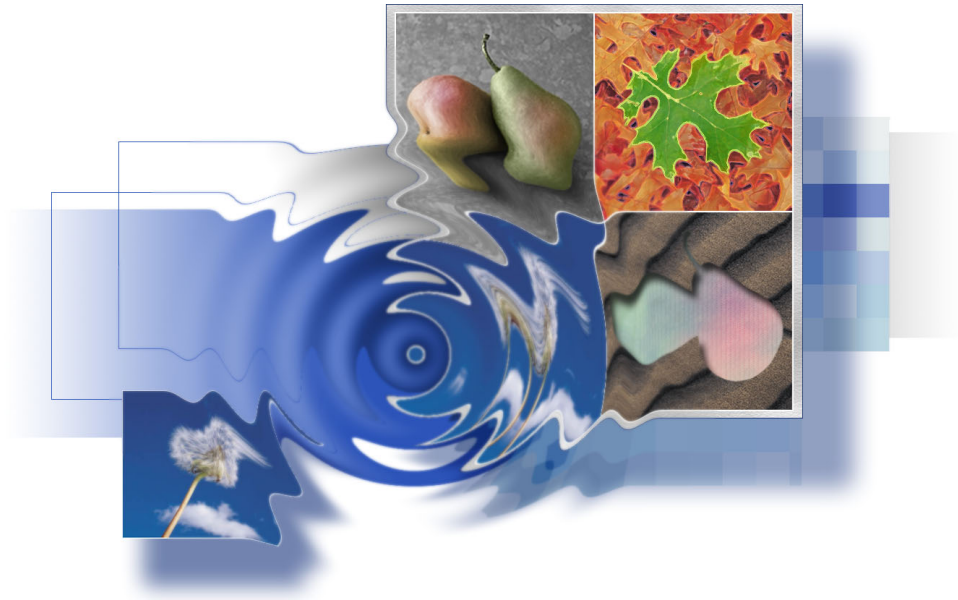


12 Creating Special Effects



The huge assortment of filters available for Adobe Photoshop lets you transform ordinary images into extraordinary digital artwork. You can select filters that simulate a traditional artistic medium—a watercolor, pastel, or sketched effect—or you can choose from filters that blur, bend, wrap, sharpen, or fragment images. In addition to using filters to alter images, you can use adjustment layers and painting modes to vary the look of your artwork.

In this lesson, you'll learn how to do the following:

- Record and play back an action to automate a series of steps.
- Add guides to help you precisely place and align images.
- Save selections and load them as masks.
- Apply color effects only to unmasked areas of an image.
- Add an adjustment layer to make a color correction to a selection.
- Apply filters to selections to create various effects.
- Add layer styles to create editable special effects.

This lesson will take about 60 minutes to complete. The lesson is designed to be done in Adobe Photoshop, but information on using similar functionality in Adobe ImageReady is included where appropriate.

If needed, remove the previous lesson folder from your hard drive, and copy the Lesson12 folder onto it. As you work on this lesson, you'll overwrite the start files. If you need to restore the start files, copy them from the *Adobe Photoshop 7.0 Classroom in a Book* CD.

Note: Windows users need to unlock the lesson files before using them. For more information, see "Copying the Classroom in a Book files" on page 4.

Getting started

Before beginning this lesson, restore the default application settings for Adobe Photoshop. See "Restoring default preferences" on page 5.

You'll start the lesson by viewing the final Lesson file, to see what you'll accomplish.

1 Start Adobe Photoshop.

If a notice appears asking whether you want to customize your color settings, click No..

2 Choose File > Open, and open the 12End.psd file, located in the Lessons/Lesson12 folder.

An image containing a photo montage appears. The montage is comprised of four images, each of which has had a specific filter or effect applied to it.

3 When you have finished viewing the file, either leave it open for reference, or close it without saving changes.

Automating a multi-step task

An *action* is a set of one or more commands that you record and can play back to apply that series of commands to a single file or a batch of files. In this section of the lesson, you'll see how the Actions palette can help you save time by applying a multi-step process to the four images you'll use in this project.

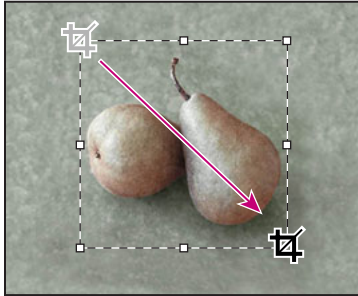
Using actions is one of several ways that you can automate tasks in Adobe Photoshop and Adobe ImageReady. To learn more about recording actions, see Photoshop 7.0 online Help.

Opening and cropping the files

You'll start by opening and resizing four files. Since this part of the task involves aesthetic choices about where and how much of the image to crop, you'll do these steps manually rather than recording them with the Actions palette.

- 1 Choose File > Open, and select the 12Start.jpg file, which is in the Lesson12 folder on your hard disk.
- 2 In the toolbox, select the crop tool () . Hold down Shift and drag a square selection marquee around the pears. (Holding down Shift constrains the selection to a square.)
- 3 If necessary, make any adjustments to the selection so that the pears are centered in the cropping marquee and fit fairly snugly inside it:
 - To move the marquee, click inside it and drag until it is positioned properly.
 - To resize the marquee, hold down Shift and drag one of the corners to make the marquee larger or smaller.

4 Press Enter to crop the image. Or, to start over without using this cropping marquee, click any tool in the toolbox and click Don't Crop when a message appears; then start the cropping process again.



Dragging the cropping marquee



Cropped image

Because you're working with a number of files, you'll rename the 12Start.jpg file with a descriptive name so that it will be easy to identify.

5 Choose File > Save As, and save the cropped image as **Pears.jpg** in your Lesson12 folder. If a dialog box appears with options for image quality, click OK to accept the default settings.

6 Repeat steps 1 through 4 for each of the Leaves.jpg, Dandelion.jpg, and Sand.jpg images, all of which are in your Lesson12 folder.

***Note:** It is not necessary to make all the cropped images the same size. You will adjust their sizes again later in this lesson.*



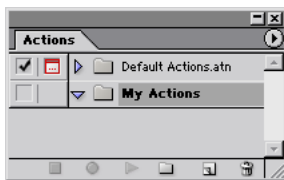
Cropped versions of the Leaves, Dandelion, and Sand JPEG files

Leave all the newly cropped files open for the next procedures.

Preparing to record an action

You use the Actions palette to record, play, edit, and delete individual actions. You also use the Actions palette to save and load action files. You'll start this task by opening a new document and preparing to record a new action in the Actions palette.

- 1 Choose Window > Actions to bring the Actions palette forward in its palette group.
- 2 In the Actions palette, click the New Layer Set button () at the bottom of the palette. Or, you can create a new set by choosing New Set on the Actions palette menu (opened by clicking the arrow button () in the upper right corner of the palette).
- 3 In the New Set dialog box, type **My Actions**, and click OK.



- 4 Choose Window > Documents > Dandelion.jpg to make that file active.

Recording a new action set

For this project, you want the images to be identical sizes and for each to be surrounded by a narrow white border. You're now ready to perform those tasks on the dandelion image, which you'll do by setting the image dimensions to a specific number of pixels and by setting a stroke and stroke properties that will surround the image. As you work, you'll set the Actions palette to record each step of the process.

Note: It is important that you finish all the steps in this procedure without interruption. If you become distracted and need to start over, skip ahead to step 9 to stop the recording. Then you can delete the action by dragging it into the Delete button () in the Actions palette, and start again at step 1.

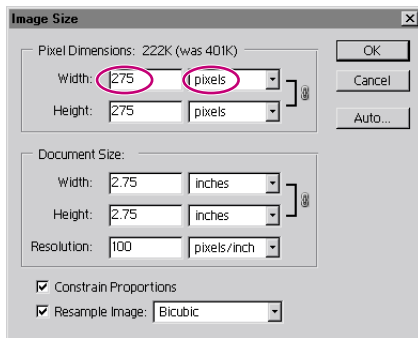
1 In the Actions palette, click the New Action button (📄) or choose New Action on the Actions palette menu.

2 In the New Action dialog box, type **Size & Stroke** in the Name option and make sure that My Actions is selected in the Set pop-up menu. Then click Record.

***Note:** Take all the time you need to do this procedure accurately. The speed at which you work has no influence on the amount of time required to play a recorded action.*

3 Choose Image > Image Size.

4 Make sure that both the Constrain Proportions and the Resample Image check boxes are selected at the bottom of the Image Size dialog box. Then, for the Width, type **275** and make sure that pixels is selected as the unit of measurement. Then click OK.



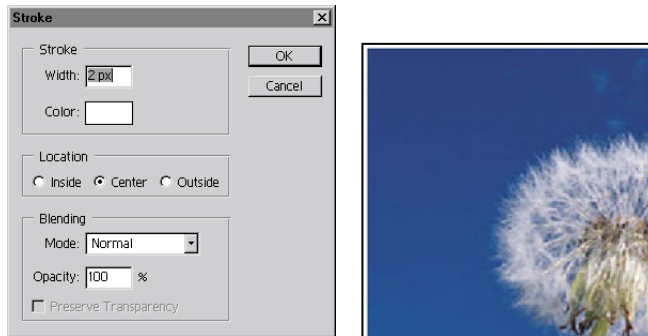
5 Choose Select > All.

6 Choose Edit > Stroke.

7 In the Stroke dialog box, make sure that the following options are selected, or select then now:

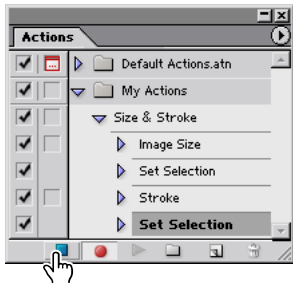
- In the Width option, leave the value at 1 pixel.
- In the Color swatch, use white, or select it by clicking the swatch to open the color picker, selecting white (C, M, Y, and K = 0), and clicking OK to close the color picker.
- Under Location, leave Center selected.
- Under Blending, leave Mode set to Normal and Opacity set at 100%.
- Then click OK to close the Stroke dialog box.

8 Choose Select > Deselect.



Stroke dialog box settings and close-up of resulting border on image

9 In the Actions palette, click the green Stop button (■) at the bottom of the palette to stop recording steps. Save your work.

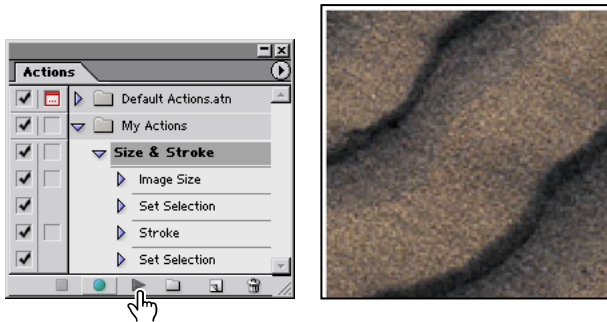


Your action is now saved in the Actions palette. You can click the arrows to the left of the My Actions set, the Size & Stroke action, and beside each step of that action to expand and collapse them at your convenience. With these expanded, you can examine each recorded step and the specific selections you made. When you finish reviewing the action, click the arrows to collapse the steps.

Playing an action on an individual file

Now that you've recorded the process of setting the image size and stroke characteristics for the dandelion image, you can use the action as an automated task. You'll apply the Stroke & Size action to one of the other three image files you cropped earlier in this section.

- 1 If the Leaves.jpg, Pears.jpg, and Sand.jpg files are not still open, choose File > Open and open them now.
- 2 Choose Window > Document > Sand.jpg to make that image active.
- 3 In the Actions palette, select the Size & Stroke action in the My Actions set, and then click the Play button (▶), or choose Play on the Actions palette menu.



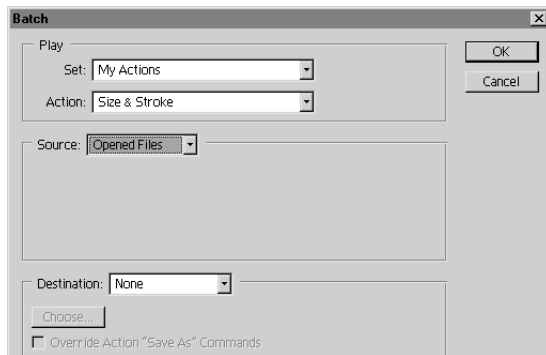
The Sand.jpg image is automatically resized and given a stroke so that it now matches the Dandelion.jpg image for these properties.

- 4 Choose File > Save.

Batch-playing an action

Applying actions is a time-saving process for performing routine tasks on files, but it can streamline your work even further by applying actions to all open files. You have two more files in this project that need to be resized and given strokes, so you'll apply your automated action to them simultaneously.

- 1 Close the Dandelion.jpg and Sand.jpg files. Make sure that only the Pears.jpg and Leaves.jpg files are open.
- 2 Choose File > Automate > Batch.
- 3 Under the Play section of the Batch dialog box, make sure that My Actions is selected for Set and that Size & Stroke is selected for Action.
- 4 In the Source pop-up menu, select Opened Files.
- 5 Leave Destination set as None, and click OK.



The action is applied to both the pears and leaves images, so that the files have identical dimensions and strokes surrounding them.

- 6 Choose File > Save and then File > Close for each of the two files.

In this exercise, you batch-processed only two files instead of making all the same changes in each of them; this was a mild convenience. But creating and applying actions can save significant amounts of time and tedium when you have dozens or even hundreds of files that require any routine, repetitive work.

Setting up a four-image montage

Now that you've finished preparing the four images, you'll place them together in a new composite image. Using guides, you'll be able to align the images precisely without a lot of effort.

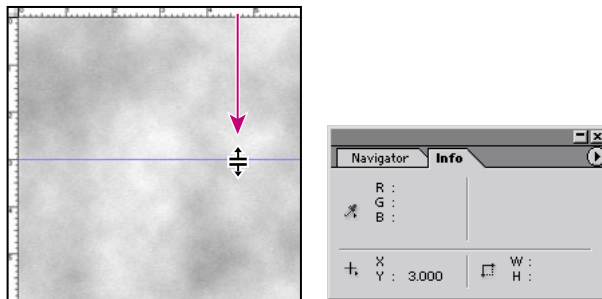
Adding guides

Guides are non-printing lines that help you line up elements in your document, either horizontally or vertically. You can choose a Snap To command so that the guides behave like magnets: Objects you drag to positions that are close to a guide will snap into place along the guide when you release the mouse button.

- 1 Choose File > Open, and open the Montage.psd file in the Lesson12 folder.
- 2 Choose View > Rulers. A vertical ruler appears along the left side of the window and a horizontal ruler appears along the top of the window.

Note: If the ruler units are not inches, choose Edit > Preferences > Units & Rulers (Windows, Mac OS 9) or Photoshop > Preferences > Units & Rulers (Mac OS 10), and select Inches from the Rulers pop-up menu; then click OK.

- 3 Choose Window > Info to bring the Info palette forward in its palette group.
- 4 Drag from the horizontal ruler to the middle of the image window, watching the Info palette to see the Y coordinates as you drag. Release the mouse when Y = 3.000 inches. A blue guideline appears across the middle of the window.



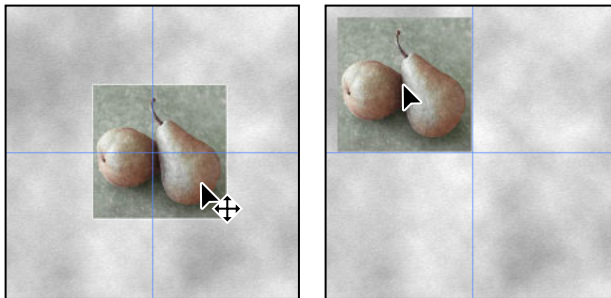
- 5 Drag another guide from the vertical ruler to the middle of the image and release the mouse when X = 3.000 inches.

- 6 Choose View > Snap To > and make sure that the Guides command is checked, or select it now.
- 7 Choose View > Rulers to hide the rulers again.

Snapping images into position

Your guides are in place, so now you're ready to arrange your four cropped images in the montage.

- 1 Choose File > Open Recent > Pears.jpg. The pears image opens in a separate image window.
- 2 In the toolbox, select the move tool (⇧+V).
- 3 Click the move tool anywhere in the pear image and drag from that image window to the larger Montage.jpg window, and release the mouse button.
- 4 Still using the move tool, drag the pears image into the upper left quadrant of the image so that its lower right corner snaps into place against the intersection of the two guides at the center of the window.



In the Layers palette, you'll notice that the pears image is on a new layer, Layer 1.

- 5 Choose Window > Documents > Pears.jpg to make it active again, and then close it, either by clicking the Close button or by choosing File > Close.
- 6 Repeat steps 1–5 for the three other cropped files, placing the leaves image in the upper right quadrant, the dandelion in the lower left quadrant, and the sand in the lower right quadrant. All the images should fit snugly against the intersection of the guides in the center of the window.

7 Choose View > Show > Guides to hide the guides.



Saving selections

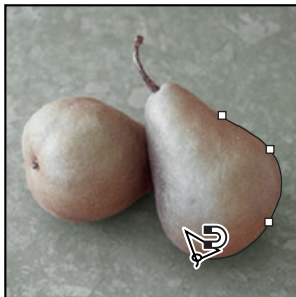
Next, you'll select the two pears and save the selection itself. Later, you can reload the selection and use it as needed. Later in this lesson, you'll use your saved selection to colorize the pears and to add a special effect.

- 1 In the toolbox, select the zoom tool (Q), and drag a marquee around the pears to magnify your view. Make sure that you can see all of both pears in the image window.
- 2 Hold down the mouse on the lasso tool (L) to open the hidden tools list, and select the magnetic lasso tool (W).

For best results when tracing the pear stem with the magnetic lasso tool, decrease the tool's lasso width and frequency values on the tool options bar. For example, try tracing the pear using a Lasso Width of 1 or 2 pixels and a Frequency of 40.

Note: *ImageReady does not include the magnetic lasso tool.*

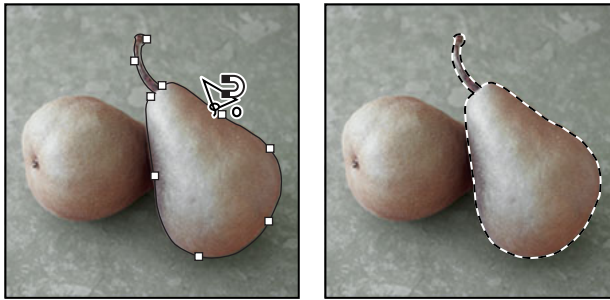
- 3 Click once to set a point on the edge of the pear on the right, and then move the pointer (you do not need to hold down the mouse button) around the pear to trace its outline.



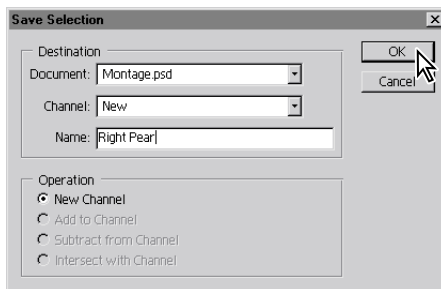
As you move the pointer, the active segment snaps to the strongest edge in the image. Periodically, the magnetic lasso tool adds fastening points to the selection border to anchor previous sections. Try to make your selection a reasonably accurate outline of the pear, but don't worry if it's not perfect.

 You can also click the magnetic lasso tool as you trace the outline to add your own fastening points. This might be especially helpful around the stem or where the highlights or shadows make the edge between the pear and the background less distinctive.

4 When you get back to your starting point, a small circle appears in the lower right area of the magnetic lasso pointer () , indicating that you can click to close the segment. Do that now.



5 Choose **Select > Save Selection**, and then type **Right Pear** for Name, and click OK to save the selection in a new channel.



6 Choose **Select > Deselect** to deselect the right pear.

7 Repeat the process (steps 1–6), this time selecting the left pear and saving the selection as **Left Pear**.

You now have two selections saved. To see them, click the Channel palette tab to open it and scroll down, if necessary. Click each pear channel name in turn to make the channel masks appear in the image window.

When you are ready to continue working, scroll to the top of the Channels palette and click the RGB channel to select it. Click the tab for the Layers palette to bring it forward in the palette group so it will be ready for the next procedure.



Hand-coloring selections on a layer

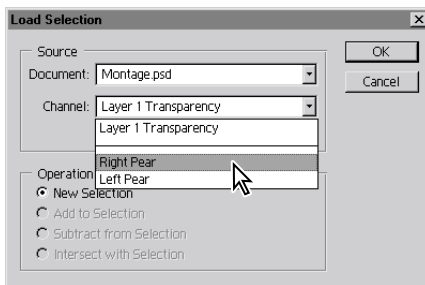
You'll start to add special effects to your montage by hand-coloring the pears, beginning with the pear on the right. To select it, you'll simply load the first selection you created in the previous procedure. Then, you'll remove the color from the selection so that you can color it by hand. Finally, after adding a layer above the pears, you'll be ready to apply new color by adding it to the new layer. In this way, you can simply erase the layer and start over if you don't like the results.

You could do most of the following tasks in ImageReady rather than Photoshop, but this is not recommended. ImageReady has the same Load Selection command and filters, and many of the same color-collection options, blending modes, and tools for applying and tracking color that you find in Photoshop. ImageReady uses a slightly different technique for creating gradients, as noted in that topic, "Adding a gradient" on page 372, and cannot create or edit an adjustment layer, as discussed in "Changing the color balance" on page 374. Because of this, it's better to do these procedures in Photoshop for this project.

Desaturating a selection

You'll use the Desaturate command to *desaturate*—that is, to remove the color from—the selected pear area. Saturation is the presence or absence of color in a selection. When you desaturate a selection within an image, you create a grayscale-like effect without affecting the colors in other parts of the image.

- 1 In the Layers palette, select Layer 1, the layer with the pears image.
- 2 Choose Select > Load Selection.
- 3 In the Load Selection dialog box, select Right Pear from the Channel pop-up menu, and click OK. A selection border appears around the right pear in your image.



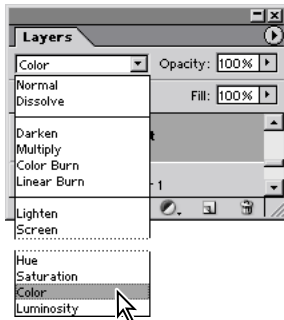
- 4 Choose Image > Adjustments > Desaturate. The color is removed from the selection.
- 5 Choose Select > Deselect.
- 6 Choose File > Save to save your work.

Creating a layer and choosing a blending mode

Now you'll add a layer and specify a layer blending mode for painting the desaturated pear image. By painting on a separate layer, you won't permanently alter the image. This makes it easy to start over if you aren't satisfied with the results.

You use layer blending modes to determine how the pixels in a layer blend with underlying pixels on other layers. By applying modes to individual layers, you can create myriad special effects.

- 1 In the Layers palette, click the New Layer button (📄) to add Layer 5 to the image, just above Layer 1 in the palette.
- 2 Double-click Layer 5 and type **Paint** to rename the layer.
- 3 In the Layers palette, choose Color from the pop-up mode menu to the left of the Opacity text box.



The Color mode option is a *blending mode*. These modes determine how the pixels in this layer blend with underlying pixels on the Background layer.

Note: Next to the New Layer button, you'll see the Trash button. Any time you want to throw your Paint layer away, you can drag the layer to the trash in the Layers palette.

You can use the Color mode to change the hue of a selection without affecting the highlights and shadows. This means that you can apply a variety of color tints without changing the original highlights and shadows of the pears.

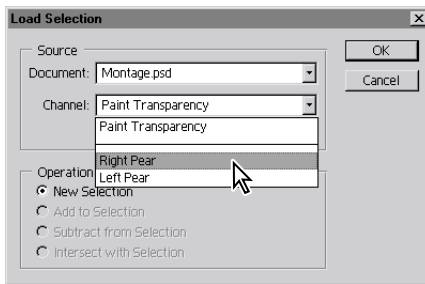
Applying painting effects

To begin painting, you must again load the selection that you created earlier. By applying the Right Pear channel, you protect the unselected areas of the image as you apply colors, making it easy to paint within the lines.

● For an illustration of hand-painting the pears, see figure 12-1 in the color section.

1 Choose **Select > Load Selection > Right Pear**.

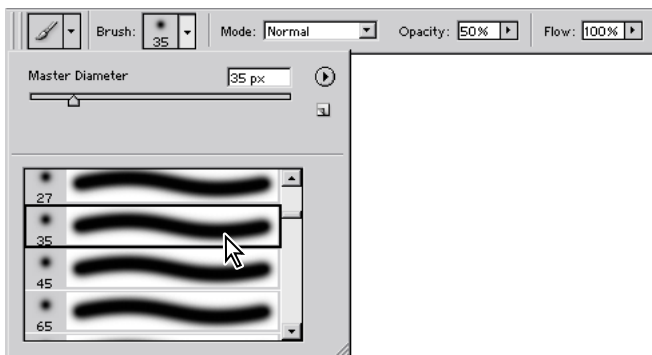
Notice in the Load Selection dialog box that the color-mode change you just made also was saved as a selection, called *Paint Transparency*. Click OK to close the dialog box.



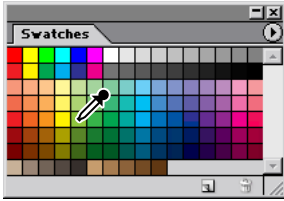
2 Select the brush tool (). Then, in the tool options bar, set the Opacity to about **50%**.

💡 *Change the brush opacity by pressing a number on the keypad from 0 to 9 (where 1 is 10%, 9 is 90%, and 0 is 100%).*

3 In the Brush pop-up palette, select a large, soft-edged brush, such as the soft round 35-pixel brush.



- 4 Choose Window > Swatches to bring the Swatches palette forward, and then select any yellow-green color that appeals to you as your foreground color.



- 5 Drag the brush over the entire pear to apply the color.

Next, you'll use a darker and a lighter shade to add highlights and shadows.

- 6 Select a darker green from the Swatches palette. In the tool options bar, set the brush opacity to about 30%. Paint around the edges in the pear selection, avoiding the highlight area.
- 7 Select a rose color from the Swatches palette. In the tool options bar, select a smaller brush size and decrease the paint opacity to about 20%. Then paint highlights on the pear.
- 8 When you are satisfied with your results, choose Select > Deselect, and then choose File > Save.

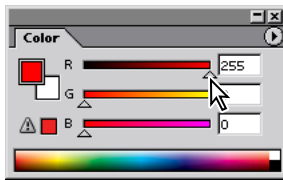
Adding a gradient

Now you'll use the gradient tool to add a gradient to the other pear for a highlight effect. (ImageReady does not have a gradient tool. Instead, gradients are created as ImageReady layer effects.)

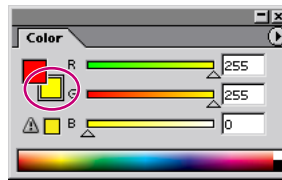
First, you'll need to load the selection that you made earlier of the left pear.

- 1 Choose Select > Load Selection, and select Left Pear. Click OK. A selection border appears around the left pear in your image.
- 2 Click the Color palette tab to bring it forward, and then select red as the foreground color by typing or dragging the R slider to **255** and the G and B sliders to **0**.

- 3 Click the Set Background Color icon in the upper left area of the Color palette and then select yellow as the background color by setting R and G at **255** and B at **0**.

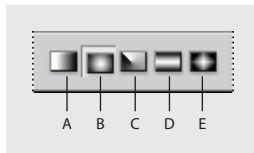


Foreground color

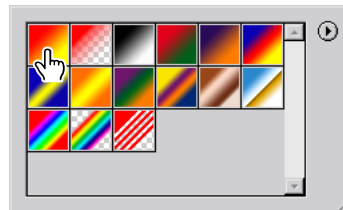


Background color

- 4 Select the gradient tool () . On the tool options bar, select the following options:
- Select Radial Gradient.
 - Open the gradient picker and make sure that Foreground to Background is selected, so that the color blends from the foreground color (red) to the background color (yellow).
 - Set the opacity to **40%**.

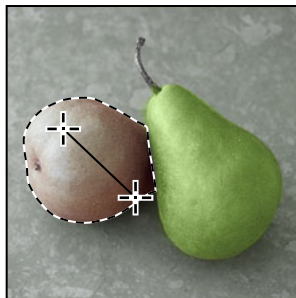


- A. Linear gradient
B. Radial gradient
C. Angle gradient
D. Reflected gradient
E. Diamond gradient



Selecting Foreground to Background

- 5 Position the gradient tool near the pear's highlight, and drag toward the stem end.



- 6 When you're satisfied with the results, choose **Select > Deselect**.

Merging layers

The next step, merging layers, helps you to keep the file size relatively small. However, after you merge, you cannot easily go back and restore the image or start the process over, so be sure that you are happy with your results before you choose a merge command.

- 1 In the Layers palette, make sure that the Paint layer is selected.
- 2 Choose Layer > Merge Down to merge the Paint layer with the pear image.

Now the two layers are fused as Layer 1.

- 3 Double-click the hand tool () so that the entire image fits in the image window, or double-click the zoom tool () to reduce the view to 100%.
- 4 Choose File > Save.

Changing the color balance

Now you'll use an adjustment layer to adjust the color balance on the leaves image. ImageReady has many of the same color-correction features as Photoshop, but they cannot be applied to adjustment layers or channels because you cannot create or edit adjustment layers or channels in ImageReady.

Altering the color for a channel or a regular layer permanently changes the pixels on that layer. However, with an adjustment layer, your color and tonal changes reside only within the adjustment layer and do not alter any pixels in the layers beneath it. The effect is as if you were viewing the visible layers through the adjustment layer above them. By using adjustment layers, you can try out color and tonal adjustments without permanently changing pixels in the image. You can also use adjustment layers to affect multiple layers at once.

- 1 In the Layers palette, select the layer containing the leaves (in the upper right quadrant of the montage).

In our example this is Layer 2, but it may be on another layer in your file if you originally placed the images in a different sequence.

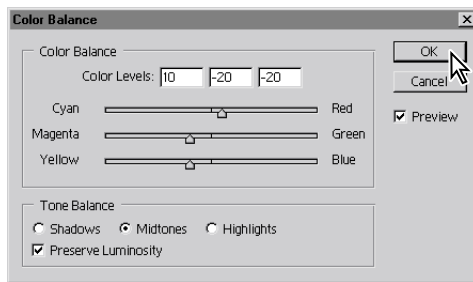
- 2 Choose Layer > New Adjustment Layer > Color Balance.

3 In the New Layer dialog box, select the Group With Previous Layer check box, and then click OK. This ensures that your adjustment layer will affect only the leaves image, not the other three sections of the montage.

The Color Balance dialog box opens, where you can change the mixture of colors in a color image and make general color corrections. When you adjust the color balance, you can keep the same tonal balance, as you'll do here. You can also focus changes on the shadows, midtones, or highlights.

4 Move the dialog box so that you can see the leaves in the image window and make sure that the Preview check box is selected.

5 In the Color Balance dialog box, experiment with different Color Levels for the image. (The example uses +10, -20, and -20.)



6 When you are happy with the result, click OK, and then save your work.

Adjustment layers act as layer masks, which can be edited repeatedly without permanently affecting the underlying image. You can double-click an adjustment layer to display the last settings used and adjust them as many times as you want. You can delete an adjustment layer by dragging it to the Trash button at the bottom of the Layers palette.

Applying filters

To conclude the project, you'll apply two different styles of filters to the leaves and dandelion images. Because there are so many different filters for creating special effects, the best way to learn about them is to try out different filters and filter options. ImageReady supports the same filters that are included with Photoshop.

 *To save time when trying various filters, experiment on a small, representative part of your image or on a low-resolution copy.*

Improving performance with filters

Some filter effects can be memory-intensive, especially when applied to a high-resolution image. You can use these techniques to improve performance:

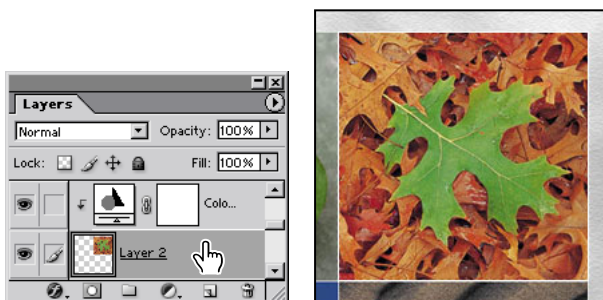
- *Try out filters and settings on a small portion of an image.*
- *Apply the effect to individual channels—for example, to each RGB channel—if the image is large and you're having problems with insufficient memory. (With some filters, effects vary if applied to the individual channel rather than the composite channel, especially if the filter randomly modifies pixels.)*
- *Free up memory before running the filter by using the Purge command. (See “Correcting mistakes” in Photoshop 7.0 online Help.)*
- *Allocate more RAM to Photoshop or ImageReady (Mac OS). You can also exit any other applications to make more memory available to Photoshop or ImageReady.*
- *Try changing settings to improve the speed of memory-intensive filters such as Lighting Effects, Cutout, Stained Glass, Chrome, Ripple, Spatter, Sprayed Strokes, and Glass filters. (For example, with the Stained Glass filter, increase cell size. With the Cutout filter, increase Edge Simplicity, decrease Edge Fidelity, or both.)*

If you plan to print to a grayscale printer, convert a copy of the image to grayscale before applying filters. However, applying a filter to a color image and then converting to grayscale may not have the same effect as applying the filter to a grayscale version of the image.

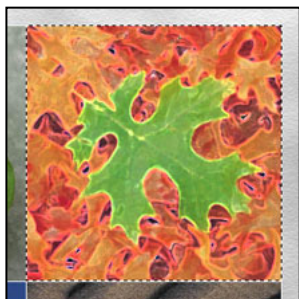
Applying and fading the Accented Edges filter

The Accented Edges filter exaggerates the margins between areas with different colors. You can adjust the extent of the exaggeration by changing the edge brightness control, but in this procedure, you'll use a Fade command to mute the results.

- 1 In the Layers palette, select the Leaves layer. Make sure that you select the layer itself and not the adjustment layer.



- 2 Choose Filter > Brush Strokes > Accented Edges. Click OK to accept the default settings in the Accented Edges dialog box.



This image is somewhat too bright, so you'll tone it down slightly.

- 3 Choose Edit > Fade Accented Edges.
- 4 In the Fade dialog box, drag the Opacity slider to 60%; then click OK.
- 5 Save your work.

Note: The Fade command settings determine how the modified pixels in the selection appear in relation to the original pixels. The blending modes in the Fade dialog box are a subset of those available in the painting and editing tools Options palette.

Using filters

To use a filter, choose the appropriate submenu command from the Filter menu. These guidelines can help you in choosing filters:

- *The last filter chosen appears at the top of the menu.*
- *Filters are applied to the active, visible layer.*
- *Filters cannot be applied to Bitmap-mode or indexed-color images.*
- *Some filters work only on RGB images.*
- *Some filters are processed entirely in RAM.*
- *Gaussian Blur, Add Noise, Median, Unsharp Mask, High Pass filters, and Dust & Scratches can be used with 16-bit-per-channel images, as well as 8-bit-per-channel images.*

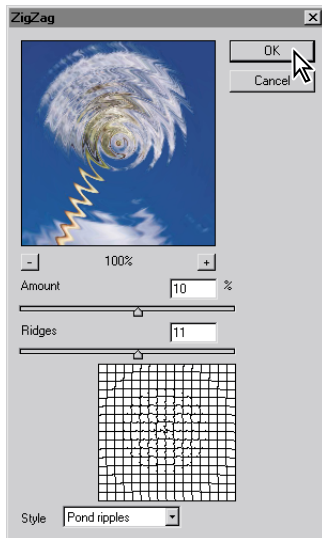
–From Adobe Photoshop 7.0 online Help

Applying the ZigZag filter

Next, you'll use the ZigZag filter to create the impression that you're viewing the reflection of a dandelion on the surface of a rippled pool of water.

- 1 In the Layers palette, select the Dandelion layer.
- 2 Choose Filter > Distort > ZigZag.

3 At the bottom of the ZigZag dialog box, make sure that Pond Ripples is selected in the Style pop-up menu. Then experiment with different settings for Amount and Ridges by dragging the sliders. (The example uses **10%** for Amount and **11** for Ridges.) When you are satisfied with the result, click OK.



4 Choose Edit > Deselect, and save your work.

Using filter shortcuts

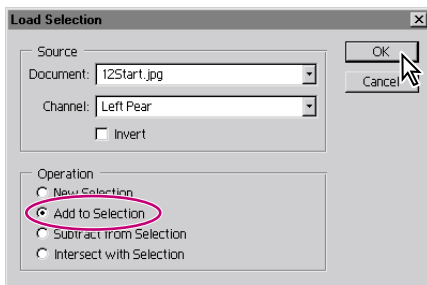
Try any of these techniques to help save time when working with filters:

- To cancel a filter as it is being applied, press **Esc** or **Command-.(.)** (period) (Mac OS).
- To undo a filter, press **Ctrl+Z** (Windows) or **Command+Z** (Mac OS).
- To reapply the most recently used filter with its last values, press **Ctrl+F** (Windows) or **Command+F** (Mac OS).
- To display the dialog box for the last filter you applied, press **Ctrl+Alt+F** (Windows) or **Command+Option+F** (Mac OS).

Combining selections

Before you apply a filter to the final image, the sand, you'll load and combine the two selections you made earlier of the individual pears. By applying these selections to a different part of the image, you can create interesting and unusual results.

- 1 Choose Select > Load Selection.
- 2 In the Channel pop-up menu in the Load Selection dialog box, select Right Pear and click OK.
- 3 Repeat step 2, but this time select Left Pear as the Channel and select the Add to Selection check box under Operation. Click OK.



Now both pears are selected.

Editing a selection in Quick Mask mode

When you combine selections as you've just done, small unselected gaps can remain between the two loaded selections. In this task, you'll review the selection and repair any holes that may be there.

- 1 Using the zoom tool (Q), zoom in to the image so that the area where the two pears overlap fills the image window.
- 2 In the toolbox, click the Quick Mask Mode button (◼), or press Q to select it with the keyboard shortcut.



All the areas in the image that are not included in the selection appear with a 50% red tint.

 *You can double-click the Edit in Quick Mask Mode button to open the Quick Mask Options dialog box, where you can change the opacity and color of the tint that indicates the unselected areas.*

- 3 Look closely at the area where the two pears overlap to see if there are any red pixels there.
- 4 In the toolbox, make sure that the foreground and background colors are black and white, respectively, or click the small Default Foreground And Background Colors button to reset them.
- 5 Select the eraser tool () and drag it over the area between the two pears to erase any red tint that appears there. If necessary, you can adjust the diameter of the eraser tool in the options bar. Continue erasing until there are no more red pixels in that area.

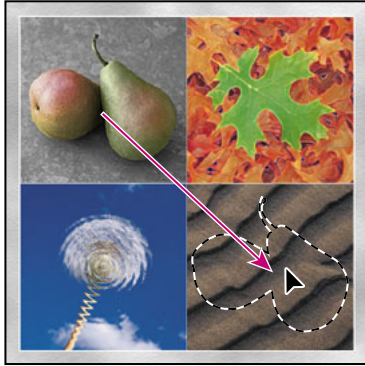
Leave the selection active for the next procedure.

Moving a selection

The next phase of your job is a simple task: moving the selection to another area of the image. This sets the stage for the final work, creating a different effect in the shape of the pears.

- 1 In the toolbox, click the Standard Mode button () , or press Q.
- 2 Double-click the zoom tool () so that the entire image fits in the image window.
- 3 In the toolbox, select the rectangular marquee tool () .
- 4 Move the pointer inside the pear selection and then drag the selection marquee (not the pear images) into the lower right quadrant, centering it over the sand image.

If you want to move the selection at exactly a 45° angle, start dragging and then hold down Shift.



Be careful not to deselect yet because you'll need this selection for the next procedure.

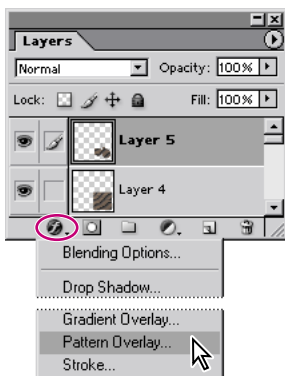
Creating a cutout effect

In this task, you'll use your selection and some layer styles to create the illusion of a cutout in the sand image. Make sure that your combined pears-shaped selection is still active. If you have accidentally deselected, you'll have to start this process over, beginning with "Combining selections" on page 380.

- 1 In the Layers palette, click the Sand layer to make it the target layer.
- 2 Choose Layer > New > Layer via Copy to create a new layer above the original Sand layer, based on your combined selection. The new layer automatically becomes the active layer in the Layers palette, and the pears-shaped marquee disappears.

 You can quickly create a selection marquee around a layer by Ctrl+clicking (Windows) or Command+clicking (Mac OS) the layer name in the Layers palette. You can try this with the new Layer 5 to make the pear marquee reappear. Before you continue with this lesson, choose Select > Deselect.

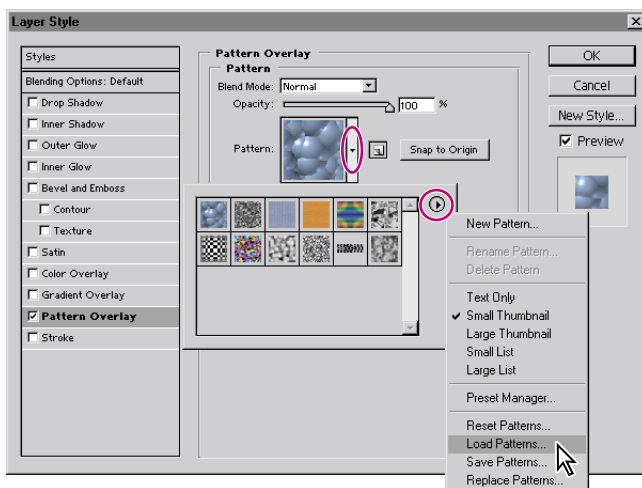
3 At the bottom of the Layers palette, click the Add A Layer Style button (🌀) and then select Pattern Overlay from the pop-up menu.



4 Drag the Layer Style dialog box aside, as needed, so that you can see both the dialog box and the image window. Notice the long, narrow arrow button to the right of the Pattern display near the center of the dialog box.

5 Click the Pattern arrow to open the pattern picker, which displays small thumbnails of an assortment of patterns.

6 Click the small arrow button in the upper right area of the pattern picker to open the menu, and select Load Patterns.



7 In the Load dialog box, go to the Lessons/Lesson12 folder and select the Effects.pat. Click Load. When the dialog box closes, notice the new pattern that appears as the last thumbnail in the pattern picker.

8 Select the pattern thumbnail you added in step 7. The pattern replaces the default pattern inside your pears selection. At this point, you can drag the pattern in the image window to adjust the area of the pattern that appears in the selection—even without closing the Layer Style dialog box.

9 On the left side of the Layer Style dialog box, under Styles, select Inner Shadow to add that effect to the selection, and adjust the Inner Shadow options on the right side of the dialog box. (The example uses the default settings for Blend Mode, Opacity, and Angle, but uses 13 for Distance and 10 for Size.)

You can continue to experiment with other Styles and settings until you create results that you think are interesting.

10 When you are satisfied with the results, click OK, and then save your work.

You have completed Lesson 12.



 For detailed information on individual filters and a gallery of examples, see “Using filters” in Photoshop 7.0 online Help.

This concludes this lesson. On your own, you can try out other filters to see how you can add different effects to your images.

Review questions

- 1 What is the purpose of saving selections?
- 2 Name a benefit of using a grid in your image.
- 3 Describe one way to isolate color adjustments to an image.
- 4 Describe one way to remove color from a selection or image for a grayscale effect.

Review answers

- 1 By saving a selection, you can create and reuse time-consuming selections and uniformly select artwork in an image. You can also combine selections or create new selections by adding to or subtracting from existing selections.
- 2 A grid helps you make precise, rectangular selections and lay out images symmetrically. Selections, selection borders, and tools snap to the grid when they are dragged within 8 screen pixels of it.
- 3 You can use adjustment layers to try out color changes before applying them permanently to a layer.
- 4 You can use the Desaturate command to desaturate, or remove the color, from a selection. Or you can use the Hue/Saturation command and adjust only the Saturation component. Photoshop also includes the sponge tool for removing color.