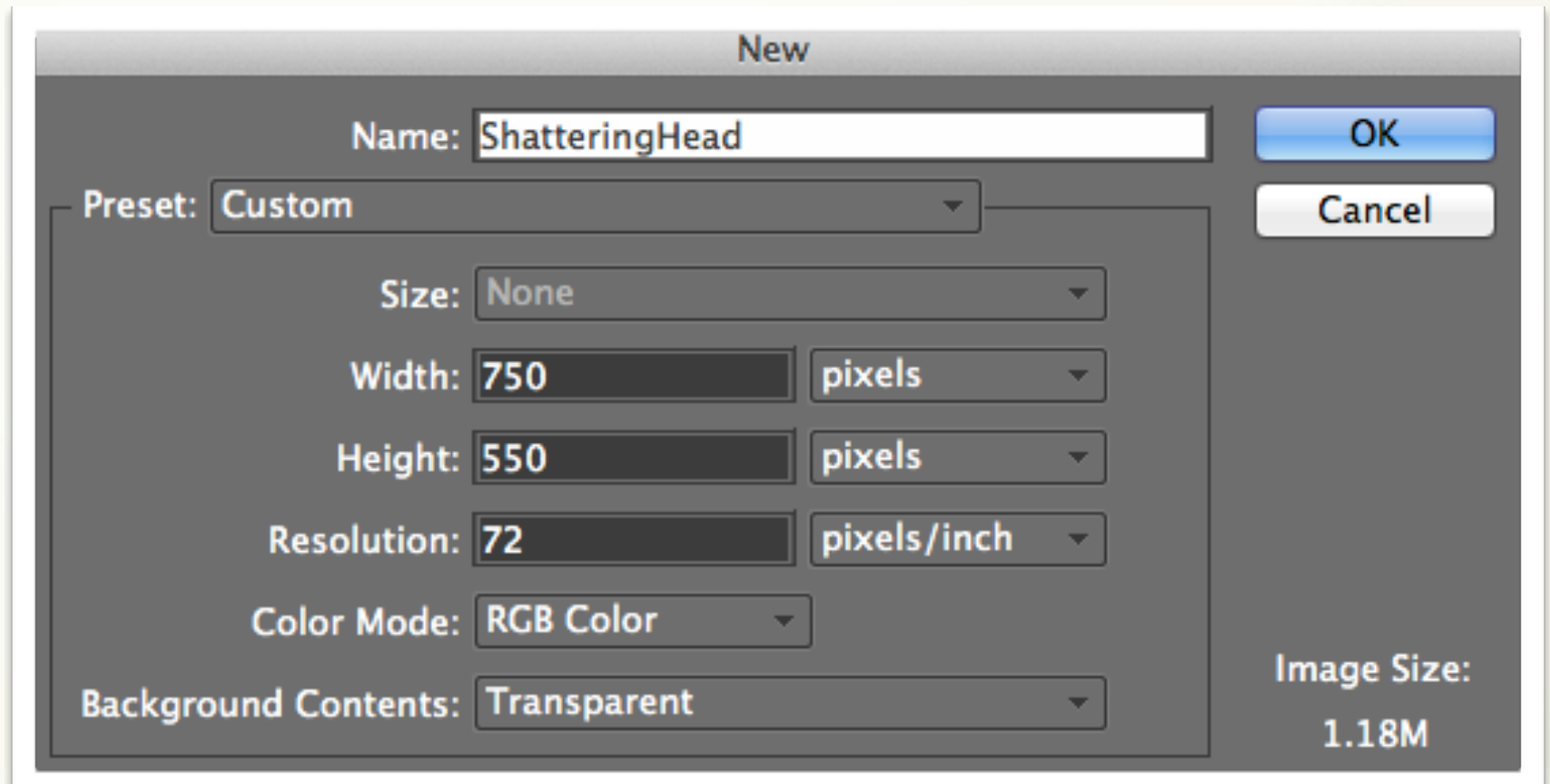


• Section 1 •

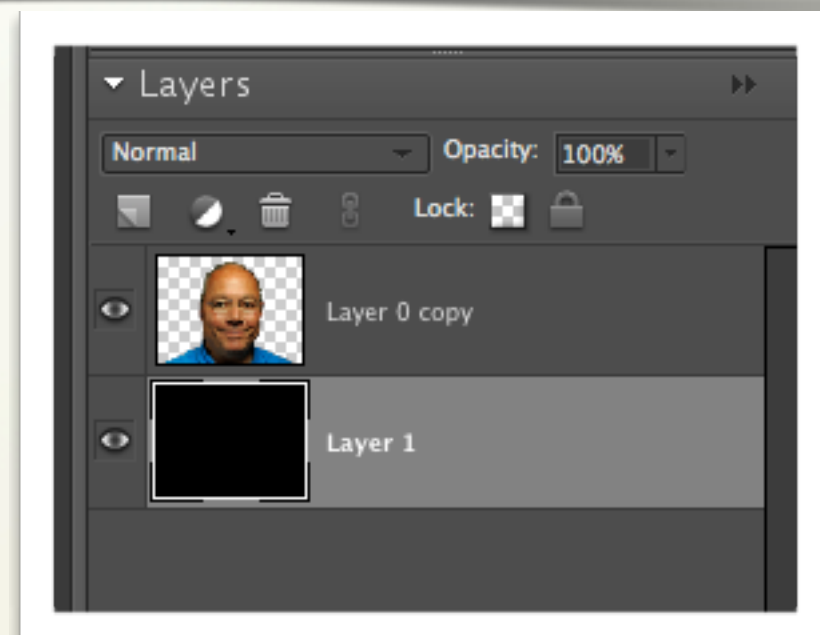
Setting the Stage

Just Starting

1. Create a document of size 750×550 pixels.
2. Fill the Background layer with #000000 (Black).
3. Place the face just left of center of the new document.
4. Make sure there are no unwanted pixels floating around after placing the head on your black background.



You should have 2 layers in your Layers Palette

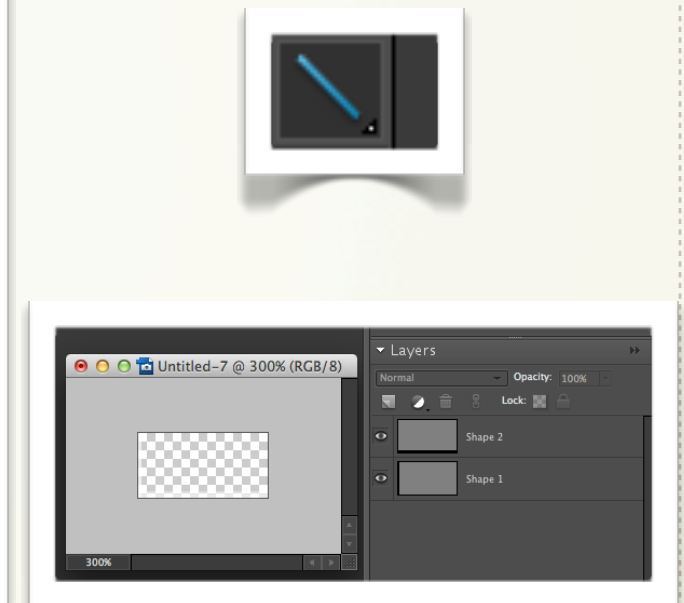
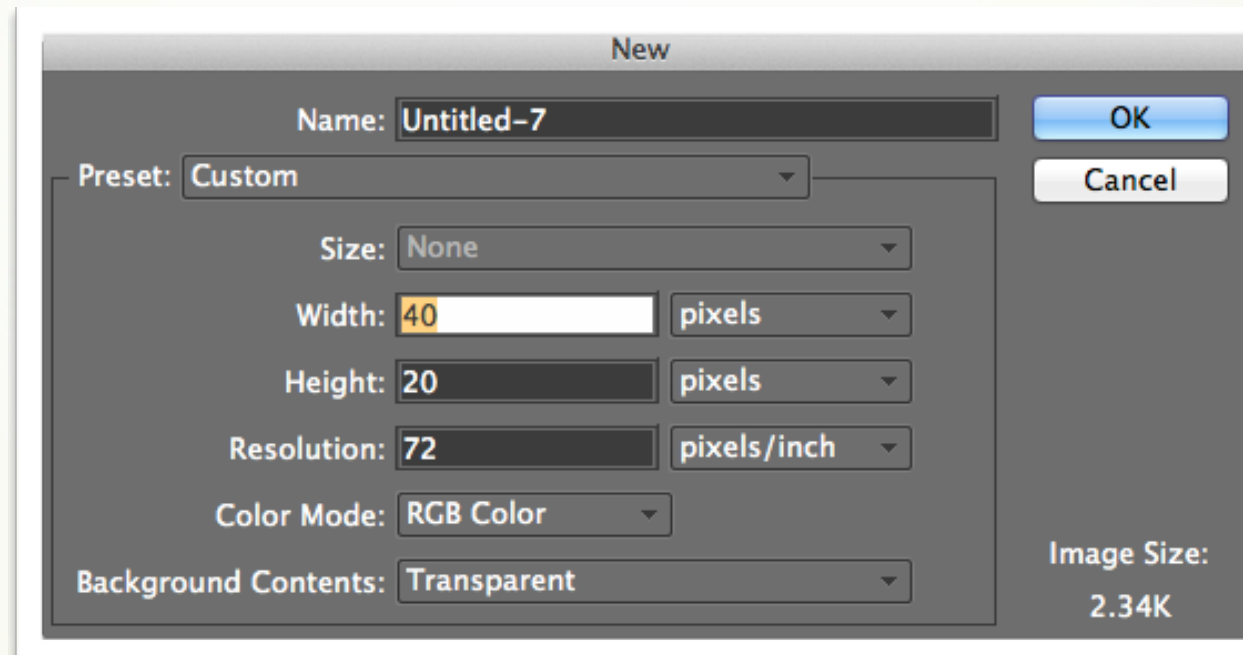


• Section 2 •

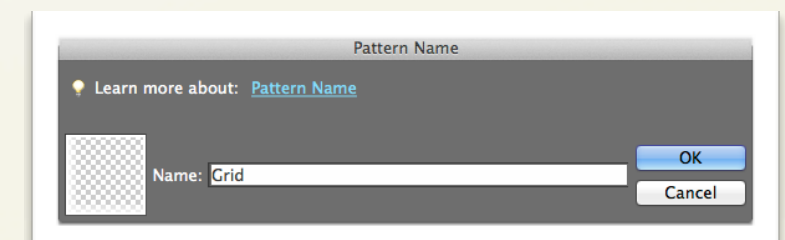
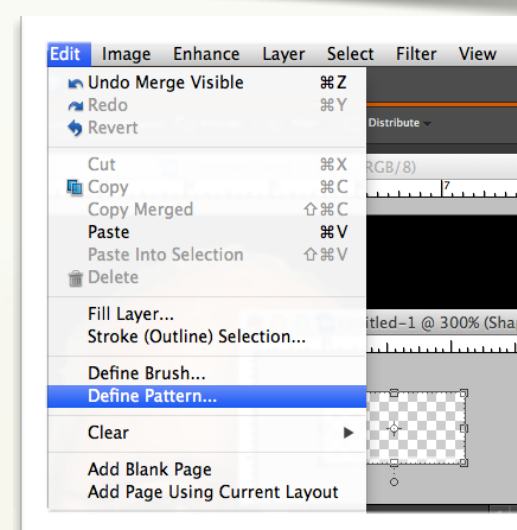
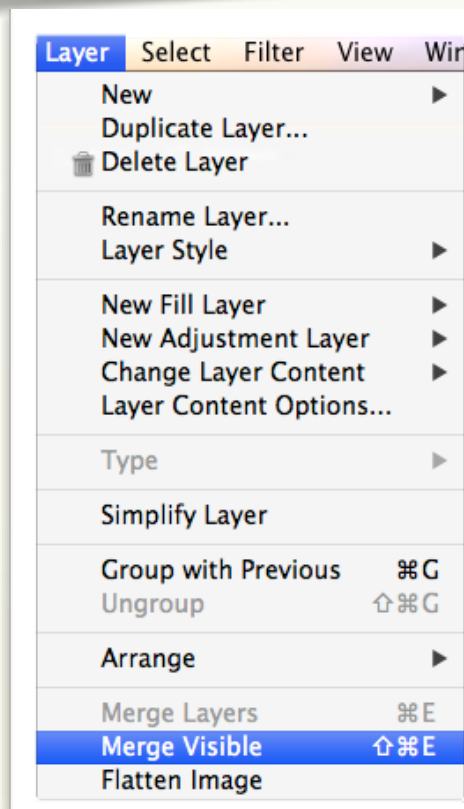
The Face Grid

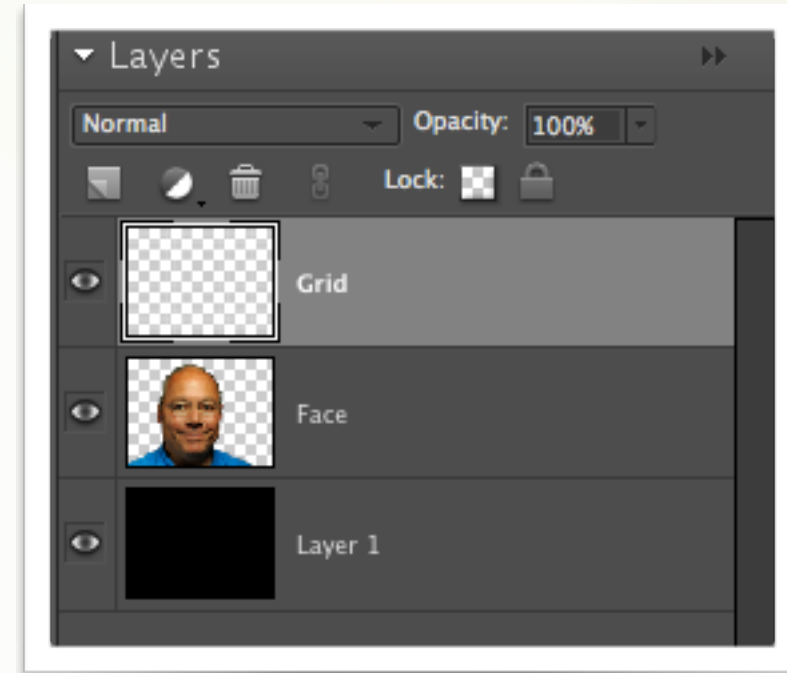
The Grid Iron

1. Create a new document of size 40 pixels wide x 20 pixels height and create a new layer.
2. Use Pencil tool with size 1px and color #FFFFFF (white), draw left and bottom border to form a "L".
3. Hide the Background layer (if one exists) and merge (Layer Menu > Merge visible) the visible layers so both lines are on the same layer.
4. Go to the Edit Menu > Define Pattern.
5. Name this pattern as Grid.

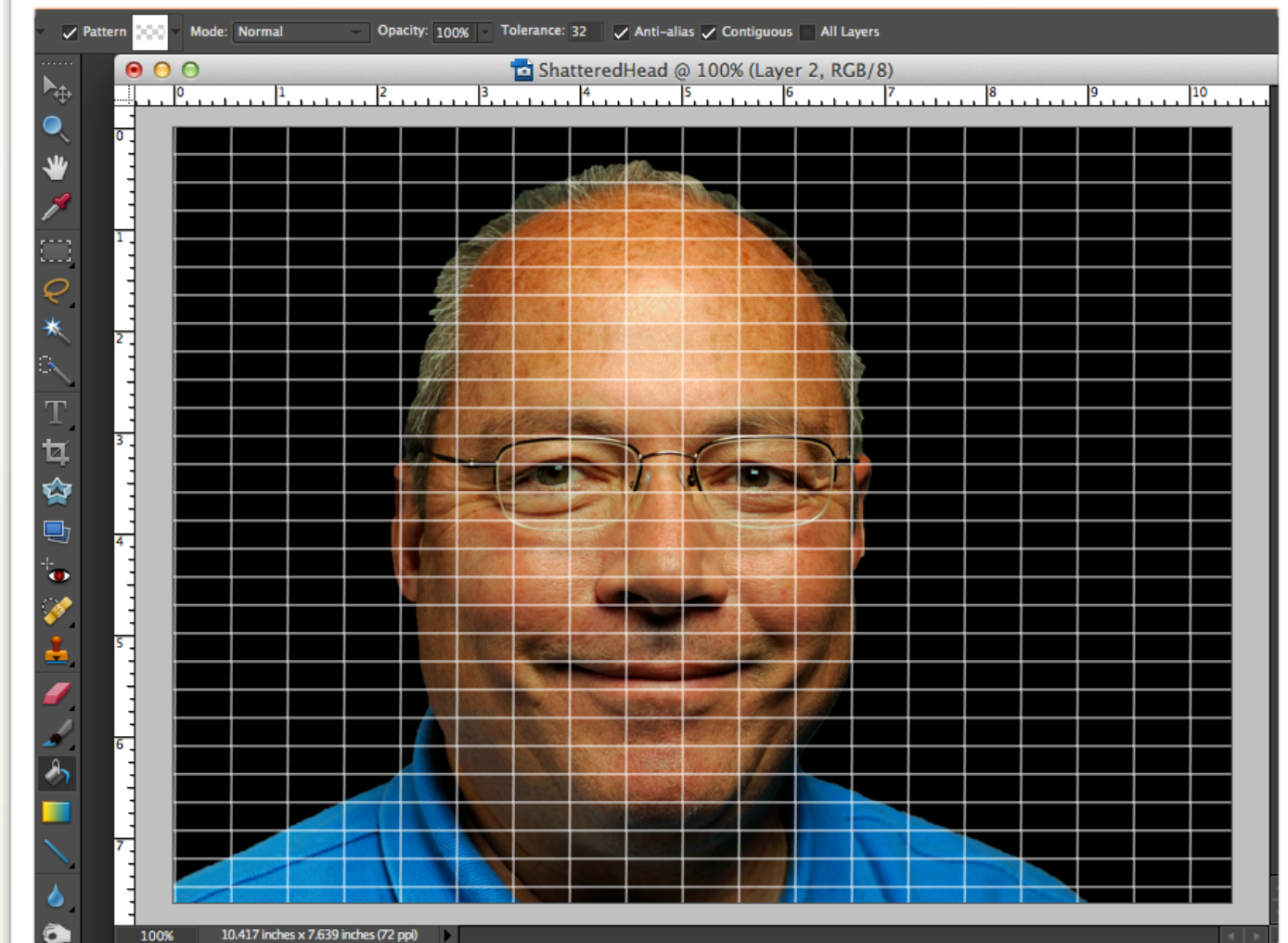


**Don't
forget to
save often.**





Back to face document, create a new layer above the Face (we named it Grid). Use the Paint Bucket tool and select to fill with Grid pattern.

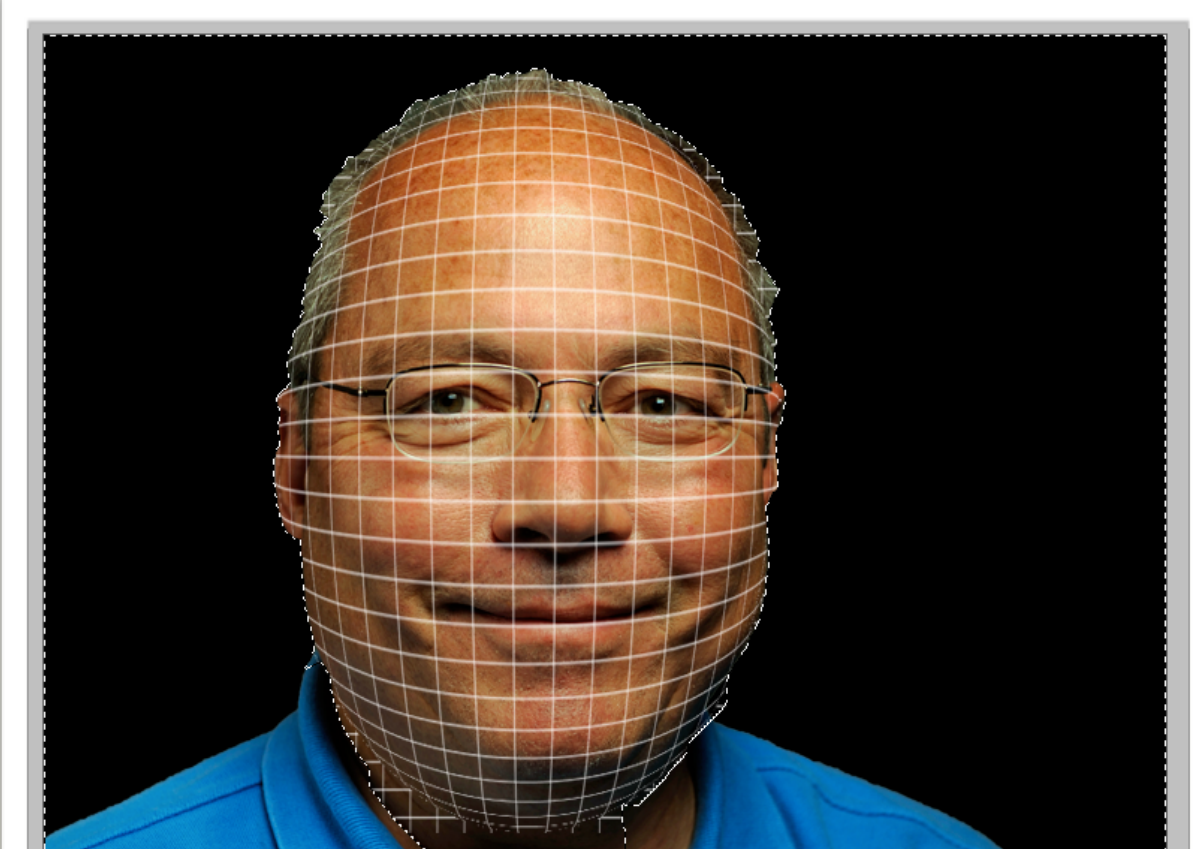
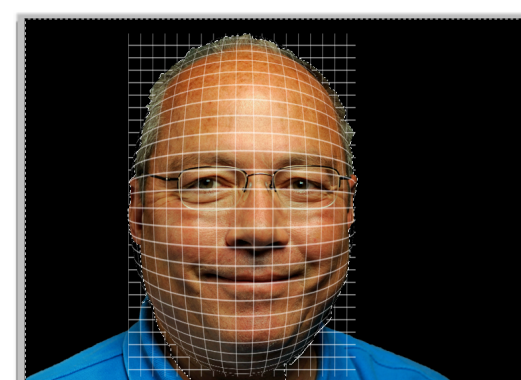
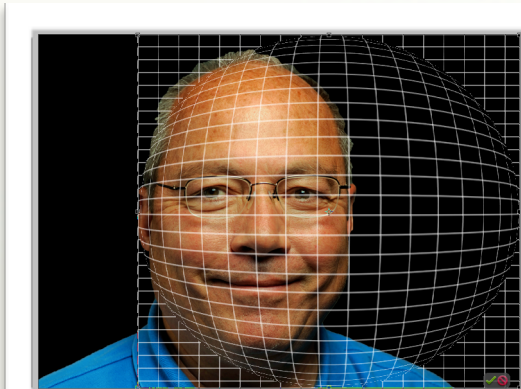
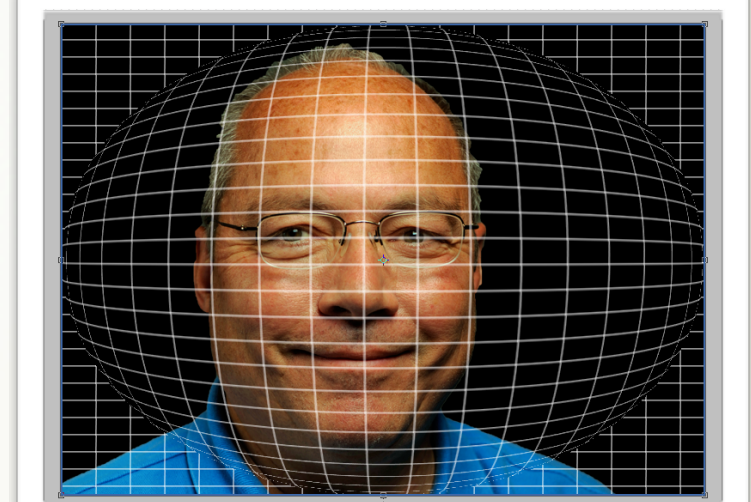
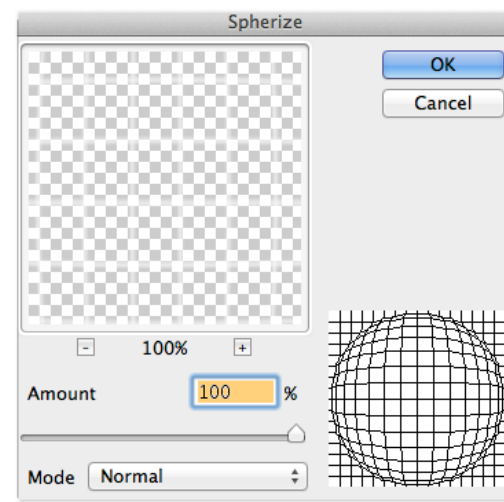
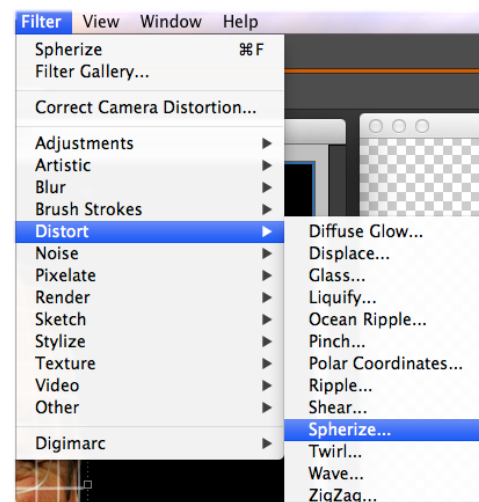


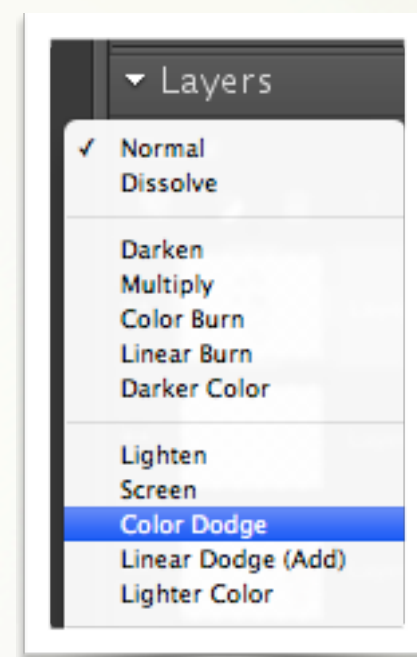
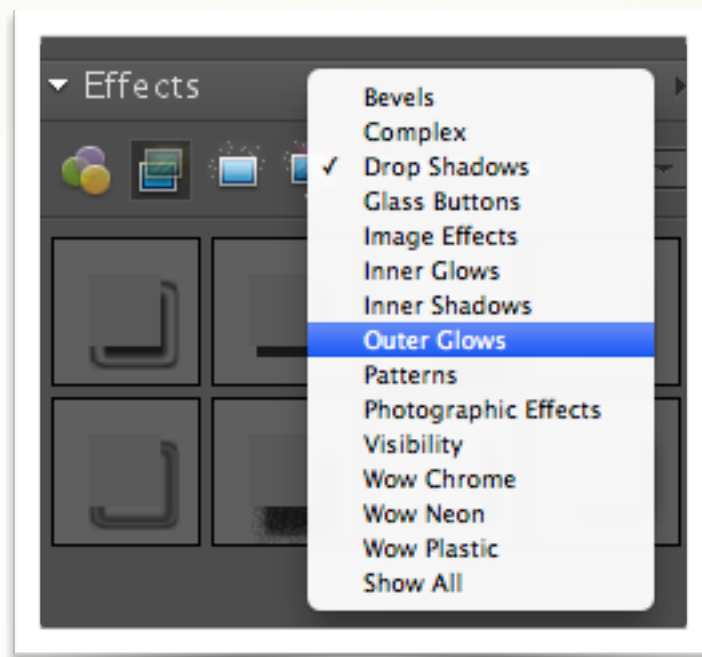
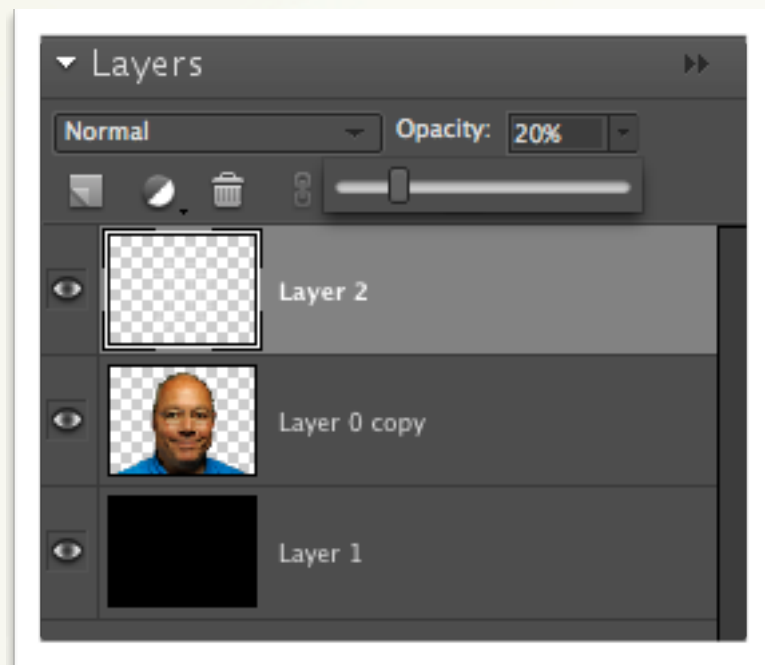
Facing up the Grid

1. Go to the Filters Menu > Distort > Spherize.
2. Leave Amount at 100% and Mode as Normal and click OK.
3. Remove those grids that cross outside of the face area after adjusting by bringing in the grid
4. In order to accomplish this, we need to select the Face layer and use the Selection Brush to select the pixels around the face.
5. Next, click on the grid layer and press the Delete key. Adjust the remaining grid pixels so they cover the face.

• Section 3 •

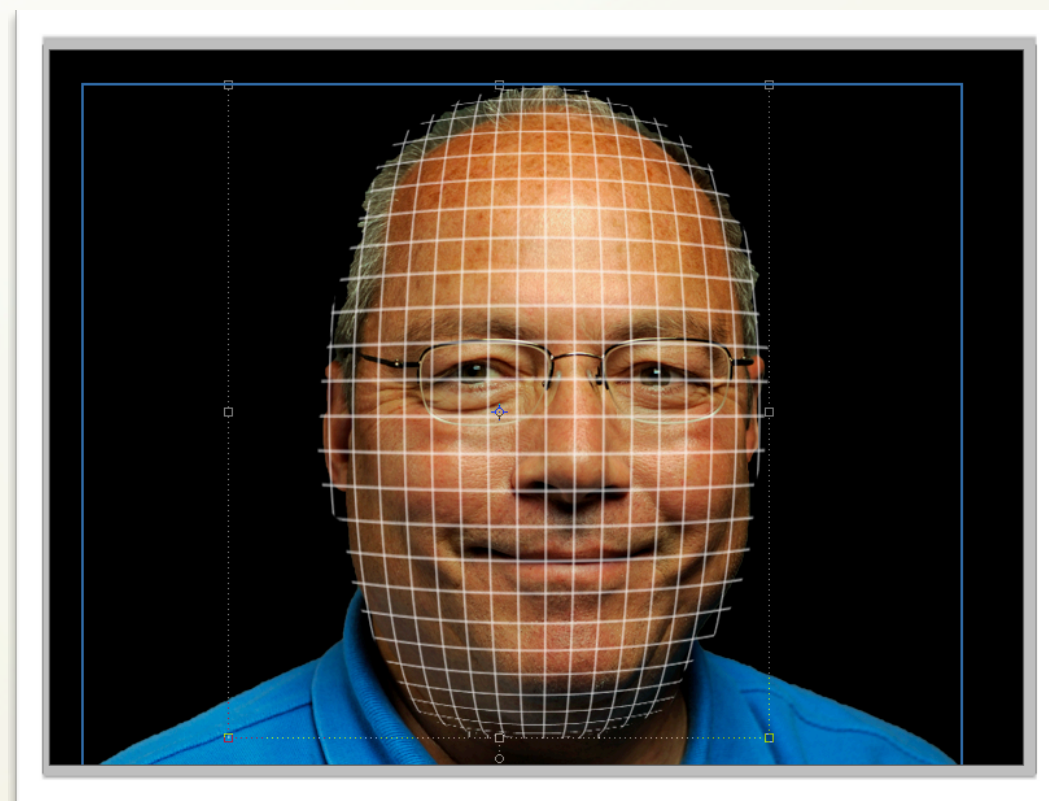
Drawing the Grid on the Face



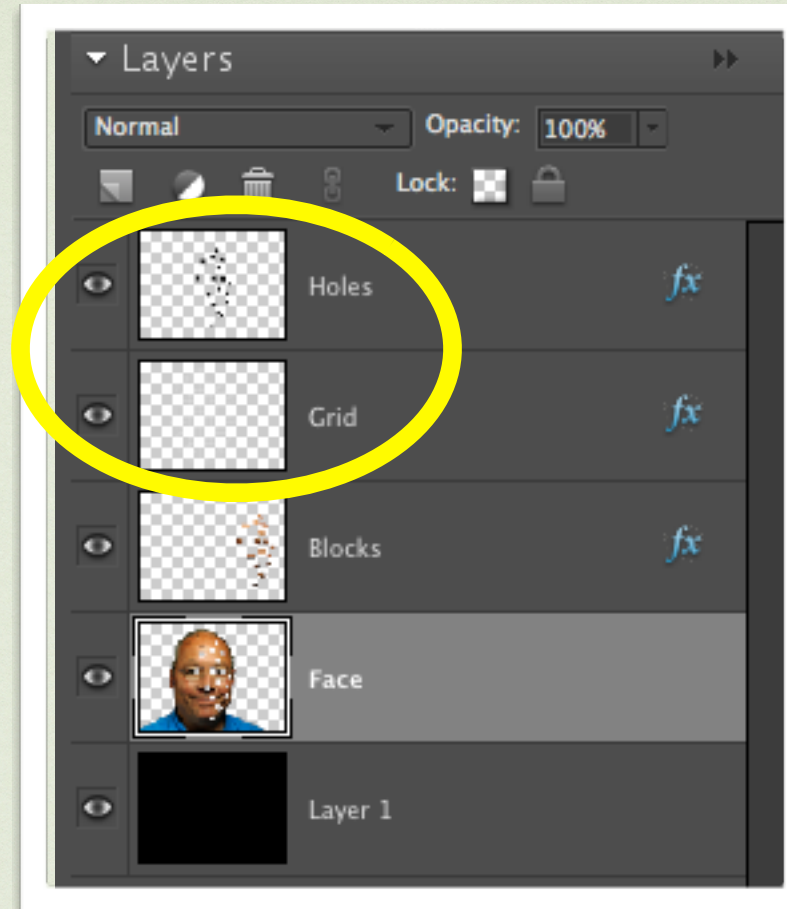


Set the opacity of the grid layer to 20%. In the Effects Palette, choose Outer Glows. In Outer Glows, select Simple and then click Apply.

In the Layer Palette click once on the grid layer and set its Blend Mode to Color Dodge, Opacity to 100%, Color to #FFFFFF (White).

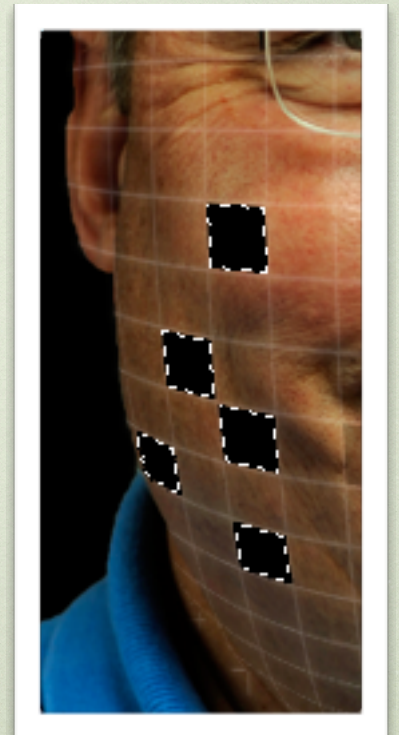
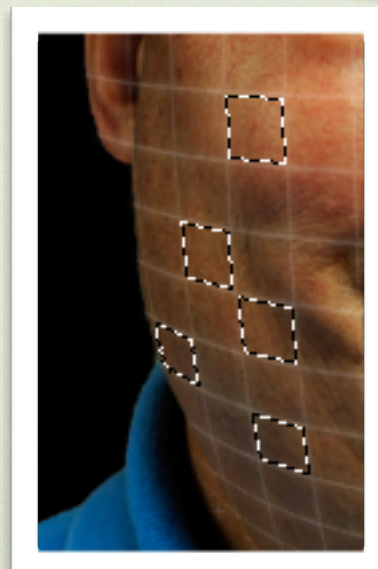


SHATTERING EXPERIENCE



*Make sure
you are on
the correct
layer*

Create a new layer and name it Holes. With Magic Wand tool, select the Grid layer and choose several square holes according to the face grids. Back to Layers Palette, select the Holes layer and fill the selections with #000000 (Black) using the Paint Bucket.

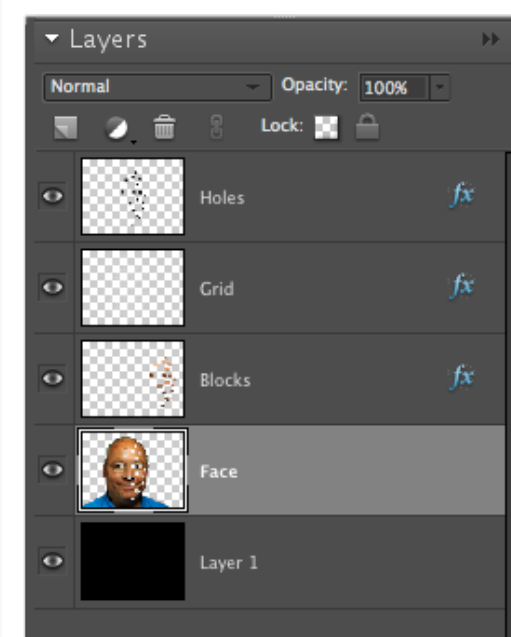


• Section 1 •

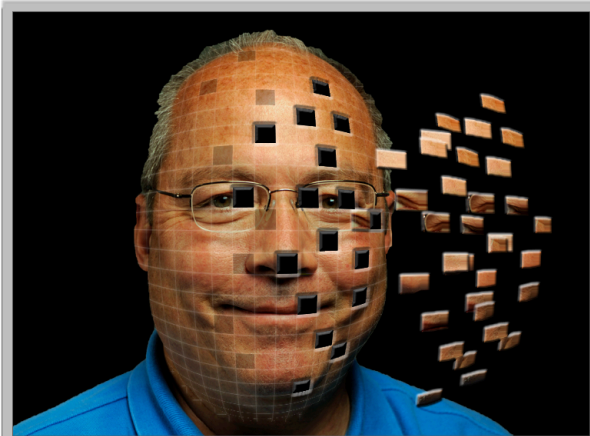
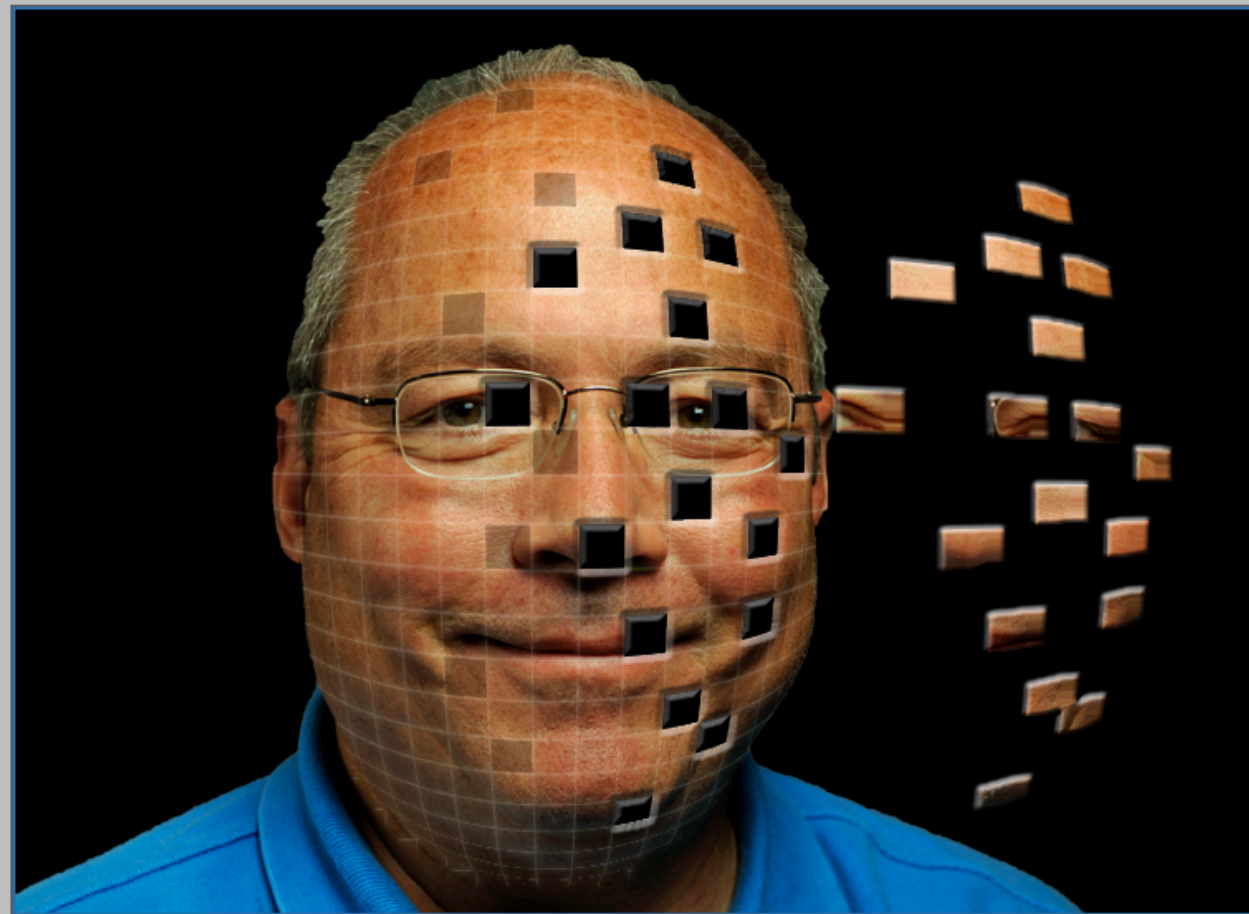
Shattered Blocks

Blocking

1. Keep your marching ants active.
2. Select the Face layer and hit ⌘Command + X to cut out the pixels from the face layer.
3. Then press ⌘Command + V to paste and then name this new layer as Blocks.
4. Drag the blocks to the right with Move tool, or use your right arrow key.
5. Go to Edit > Free Transform to reduce the size slightly.



Don't forget
to save often.



Repeat Chapter 3 Steps 2-3 more times to form more blocks floating towards the right. Use your own creativity to make this original.

Duplicate the Blocks layer. Shift the lower Blocks layer 1 pixel to the left.

We accomplish this by using the technique described in APE01 and APE20. By pressing the Option + ⌘ Command + left arrow keys at the same time, we duplicate the layer 1 pixel to the left.

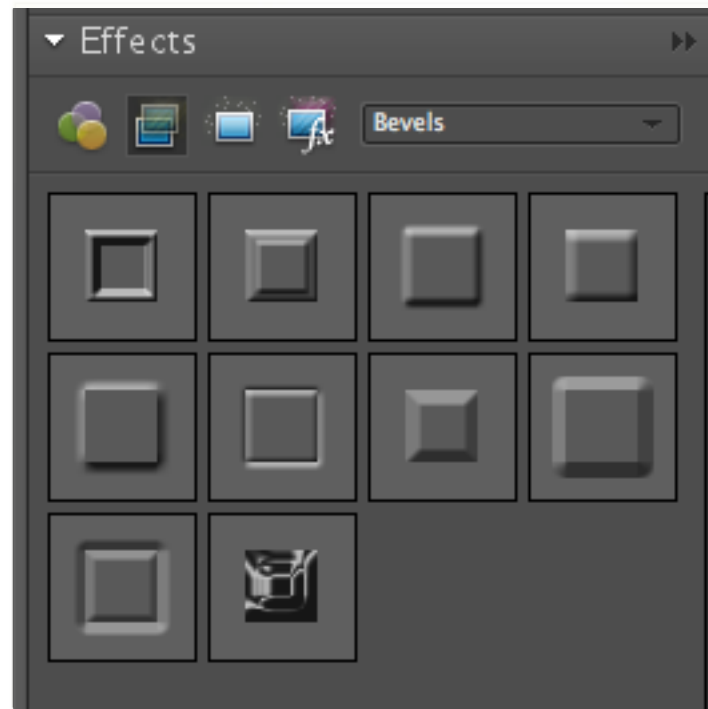
Repeat this technique 10 times and you will get some sort of extruding 3D effect. Merge these 10 layers of duplicated Blocks and name this new merged layer as Sides.



Depth

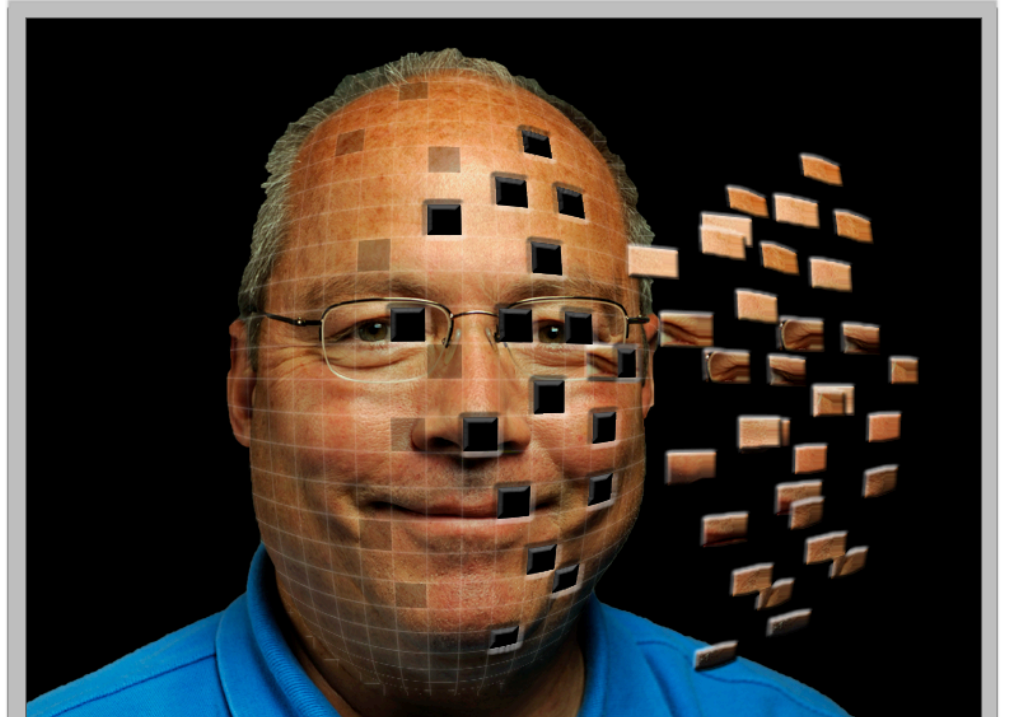
1. Click the holes layer in the Layer Palette.
2. Go to the Effects Palette and select Bevels. Choose a Bevel that creates deeper hole for the holes in the face layer.
3. Click the Blocks layers and select a Bevel that creates a more 3D effect for the blocks.
4. Each hole or block can have it's very own bevel effect if you desire.

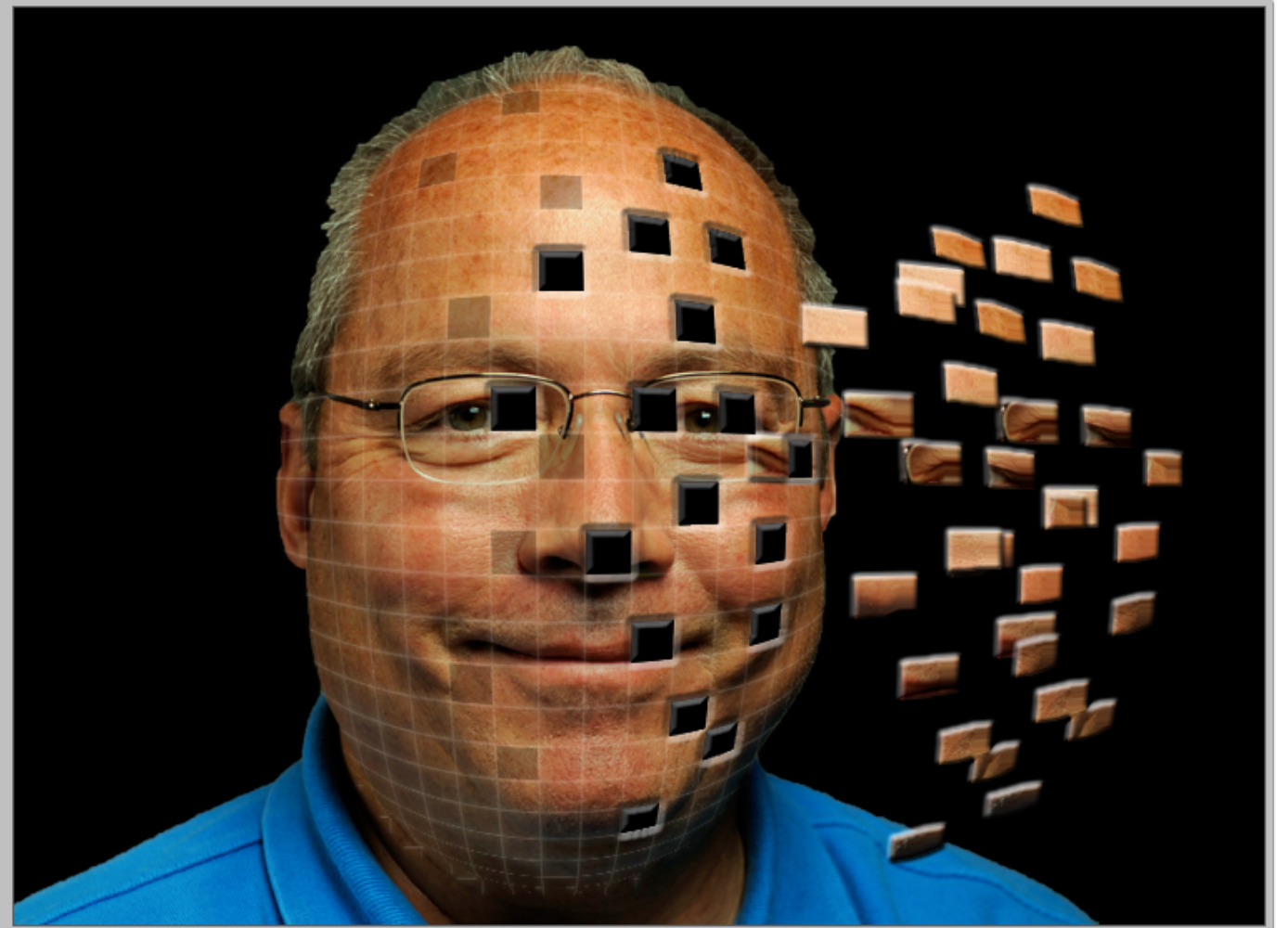
Adding Depth to the Blocks and Holes



In the Layers Palette, select the grid layer. Next, select certain blocks to lighten and darken. To lighten certain blocks after selecting them, go to Enhance Menu and choose Adjust Color > Adjust Hue and Saturation. Make sure Edit Master is selected and slide the Lightness indicator to make some blocks lighter. Repeat this after selecting other blocks and slide the Lightness indicator to make some blocks darker.

**Don't
forget to
save often.**





You can add trailing pixels (smoke, dust, etc.) to some or all of the boxes by using the fire technique described in the APE03 book. You can also try different Blending Modes on some of the layers to refine your project just the way you want it. You can also add Blur filters as you see fit. The main thing is to have fun creating and learning.

Don't forget to save often.



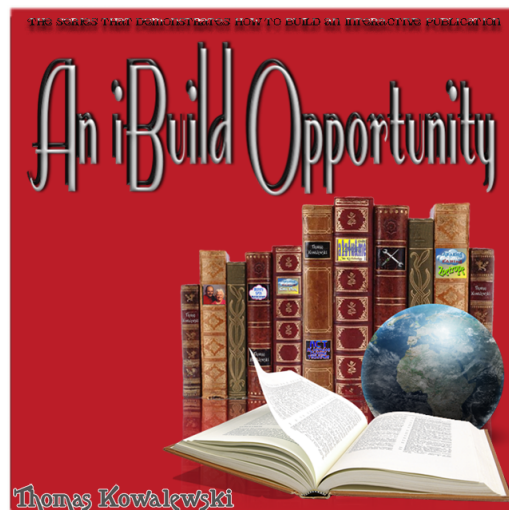
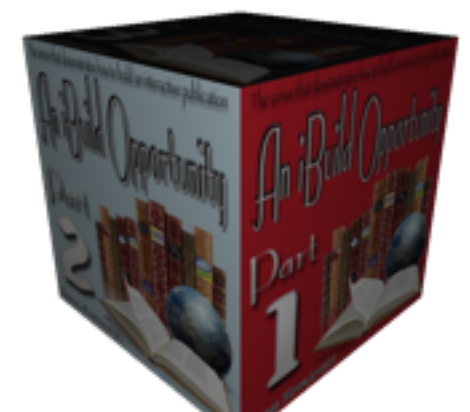
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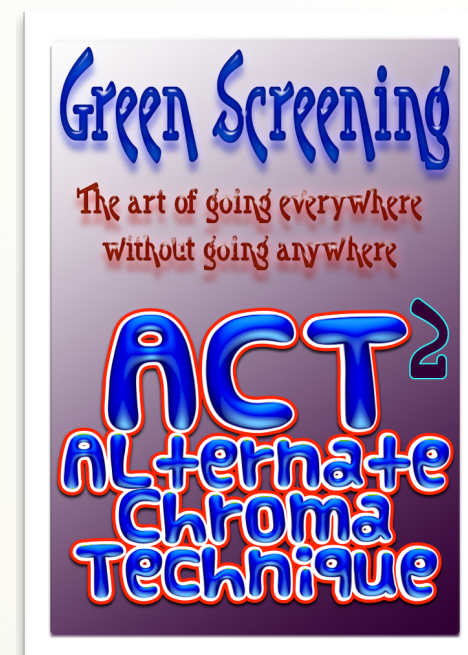
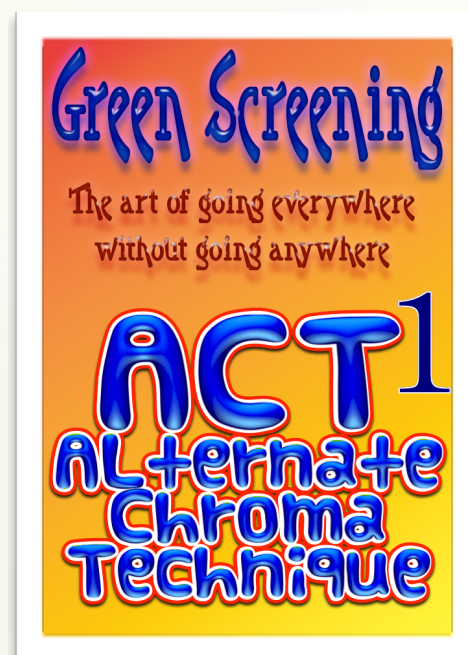


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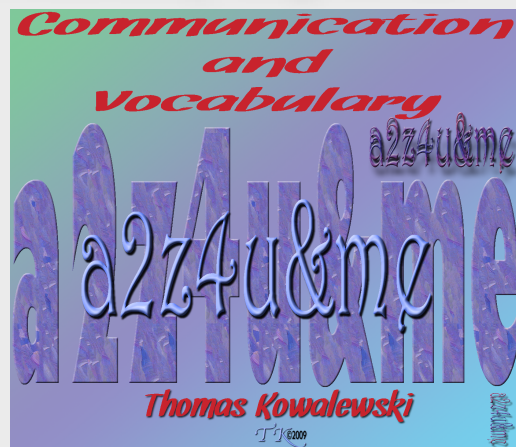


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